

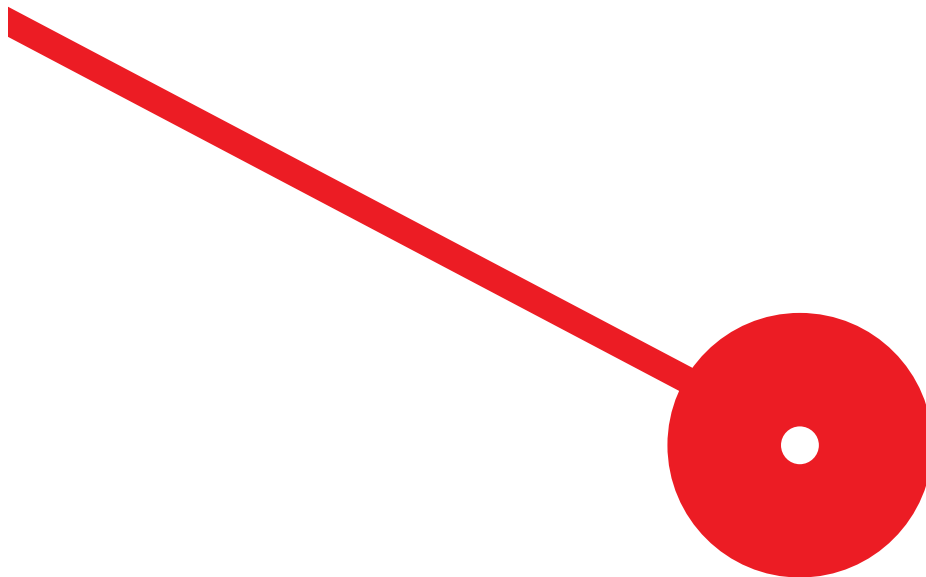


# "Alive Spaces": When Memory does not Abandon Spaces

Sofia Margarida Moura Duarte

Final Version (this version contains the jury's input and suggestions).

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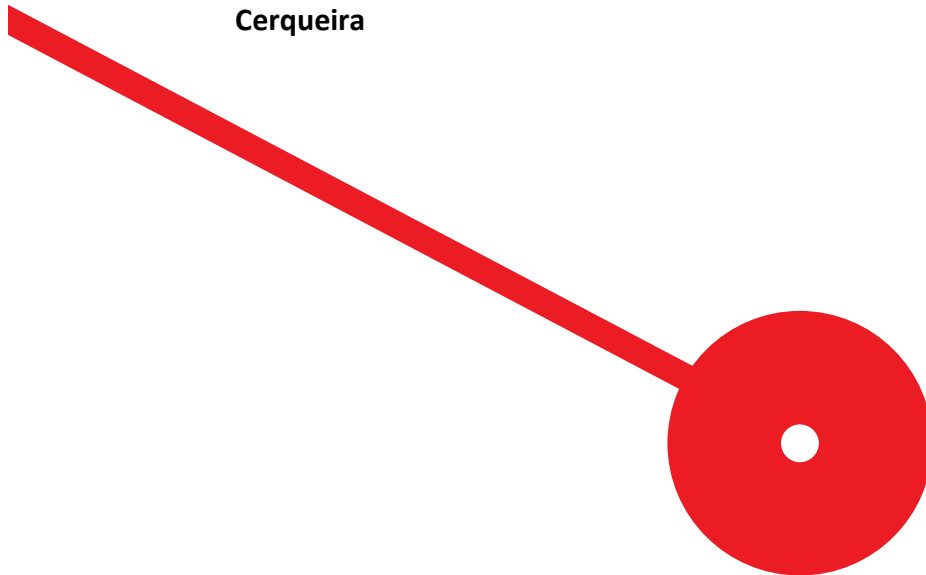




# "Alive Spaces": When Memory does not Abandon Spaces

Sofia Margarida Moura Duarte

Dissertation presented to Instituto Superior de Contabilidade e Administração do Porto /Porto Accounting and Business School to obtain the Master's Degree in Intercultural Studies for Business under the supervision of Professor Doctor Carina Raquel Oliveira Cerqueira



**Recomeça...**  
**Se puderes**  
**Sem angústia**  
**E sem pressa.**  
**E os passos que deres,**  
**Nesse caminho duro**  
**Do futuro**  
**Dá-os em liberdade.**  
**Enquanto não alcances**  
**Não descanses.**  
**De nenhum fruto queiras só metade.**

Miguel Torga

## **Acknowledgements**

This dissertation stems from my passion for the "old" intertwined with the city so close to my heart—Porto. Despite being extensively explored, Porto still holds many untold stories, and I love a good story!

I want to begin by expressing my deepest gratitude to several people who have directly or indirectly impacted my academic journey and supported me throughout the writing of my dissertation.

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To my grandparents, thank you for guiding me on this path. I hope to make you proud.

To my parents, thank you for being there, for your example of strength and determination, which shaped who I am today.

Dad, I am profoundly sorry that I cannot share this milestone with you, but thank you for all the inspiration that has led me here.

Mom, I am deeply grateful to you. You have been the biggest supporter of my journey, making countless sacrifices and offering endless encouragement. You are a living example of what strength and kindness mean, and we continue to be the best partners on this journey.

Thank you to everyone who has been part of this journey and has helped me be the best version of myself—who I am and in everything that I do.

## **Resumo:**

Esta pesquisa analisa os espaços e sua relevância central na vida das pessoas. Os desafios são múltiplos quando se trata de espaços, pessoas e ambiente urbano e como eles se conectam. A relevância do tema fica clara quando se olha os dados da pesquisa. A ligação entre todos os elementos e o seu impacto entre si, bem como o sistema de valorização dos espaços é algo amplamente explorado. No entanto, ao focar essa investigação no contexto português há uma falta de exploração da realidade.

O objetivo desta pesquisa é descobrir como uma realidade tão multidimensional de espaços abandonados pode ser gerida com uma visão mais ampla e manter a sua relevância num mercado e num ambiente urbano em mudança. Aplicando essa análise ao cenário português, particularmente na cidade do Porto, o método selecionado envolve um estudo aprofundado da literatura para estabelecer uma compreensão fundamental, seguido de uma avaliação de soluções potenciais e, em última análise, de um exame de estudos de caso para oferecer exemplos tangíveis que ilustrem a extensão do problema.

Este estudo revelou que os espaços abandonados podem ser vistos como uma oportunidade de aliar atratividade, ganhos financeiros e manutenção do patrimônio e da história.

Concluindo que os espaços abandonados podem se tornar um problema prejudicial quanto mais tempo permanecerem nessa condição, não só para a infraestrutura em si, mas para a comunidade em geral. Uma vez que estes espaços representam muito mais do que apenas um ambiente construído, a abordagem deve ser geri-los e fornecer soluções concretas.

**Palavras chave:** Espaços Abandonados, Inovação Social, Memória, Narrativa Coletiva, Regeneração Urbana

## **Abstract:**

This research looks at spaces and their central relevance in people's lives. The challenges are multiple when it comes to spaces, people, and the urban environment and how they connect. The relevance of the topic is clear when looking at the research data. The connection between all the elements and their impact on each other, as well as the system of valuation of spaces, is something widely explored. However, when focusing that research on the Portuguese context, there is a lack of exploration of the reality.

This research aims to find how such a multidimensional reality of abandoned spaces can be managed with a broader vision and keep their relevance in a changing market and urban environment. Applying that analysis to the Portuguese setting, particularly in Porto city, the selected method involves an in-depth study of the literature to establish foundational understanding, followed by an evaluation of potential solutions and ultimately an examination of case studies to offer tangible examples that illustrate the extent of the issue.

This study revealed that abandoned spaces can be seen as a chance to blend attractiveness, financial gains, and maintenance of heritage and history.

Concluding that abandoned spaces can become a detrimental problem the longer they are in that condition, not only to the infrastructure itself but to the community in general. Since these spaces represent far more than just a built environment, the approach should be to manage them and provide concretized solutions

**.Key words:** Abandoned Spaces, Social Innovation, Memory, Collective Narrative, Urban Regeneration

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## **List of abbreviations**

**APA-** Agência Portuguesa do Ambiente

**AT-** Autoridade Tributária e Aduaneira

**CLIP-** Colégio Luso-Internacional do Porto

**GCSE-** General Certificate of Secondary Education

**GDP-** Gross Domestic Product

**INE-** Instituto Nacional de Estatística

**IP-** Infraestruturas de Portugal

**IPCC-** Intergovernmental Panel on Climate Change

**IRN-** Instituto dos Registos e do Notariado

**M-ODU-** Matadouro, Outro Destino Urbano

**NDMALO-GE-** Núcleo de Defesa do Meio Ambiente de Lordelo do Ouro - Grupo Ecológico

**PLANEAR-** Núcleo de Arquitetura Paisagista do Porto

**PNRU-** Plano Nacional de Reabilitação Urbana

**SDGs-** Sustainable Development Goals

**SGIPIP-** Sistema de Gestão e Informação do Património Imobiliário Público

**SIIE-** Sistema de Informação dos Imóveis do Estado

**SIL-** Salão Imobiliário de Portugal

**UNESCO-** United Nations Educational, Scientific, and Cultural Organization

**VAT-** Value Added Tax

**VCI-** Via de Cintura Interna

**WTO-** World Trade Organization



Abandoned spaces are everywhere, regardless of the scale of the place. They can be located in metropolitan areas, cities, and villages. Buildings that have been left to their faith become hidden from society. Nonetheless, these areas still need to be made public because they are rarely used and are not appealing and engaging to the eyes. However, they come into focus when the circumstances surrounding these areas begin to impact numerous valuable existing situations.

This is when abandoned spaces start being seen as a problem, and the area, due to those buildings, starts needing more management since they are unused. The cause-effect system starts working, and a once clean, illuminated, and preserved street becomes prone to vandalism, lacking sanitary conditions and general well-being conditions for those who pass by and live in the area. This reality will further result in a devaluation of all areas, not only financially but reputationally.

This notion usually accompanies abandoned spaces. However, these spaces can host opportunities while preserving their history and memory. They can become the source of themselves to find change in their state—not being used.

This research will explore the reality of buildings and spaces that fall under this category within the metropolitan area of Porto. These buildings and spaces are still left to their faith, but they are also examples of how they can be reborn to provide and host a function.

The literature analyzes and contextualizes buildings in this condition; however, when exploring this further within the Portuguese context or even more narrowly within a city, as in Porto, there is a lack of multidimensional analysis of these spaces and what they represent not only in the built environment but also in the relations that build with the community.

This reality becomes even more pivotal when the housing crisis is a primal theme in today's societal issues. The condition of this building helps to reflect this reality.

The idea that these buildings have far more significance than shelter is what led to this research. Understand that spaces can actually be lived and that even when they turn into the condition of abandonment, they can still hold a place in people's imagination, history, memory, or even identity. Turning these spaces, therefore inanimate material, actually

“alive”. They become alive when lived and experienced; when they are alive, they are in people’s memory.

The framework that helps shape the objectives of this research, namely:

- Why is it relevant to look at and analyze abandoned spaces?
- Can spaces be preserved or reused without their destruction (physical and/or memory)?
- Preserving spaces is not only about preserving a building; it is also about preserving the memory that this holds, provides, keeps and spreads.
- Explore the relevance of these spaces for the community.
- Understand if preserving these spaces and memories is compatible with financial viability and attractiveness in a fast-paced market.
- To investigate and gain a deeper insight into the subject, this thesis will be organized to examine various aspects of the topic.

Therefore, the first chapter will explore the conceptual context of abandoned spaces. Some concepts will frame the approach to the topic and help us understand how the spaces arrive at this condition, why they are in it, and when they become a problem.

In the second chapter, the spaces will be framed under the values that they can hold. How can abandoned spaces represent an opportunity through the values that they convey?

The third chapter is expected to present solutions. How can this condition stop being a problem? In this chapter, the solutions will be presented in a literature review in the metropolitan area of Porto, with examples of cases with solutions using one approach. In later sections of the chapter, various case studies will be showcased featuring multiple circumstances in which the buildings can be found.

Spaces that have already found a solution and are already functioning. Spaces that are in the process of being reframed with projects in action. Spaces that have processes initiated but are still in the condition of abandonment. Lastly, spaces that do not have any projection of what they can be when they are still in the condition of abandonment.

This dissertation will follow the structure of trying to answer through the chapters the three key questions that are the main topic for each:

- First chapter: Why can it constitute a problem?
- Second chapter: How can it be an opportunity?
- Third chapter: What are the possible solutions?

To this end, the methodology will be a literature review of topics that aid in framing the answer for each chapter. In chapter three, real-life examples and case studies will be incorporated to help tailor the research to Porto's specific characteristics. To uncover these examples and case studies, urban exploration, observation, and photographs will be used to illustrate the cases better.

This dissertation aims to revisit the topic of abandoned spaces, not forgetting the relationship between people and spaces. Moreover, it addresses a critical vision of this reality in the city of Porto.

## **CHAPTER I – ABANDONED SPACES: CONCEPTUAL OVERVIEW**

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The starting point for this dissertation is the following reflection: Spaces are not mere walls; they are “alive spaces” that tell stories. They are part of and construct a narrative.

Starting from this preposition, the approach to the topic—abandoned spaces—will have some undermining concepts that help to bring a holistic approach to the topic. These concepts are crucial in understanding the topic as a whole and its magnitude, as well as the several dimensions that should be considered when analysing the topic.

These considerations are crucial since they play a part in people’s lives very directly, as this study will explore, from the “roof over their heads” to the impact that these spaces have on the national economy.

One of the concepts that should be looked at is social innovation.

## **1.1 Social Innovation: An Old Perspective with a New an Emphasis**

Social innovation has been linked strictly as an opportunity to build societal resilience. Social innovation has multiple definitions; within those definitions, the several definitions share some features. The reality concerning this concept concerns the multiple actors and impacts on multiple sectors of the social environment (OECD, 2021).

However, the term innovation can be described as “new ideas that work”, where the “new ideas” bring something disruptive to the conversion and “that works” is something that is put to use and has some kind of impact (Mulgan et al., 2007, p. 8).

Social Innovation has a broader comprehension since the social needs are considered in this process, reuniting multiple intervenients, as a holistic vision of the society delivering it in the under purpose (OECD, 2021).

### **1.1.1 Constructing Social Innovation**

This concept is not a recent one. It goes back to the nineteenth century and to authors like Benjamin Franklin, who recalled when societal structure changes would happen. These insights about innovations came forward as Franklin introduced innovation in Philadelphia then (Moulaert et al., 2013). Another author who recalled the concept in the

same century was Emile Durkheim. In the book “The Division of Labour”, Durkheim focused on the relationship between the social norm and its relevance to construct divisions of labour that take into consideration innovation and development—establishing a direct connection between the technical and instrumental advancements and the advancements of social composition and organisation (Moulaert, 2009).

Max Weber also introduced the concept in one of its analyses in the twentieth century.

In 1904, Weber presented the book “The Protestant Ethic and the Spirit of Capitalism”, where the relationship between the economic sphere and religious sphere is analysed. However, Weber also provides insight into the relationship between social norms and innovation, stating that social change is not only dependent on living standards but also the change can come from individuals who are not under the social framework; this can introduce a new set of ideas and actions, influencing others to perform them. Eventually, these new ideas or actions would become the new social norm (Moulaert, 2009).

Another very relevant person when considering the topic is Joseph Schumpeter. Schumpeter, in the 1930s, understood social innovation as a deep mechanism of change, like an engine at the heart of a machine; when it moves, everything surrounding it moves. In this case, societal or entrepreneurial structural alterations. Schumpeter introduced a new perception in the economic field, looking at this process not as mere economics but also the impacts in and of several fields, which would be considered social fields, bringing a holistic analysis framework when considering innovation (Hospers, 2005).

Moreover, for the author, innovations are not mere inputs that can be matched together but rather combinations that are introduced in the economy and will shift the balance previously observed. Schumpeter also includes in the analysis the importance of the preexisting scenario to foment innovation, considering that these will be introduced according to the existing conditions (Hospers, 2005).

However, the author has changed the comprehension of the innovation concept over time. The thirty-year gap separates the two views; the first perspective was the one presented above, with the author considering that a new set of structural changes would break the economy's equilibrium, pushing it further and bringing innovation and development. Schumpeter's perception in the '40s would be that mutable capitalism would disappear

since the company would become “very efficient of capitalist enterprise would lead to monopolistic structures and the disappearance of the entrepreneur” (Śledzik, 2013, p. 90).

Another author who evoked the term in the 70s was the sociologist William Ogburn. Ogburn is the author who proposed the distinction in the interpretation, separating the technical innovation from the social one. New ideas and concepts with a disruptive nature can be found in the cultural field. Ogburn goes further, providing examples of “religious ritual”, “alphabet”, or even the “League of Nations” (Del Sesto, 1983, as cited in Cajaiba-Santana, 2014, p.44). Adding to the examples, the idea of innovation is highlighted with an introduction of something new, but regardless, the examples Ogburn presents embedded societal norms, cultural practices and perspectives. Moreover, these became also part of the same system and referential for values and norms.

Lastly, still in the 70s, French academia contributed to the topic, namely the conference ‘Temps des Cerises’. This conference aimed to look into the social and political role of the mutability of society, including the role of public expression of opinion of individuals. As a result of this debate, the book “Que sais-je?” of 1982 by the authors Chambon, David and Devevey (Chambon et al., 1982, as cited in Moulaert, 2009).

The book showcases a broad overview of social innovation, which is important to consider when researching the topic.

In the book, the authors explore the link between social innovation and influences with social mutation, including characterising the role of crisis and recovery periods and how these can be an initiator and a catalyst for social innovation. The authors also consider that social innovation can come from the individual's precepted needs, leading to social action and intervention. A look into the state's role is also present, stating that it can work both as a facilitator for this process and as a blocker. The authors also establish that this process can happen in multiple proportions for the people and time. However, the process highly depends on “consciousness-raising, mobilization and learning” (Chambon et al., 1982, as cited in Moulaert, 2009, p.13).

This perspective can be understood as very rounded once these authors include in their analysis the role of the state, the motivation for the process to happen, and an attentive look into needs and external pressures that can influence and trigger the change process.

The idea that the topic is multiple includes the areas that are interested in looking at this concept. One example of its complexity is the creation of The Atlas of Social Innovation, where several experts came together to provide knowledge backed by results from the international research project SI-DRIVE. Ultimately, The European Commission receives recommendations. The areas of analysis for policy advising include “(...) Education, Employment, Energy Supply and Climate Change, Mobility, Health and Social Care as well as Poverty Reduction.” (*About Us / socialinnovationatlas.net*, n.d.).

### **1.1.2 Social Innovation: Comprehension in the Social Sciences**

The look into social innovation in the context of social sciences has been increasingly growing in relevance. Moulaert (2009) brings out the “four spheres”, where social innovation is considered through different approaches. The first is “management science”, where the perspective is the correlation and interaction between the social sciences. This notion can mainly be portrayed in the concept of social capital, where these networks of people try to work to achieve a common goal and how that would impact organisations to perform better or change their approach.

The second sphere examines “art and creativity” and how social innovation interferes with social and conceptual generation. Michael Mumford highlights that three notions can be emphasised when applying social innovation to arts and creativity. These main guidelines are looking into the bibliography of outstanding people in the social and political realm, recognising the characteristics that leaders should have to solve organisational problems effectively, and creating, implementing, and converting organisational innovations (Mumford, 2002, as cited in Moulaert, 2009).

Social innovation in territorial development is the third sphere mentioned. When looking at territory, specifically in Europe, some scenarios become critical: the absence of fluidity between spatial dimensions, the lack of cohesion in expertise and experience between different divisions involved in the formulation of local development policies, and, lastly, the exclusion of the needs of marginalised groups within those cities from the discussion and planning (Moulaert, 2009).

The fourth sphere looks into “political science and public administration”. In these spheres, the problem lies in the hierarchical approach and, therefore, decisions that are very centralised in one place and less reachable, constructing an abyss between the governmental bodies and those that would be impacted by the decisions made by the first ones (Moulaert, 2009).

Analysing The increasing relevance of the topic of social innovation and the topic of abandoned spaces. The two topics can be related to some aspects. Firstly, the imperative relevance to abandoned spaces is intimately related to the notion introduced previously, on page 8, of the periods of crisis (Chambon et al., 1982, as cited in Moulaert, 2009).

These are times when uncertainty is present and social demobilisation and reorganisation are happening, and this is the case for the house crisis. This problem affects urban cities and challenges political and public administration to tackle it. Moreover, reflecting on how political organisations are done is relevant to this idea.

### **1.1.3 Achieving the Sustainable Development Goals: Sustainable Urban Development and the Role of Social Innovation**

When analysing social innovation, the link and its impact on the SDGs (Sustainable Development Goals) is also worth considering for the abandoned spaces. These goals were established in 2015 by the United Nations as a form to build a comprehensive set of goals and objectives in key areas. Social innovation can integrate with these by providing long-lasting and practical solutions to tackle those areas (García-Flores & Martos, 2023).

A study compiling data from 128 social innovation projects has measured the impact on achieving the SDGs (Table 1). In this study, the percentage of projects with at least one SDG is 89%, accounting for 115 projects. Social innovation and Sustainable Development Goals are compatible (Eichler & Schwarz, 2019, as cited in García-Flores & Martos, 2023).

*Measuring the Impact of Determined Areas in the Development of Social Innovation*

	<i>Relative Frequency</i>
<b><i>Socioeconomic Area</i></b>	
<i>Governance</i>	0,0858
<i>Employment</i>	0,0808
<i>Citizen Empowerment and Community Development</i>	0,0808
<i>Rural Development</i>	0,07575
<i>Local Development</i>	0,0505
<i>Alternative Consumption Patterns</i>	0,0303
<i>Total</i>	0,40395
<b><i>Sustainability and Well-being Area</i></b>	
<i>Environment</i>	0,0959
<i>Education</i>	0,0606
<i>Housing</i>	0,05555
<i>Agriculture</i>	0,0505
<i>Health</i>	0,0505
<i>Energy</i>	0,025252
<i>Total</i>	0,338302
<b><i>Social Area</i></b>	
<i>Social Inclusion</i>	0,0909
<i>Social Rights and Social Justice</i>	0,0707
<i>Women's Empowerment</i>	0,0404
<i>Persons with Disabilities</i>	0,0303
<i>Active Aging</i>	0,025252
<i>Total</i>	0,257552

Table 1- Based on García-Flores & Martos, 2023 ( p.6)

García-Flores and Martos (2023), in their study, were capable of measuring the areas that are compatible with the development of social innovation, concluding that in the socioeconomic area, the more outstanding ones are Governance (0,0858), Employment (0,0808) and Citizen Empowerment and Community Development (0,0808), the data is presented in relative frequency (Table1). Governance has been seeing a change in its form of acting mainly due to the intervention of social innovation initiatives that try to substitute the vertical framework with a horizontal approach to social participation,

meaning that the classical approach of a decision taken from an institution in the hierarchy is now becoming not the only intervenient. This is due to the involvement of individuals and groups of individuals who also influence the outcome. Moreover, this interference disseminates the access to becoming an agent of social innovation. When it comes to employment, innovative initiatives promote and help create or mediate it; one example is co-working spaces. Citizen Empowerment and Community Development are highly dependent on the last two; however, these initiatives promote the dialogue between citizens and associations to take action (García-Flores & Martos, 2023).

In the topic of sustainability and well-being, housing (0,05555) is third behind environment (0,0959) and education (0,0606). The social initiatives that help deliver housing are introducing “(...) solutions such as prefabricated housing for the homeless, collaborative housing models (cohousing), and floating houses in flood-prone areas.” (García-Flores & Martos, 2023, p.8).

Lastly, the topic of social, where social inclusion is (0,909), has the most weight in the category. Social innovation initiatives help fight and eradicate social exclusion, trying to bring people networks and resources to feel part of something (a group, a community, a city, a culture) (García-Flores & Martos, 2023).

When analysed, the most impactful area on the development of social innovation is the Socioeconomic Area, with a total relative frequency of 0,40395, followed by the Sustainability and Well-being Area (0,338302) and the Social Area (0,257552).

#### **1.1.4 Cultural Heritage Preservation**

Moreover, within the Sustainable Development Goals, the importance of the surroundings is also included, namely in goal 11, where the compromise is to make cities inclusive, safe, resilient and sustainable. Additionally, with the conscious of the cultural relevance for this goal to be possible, target 11.4 was defined, stating that efforts should be made to protect and safeguard the world's cultural and natural heritage (Martin, 2023).

This specific mention of cultural heritage and the necessity for its conservation and preservation was the first time it was considered to be a consideration for sustainable development (Baltà, 2018).

Culture is developed and managed by regional and local governments. These governments assume a pivotal role in regulating, planning, and fomenting policies regarding culture. Therefore, cultural experience and living are highly lived locally. So, differently, the usual approach to it is bottom-up, starting from the individual or community to a national or international scale (Martinell, 2014).

Therefore, cultural aspects are central to concretizing and achieving the Sustainable Development Goals (Martinell, 2014).

The preservation of the heritage can be a way of fomenting the development of the “(...) the place-specific character of urban regions (...)” (Swensen, 2012, p.137, as cited in Yung et al., 2017).

Moreover, preservation can boost the improvement of the surroundings and preserve the cultural life and the singularity of the place (Strange & Whitney, 2003, as cited in Yung et al., 2017).

The risk of not preserving and eventually destroying the place, either by time or policy decisions, can result in the lack of protection of the place's essence and cultural life, spilling into the community's feelings and the way they perceive their “(...)sense of place and identity(...)” (Said et al., 2013, as cited in Yung et al., 2017).

## **1.2 Remarks of Changing Cities: Perspective under the Urban Regeneration/ Renewal and Social Innovation**

Urban Regeneration or Renewal is also defined as a concept that should be considered holistically. In the past decades, cities have faced several struggles when accommodating society's ever-changing scenario.

Also, the relevance that cities should have in the symbiotic relationships that they establish with their communities is now more understood. How cities are planned and shaped should accommodate their community, not vice versa. Nowadays, the concept of urban regeneration should also integrate aspects relevant to the day-to-day lives of societies—looking for the adaptation of cities to embody economy, society, culture, and environment (Mecca & M. Lami, 2020).

When specifically approaching culture, the way that cities are envisioned has been changing since the power of understanding the relation of communities with their culture and culture with the physical space brings benefits (Mecca & M. Lami, 2020).

Turning cities into places not only to live but also to be lived can be achieved when the relation between communities and the space they live in is understood and encouraged, seeding social cohesion and resilience, bringing the environment as an important pillar to have into account. This is done while caring for the economy by fomenting manageable investments, tourism fluxes, and job creation (Ferilli et al., 2016, as cited in Mecca & M. Lami, 2020).

All these can and should be done while caring for the communities that helped shape the concrete buildings into homes, stores, and leisure centres. Maintaining the notion of identity and collective memories helps to preserve what can add value to the cities and keep them stable and attractive to economic efforts (Yung et al., 2017).

Social innovation can be directly linked to urban regeneration when considering that from the perspective of the urban environment, there is also a shift from the preponderance of the economy when compared to social impact. Nowadays, the perspective that a place's social attributes should be considered heavily, leaving aside the idea that the economy is the only topic to consider. This shift is connected with the multiple impacts of the urban setting on the community's dynamic (Cancellieri, 2019).

This connection becomes especially relevant when the social outcome that arises from this interaction is social cohesion. The dynamic process of fostering urban regeneration through social innovation can bring solutions to very challenged city sites, inciting the economic attractiveness and viability of cities and their maintenance and development of living conditions. Moreover, initiatives related to culture and art are beneficial in achieving that improvement and, therefore, creating social cohesion. Following this perspective and a culturally driven regeneration can bring communities together and foster social cohesion (Cancellieri, 2019).

Social cohesion is a concept that enhances the resilience of communities by creating groups that “(...) shared values, shared challenges and equal opportunities (...)” where

the networks are based in a “(...) sense of trust, hope and reciprocity (...)” bringing people together towards the same goal (Jeannotte, 2000, as cited in Cancellieri, 2019, p.80).

This concept can explain and provide the basis for understanding a common narrative and why it is relevant to representation, integration, and inclusion in communities.

### **1.3 Navigating Community Narrative: Keeping Memory in the New Social Dynamics**

The narrative plays a crucial role in the community's history and how it is perceived. The narrative has been studied in association with memory and identity. The concepts of memory and identity are related to social dynamics since the individual is created and established within the social sphere. Therefore, memory is social, transforming and shaped by context, relations, and dynamics. Moreover, collective memory is also a process and an item put forward with a meaning and a purpose. Memory is also impactful in identity understanding, providing a mutable base for identity construction.

Regarding identity, this is also a process that has yet to be fixed. It is a process of uninterrupted transformation. Therefore, the multiple processes coinciding should be considered when looking at a narrative, especially a community narrative where multiple individuals get involved (Cabecinhas & Abadia, 2013).

The study of narrative related to different fields has produced various definitions. One that may be correlated to the spaces and their embodied history and culture is the field of anthropology and cultural psychology (Stapleton & Wilson, 2017).

Wertsch's approach to this thematic area has distinguished two types of narratives: those that focus on specific topics (“specific narratives”) and cases and those that are recalled as “schematic narrative templates”, which are a broader template that can influence the ones described in the first place (Wertsch, 2002, as cited in Stapleton & Wilson, 2017, p.61).

When approaching the community, the concept goes beyond the physical site to the connections between individuals within that place. When events impact the demarcated

space of a community in some way, they will impact the narrative since adaptation becomes necessary. The effects will also be influenced by how this new adaptation narrative is about the community (Cope et al., 2023).

Nowadays, what communities and individuals experience is a dissipation of these memories. This can leave people feeling hopeless about their surroundings and lost (Campbell & Conway, 1995, as cited in Bailo, 2020).

The challenges are multiple amid the vanishing model of the transference of “cognitive heritage”, the devaluation of the regional in the minds that help shape policies, a globalised world with an influx of people arriving and departing from places, and the exodus from communities to bigger and broader cities (Bailo, 2020, p.72).

Moreover, these challenges put the historical framework at stake, not only because the historical framework is not simply that but also a lighthouse for the experience of living in a particular place and integrating into a community. Therefore, these two lose meaning, both the place and community, if people are not connected, not experiencing, and ultimately creating meaning and a symbolic reference (Bailo, 2020).

This way of experiencing living is mostly undocumented because while its history is not perceived as such, its perpetuation assures survival. However, living in a community is done differently, fostering the chances of survival of the record of memory. Therefore, an already fragile existence is dangerously at risk (Bailo, 2020).

Community narration of events and living is an assimilation of reality that is very noticeably portrayed in the Portuguese saying: “Quem conta um conto acrescenta um ponto.” Who tells a story adds a full stop. The meaning behind it is that the transmission of information always has a personal touch.

People sharing stories is a way of creating and, at the same time, keeping the perceived community (Card, 1990, as cited in Cope et al., 2023).

The individual members bring the community together and are responsible for creating and maintaining it. The concept of community is very abstract, meaning its members imagine it. Consequently, the shared stories could be more factual, precise and descriptive of the community (Hinchman & Hinchman, 1997, as cited in Cope et al., 2023). The characteristic aspect of narration is the bundle of stories; those can be individual, and

together, they build the community narrative (Cope et al., 2019, as cited in Cope et al., 2023).

Therefore, a profound connection exists between those individual narratives and the community narratives; they have a bidirectional relationship, feeding and eventually structuring one another. This relationship is significant when considering that “These narratives socialise people: through narratives, people learn and potentially internalise the accepted culture, practices, norms, and ways of thinking of the group.” (Hinchman & Hinchman, 1997, as cited in Cope et al., 2023, p.2).

It is also relevant to analyse the relationship between the community and changes, whether from within or outside since these can impact and reshape the community narrative. If something impacts the community from within, the way that the community is perceived also changes, creating “(...) a new community in the same location (...)” (Greider et al., 1991, as cited in Cope et al., 2023, p.3).

If the change is external to the community, the response is going to be done by the individuals in the community by adapting and readjusting (Cope et al., 2019, as cited in Cope et al., 2023).

The individuals will reshape their connection to the community in response to the new challenges and therefore “(...) adjusting and modifying their own story as well as the community story” (Cope et al., 2023, p.3).

Through the vision of Hirschman (1970), there are three mechanisms that individuals can resort to when these changes happen—the first being “exit” when the individual chooses to leave the community. The second method is “voice”, where the resort communicates with each other to discuss the events and attempt to solve them. Lastly, the third method is “loyalty”, when the individual takes on and embraces the change (Hirschman, 1970, as cited in Cope et al., 2023, p.3).

Besides this connection of the community itself, where the community inserts itself is also a relevant aspect for the way it feels represented and the way that it is expressed. Spaces are an externality to the community that impacts the community the most since they are where the community forms and lives its reality as a group. These externalities can bring challenges and opportunities. Therefore, it is crucial to be looked at. The parallel

between the intangible sphere of connections, as mentioned above, and the relationship that this relates to the tangible sphere of spaces where the relationship occurs and develops. There can also be a symbiotic connection where the two spheres feed themselves.

#### **1.4 Spaces and Community: The Role of Buildings into People's Lives**

Spaces and communities coexist. Buildings are an integral part of the spaces and are not mere walls that exist to live in (Archaeopress, 2018).

They are very clearly present in the urban landscape, and individuals and communities have a notable relationship with them (Dean, 2017).

Even though the idea of something inanimate building a relationship may seem strange, it goes back to the perceived symbolic meaning. In the social sciences, this analysis has been embraced by several authors. These authors cover a variety of inanimate products like “objects (Appadurai, 1986b; Dant, 2005; Miller, 1987; Mukerji, 1994), non-humans (Callon 1993; Jerolmack 2013; Jerolmack and Tavory 2014; Latour 1991, 1992, 1993, 2005), or physicality and materiality in general (Gieryn, 2002b; Low 2003, 2011; Molotch, 2005; Pinch 2008, 2010; Pinch & Swedberg, 2008)” establishing a connection to sociology, and how these are part of the social being (Dean, 2017, p.2).

One particularly relevant author is Anthony King, who analysed this complex dynamic. The starting point for King's investigation is precisely the bidirectional relationship between the urban environment, buildings, and society. Through this dynamic, knowledge can be built about the two dimensions, understanding what the urban environment expresses about society and what society can express about the urban environment (King, 1980, as cited in Dean, 2017).

These questions arise when analysing the close relationship between the two dimensions. Buildings are a direct consequence of humans. Humans build buildings, utilise, classify, interpret, and implicitly gain the same attributes humans give each other in society. The presence of “buildings becomes markers of distinction, creates new means of categorization, and fixes geographical distributions.” (Dean, 2017, p.1). It is important to draw the symbolic landscape of references that humans need to organise themselves.

Moreover, depending on how they are perceived by society, buildings can be a source of creation or destruction and can also be a physical element of separation or aggregation (Dean, 2017).

Despite their inanimate nature, these physical elements establish connections with society. Beyond their physical utility, buildings are built with inspiration and aspire to look a certain way and, therefore, be perceived in a certain way. However, these elements are also a source of inspiration for society; this goes beyond looks and visual interpretation; buildings can “(...) shape people's perceptions, experiences, and behaviour.” (Archaeopress, 2018, p. iii).

In King's view, buildings provide elements that aid in maintaining society. However, it is also possible to argue that not only do humans produce buildings, but buildings also interfere in the production of society (King, 1980, as cited in Dean, 2017).

Buildings can be a source of change, and change can cause buildings to adapt and metamorphose in function, appearance, and meaning. Meaning is not inherent to the physical element itself but rather in its translation to the societal context at a given moment in time (Archaeopress, 2018).

## **1.5 Characterization of the Physical Edification: Defining Concepts**

Understanding and mapping urban development is an emerging topic that needs to be addressed in today's housing scenario and the crisis that has arisen in urban environments worldwide.

Establishing clear definitions to analyse the problem with the proper perspective and measures is necessary to map and identify why this is happening.

Furthermore, establishing boundaries between the diverse constructed heritage is integral to this understanding. Classifying buildings based on ownership criteria and the building's usage status are important metrics.

However, the already challenging reality becomes even more challenging when different meanings are given to the same word within and outside a specific country. The same word can be translated differently into other languages, and even when within the same

language, different people, institutions, and organisations may have different understandings of the same word.

### 1.5.1 Private Owned vs. Public Owned

Ownership usually presents two main models: private ownership, where "the owner is represented by private legal persons", and public ownership, where "the owner is the state, at various levels" (Chiodelli & Moroni, 2014, p.169). However, this is a simplistic way of portraying reality, which is a multiple and complex framework.

Adding another dimension of who owns the property and the multiple ways of owning it can be a more integrative framework to follow. Owning goes beyond having a property; it also includes the capability of the owner to manage it in a way that best suits them (Chiodelli & Moroni, 2014).

Following this notion, Chiodelli and Moroni (2014) build a framework with six interpretations of property and ownership.

#### *Framework: Different Types of Exercising Ownership*

<i>Denomination</i>	Characterization	Examples
<i>"Stricto Sensu Public Spaces"</i>	Multipurpose open public spaces	<ul style="list-style-type: none"> <li>• "Public squares and plazas"</li> <li>• "Streets"</li> <li>• "Pedestrian areas"</li> </ul>
<i>"Special Public Space"</i>	Public Spaces with designated functions	<ul style="list-style-type: none"> <li>• "Public school's hospitals"</li> <li>• "Libraries"</li> <li>• "Playgrounds"</li> <li>• "Cemeteries"</li> <li>• "Parks"</li> </ul>
<i>"Privately Run Public Spaces"</i>	Public owned spaces that are temporarily rented for a private matter	<ul style="list-style-type: none"> <li>• "Marinas"</li> <li>• "Lidos"</li> <li>• "Public Areas for Temporary Markets"</li> </ul>
<i>"Simple Private Space"</i>	Private spaces that are used for private matters	<ul style="list-style-type: none"> <li>• "Detached Houses"</li> <li>• "Spaces for Private Activities"</li> </ul>

<i>“Complex Private Spaces”</i>	Private spaces that the use is exclusive for a specific group	<ul style="list-style-type: none"> <li>• “Homeowner Associations”</li> <li>• “Proprietary Communities”</li> <li>• “Residential Cooperatives”</li> <li>• “Sports Clubs”</li> </ul>
<i>“Privately Owned Collective Spaces”</i>	Private spaces that are used by a public	<ul style="list-style-type: none"> <li>• “Bars”</li> <li>• “Restaurants”</li> <li>• “Hotels”</li> <li>• “Shopping Centers”</li> <li>• “Cinemas”</li> </ul>

Tabela 2-Based on Chiodelli and Moroni, 2014 ( p.169)

Ownership is also an interesting aspect to consider when analysing society since it establishes an arrangement and structure. This is true for both private and public-owned spaces. Framing public-owned spaces as property is crucial since they are an integral part of the urban structure, sharing the same environment as private property, and are therefore governed by the same point of reference—property (Chiodelli & Moroni, 2014).

### 1.5.2 Empty Buildings Vs. Abandoned Buildings

Clarifying the concept of ownership and empty and abandoned spaces is also important to draw the distinction.

An empty building is considered a property in good condition of maintenance and preservation but does not have a specific usage attributed to it. Therefore, there needs to be a strategy or planning for that property. A property with temporary usage for a short period or at a given moment is not an empty house (Moroni et al., 2020).

Abandoned property is a type of building that is not being used. Unlike an empty building, it is not in good shape and needs to be maintained, showing clear signs of lack of usage and degradation from its original functionality (Moroni et al., 2020).

In this case, the legal entity responsible for the property (individual, group, or public entity) fails to fulfil its ownership duties. Usually, the rights associated with the possession of property overshadow the duties that also come with ownership, both of which are equally relevant and important (Hillier et al., 2003; Mallach, 2006; Shoked, 2014, as cited in Moroni et al., 2020).

Therefore, the lack of maintenance and protection of a building can pose a significant problem in managing the property, its structure, and its relationship with the community.

### **1.5.3 Abandoned Spaces: How Can it Constitute a Problem?**

Abandoned properties can constitute a problem with different dimensions regarding ownership. When discussing public property, the sphere is much broader than public property. However, belonging to those who administer a country and run a government represents a common good, for better or worse. A property is an asset and a resource, and if not used, it is as if it disappears as an opportunity (Moroni et al., 2020).

Disappearing as an opportunity can mean that the property is losing its financial viability while at the same time increasing expenditures in the future when the property is managed since it also has more time to be prone to degradation.

The state's objective is to manage these resources to maintain or create opportunities for the common good and make them accessible to the population (Moroni et al., 2020).

Moreover, the lack of opportunity to build the property can become a problem, affecting individuals, neighbours, and communities (Morckel, 2014; Moroni et al., 2020).

When considering privately owned properties, it becomes more difficult to bridge the gap between the phenomenon of a shortage of housing offers; since it is privately owned, analysing the reasoning behind it is irrelevant to the public interest. Additionally, a relevant dimension that should be considered is the urban scenario itself; cities are dynamic, and abandoned buildings are part of it and should be part of it to produce mutability in a city (Evans & Hartwich, 2005, as cited in Moroni et al., 2020).

However, social responsibility is important, and this dimension should be embraced by central and local governance, whether analysing the lack of housing or preserving cultural heritage (Gentili & Hoekstra, 2018, as cited in Moroni et al., 2020).

This should be encouraged for private owners to consider as an opportunity. The options would still be made by the owner, but there would be a wider selection of options to consider.

When balancing problems and opportunities, these types of properties offer a considerable variety of problems, particularly in the health and safety of the community (Kondo et al., 2015).

One category of problems is the associated criminality, which increases the risk of robberies to neighbours. Another category is health issues, with higher rates of "drug-dependence mortality", an increase in rates of sexually transmitted diseases, and premature mortality. In the presence of a neighbourhood with a high rate of abandoned properties, in addition to the diminished social cohesion of the community, there are associated problems with waste management, pests, and crime, impacting individuals in their mental health and dealing with issues like anxiety and stress associated with the unpredictability of the mentioned issues (Kondo et al., 2015, p.2).

This will, of course, change the community dynamic and impact the financial viability of the neighbourhood.

#### **1.5.4 Reasoning for the Abandonment**

When analysing the reasons behind the abandonment of the properties, some variables can be identified.

Hussein (2014) identified some aspects that can explain the abandonment connected to changes in people's behaviour. When the abandonment occurs due to a behavioural change, it is directly linked to the change in the "physiological needs" and, at the same time, keeps closely the need to maintain "functional services" that are perceived as necessary to develop "activities".

There are four reasons identified: "Finding alternative ways to fulfil buildings' functions", where alternative functions are identified for the buildings' original purposes; "Inadequate culture & knowledge" where these factors have decreased their importance when compared to wealth and social connections; "Greed, desire to increase wealth & profit" which focuses on increasing their wealth and profit not looking at without considering the means; and lastly, "Poor quality performance & no supervision" where the poor quality performance is combined with the lack in the policies (Hussein, 2014, p.4).

According to Bontje and Musterd (2012), shrinkage can be relevant to the topic and its analysis.

Shrinkage is a broader term used to analyse the demographics, including inhabitants' number, the number of inhabitants, their composition, and the number of households. These demographic rearrangements can also influence the number of abandoned buildings in a particular area, region, or country.

When looking at the phenomenon in Europe, three categories may explain why these demographic changes occur (Oswalt & Rieniets, 2006, as cited in Bontje & Musterd, 2012). The three dimensions are:

- **Destruction:** Where the main focus is on events that may shift drastically shift the city environment, including wars, natural disasters, and climate change.
- **Loss:** Depleting of access to resources, including food, water, fuel, electricity, and jobs.
- **Shifting and Change:** Drastic shifts in society, in the demographics (lower birth rates and increased life expectancy), qualified migration, suburbanisation (unbalanced housing market), and economic rational rearrangement (institutional change).

Then, the effects that can be felt after the shrinkage follow the risk of a vicious cycle because it can lead to the dissipation of jobs, services, investments, and the labour force. The loss of all these aspects can influence the housing market, as well as the proportion of the losing inhabitants and the number of households, meaning that in those circumstances, the probability toy of an increase in the number of abandoned buildings to rise ups (Bontje & Musterd, 2012).

## **1.6 Abandoned Spaces: Portuguese Context**

The data has much to say regarding the construction edification and the Portuguese context. According to Instituto Nacional de Estatística (INE), Portugal 2023 registered 10.6 million residents (INE, 2024a).

Accounting for the housing sector, Portuguese spending is approximately five points above the OECD average, at 64.19. Portugal is in third place among the countries within the OECD, above Mexico and Greece, as the countries with the highest household expenditures (*Household Spending*, n.d.).

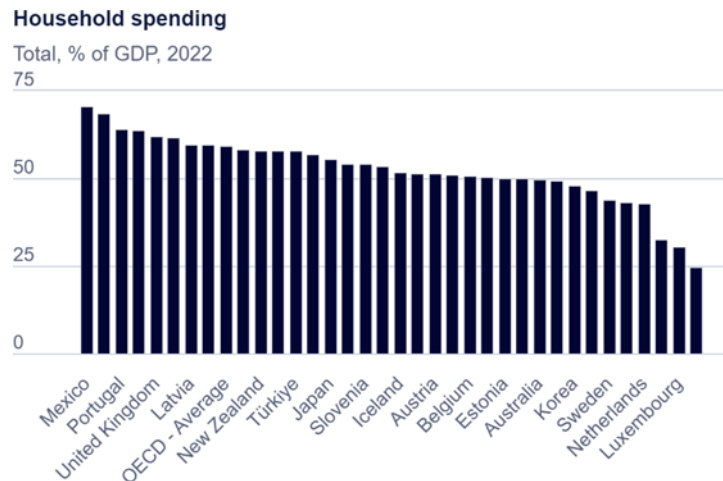


Figure 1- Household Expenditure within OECD

Source: (*Household Spending*, n.d.)

According to INE (2024b), housing accounted for 39% of household expenditures in 2022.

The characterisation of the Portugal dwellings shows that most buildings are aged. Only 3.1% of the total constructions were built from 2011 to 2021 (Instituto Nacional de Estatística (INE), 2024).

Some phenomena are relevant and outstanding tendencies that need to be considered. One is the need for more houses, which can be related to overcrowded dwellings. INE accounts for the shortage of 136,800 dwellings, which is concentrated in three Portuguese regions: Grande Lisboa, Área Metropolitana do Porto, Península de Setúbal and Algarve. These regions account for more than half of the total of the shortage dwellings (58.7%) (Instituto Nacional de Estatística (INE), 2024).

Overcrowded dwellings are a phenomenon that has been returning to the country since 1991. Portugal saw a decrease in overcrowded housing, and this tendency reversed in the decade of 2011-2021. In 2021, the overcrowded residences accounted for 12.7% of the

dwellings for usual residences. The concentration of overcrowding is located “in the Região Autónoma da Madeira (23.3%) and Região Autónoma dos Açores (17.4%), as well as in the coastal regions of mainland Portugal: Algarve (16.9%), Grande Lisboa (15.9%), Área Metropolitana do Porto (14.0%) and Alentejo Litoral (14.0%).” (Instituto Nacional de Estatística (INE), 2024, p.XX).

Vacant dwellings account for 12.1% of the total housing stock, with 723.215 dwellings. These dwellings are concentrated in the Alto Alentejo and Médio Tejo regions (17,4%) and the Área Metropolitana do Porto (10%) (Instituto Nacional de Estatística (INE), 2024).

Moreover, when analysing the necessity for the rehabilitation of the dwellings, considering deeper and medium repairs are concentrated in the Área Metropolitana do Porto, representing 15% of the total dwellings in this region. This number is similar to the one referent to the national proportion of these dwellings (14%) (Instituto Nacional de Estatística (INE), 2024).

This analysis looks at the private domain, within the public domain, and the dwellings belonging to the Portuguese state. In 2022, Diário da República published an updated list of the dwellings belonging to the state that are abandoned, vacant, or without use. More than 700 buildings are presented in this category (Despacho n. ° 3260/2022).

However, an audit was done in 2020 by the Tribunal de Contas, which is responsible for audits concerning state action and underlined the necessity to focus on better documentation and management of public patrimony. The Portuguese State has a centralised system called Sistema de Informação dos Imóveis do Estado (SIIE). For the Tribunal de Contas, even with the presence of this system, results have been far from the strategy with programs implemented by the central government that have not fulfilled the objectives underlined. Along with this rationale, the system is not effective, lacks documenting information, with errors and is insufficient (*Auditoria à Inventariação Do Património Imobiliário Do Estado RELATÓRIO N.º 16/2020 2.a SECÇÃO*, n.d.). Therefore, the data is inconsistent in supporting the management and defining a strategy towards abandoned spaces.

In this same audit, Tribunal de Contas shows its concerns with creation of a new system denominated Sistema de Gestão e Informação do Património Imobiliário Público (SGIPIP), which would reunite information from three different services of the Portuguese state: the SIIE, Autoridade Tributária e Aduaneira (AT) and Instituto dos Registos e do Notariado (IRN). The problem is the lack of consistent data between the three systems; without solving these base problems, creating a new system could be compromised.

The official launch of this new system was officially announced in Diário da República in July 2023, with the creation of a public capital company responsible for managing public property (Decreto-Lei no 60/2023).

Returning to the question in the introduction, “Why can it constitute a problem?” abandoned spaces can become a problem because of their condition. An abandoned space is a space that becomes vulnerable to degradation and, consequently, contaminates the surrounding area. Signals that may emerge are the lack of interest in the region and, therefore, the failure to manage it. This is becoming an even bigger problem, possibly resulting in concerns for the safety and health of those living in the region or passing by. The abandoned spaces can even be seen as a problem in an immense sphere, especially in Portuguese. The lack of official data regarding these spaces makes them even more challenging to manage since the dimensions of reality are not fully knotweed and documented. Therefore, the decisions taken in this regard are not accurately measured.

## **CHAPTER II—BEYOND A PROBLEM: SPACES' VALUE**

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## 2 Understanding the Notion of Value in Culture

When analysing the notion of value, many interpretations and rationales are presented. Trying to establish an outline of value can be presented and be presented as necessary.

Bourdieu brought in the book “Distinction: A Social Critique of Judgement” (1984) some enlightenment of what value can be perceived as being. When analysing the value, the economic value is a particular value that is the more tangible of them all. However, Bourdieu establishes and delivers that a lot can be attached to this “simply” palpable notion of economic value. Therefore, this value is directly related to a context in a time, moment and vision of what is perceived as valuable, even economically. This notion gets embedded and produced by the consumers. However, these consumers' choices are also tied to educational background (tied to the level of qualifications) and social origin. This means that what is conveyed is valued in the educational context and the social atmosphere. This brings a stratification of cultural value where only those who can interpret and attribute value to culture can enjoy culture. This network of perceived and non-perceived perceptions of how culture is tasted can bring those who cannot understand a feeling they cannot enjoy (Bourdieu, 1984).

However, when looking at culture, two spheres could be outdrawn. One is where culture is interpreted as arts (where there is a clear distinction and the forms that this is presented). This means several performance arts (dance, music, theatre), visual arts (sculpting, painting, photography), and literary arts (literature, poetry). According to Holden (2009), these are like Bourdieu referred to as stratified and are attached to social status, being intangible for those who do not belong to a specific group. However, another type of culture is more inclusive, where everything allows individuals to communicate and acknowledge themselves. That is the popular culture, which embarks on how people express themselves through simple activities in their day-to-day lives, such as cooking, playing a sport and singing, for example.

Nonetheless, Holden (2009) brings a new perspective instead of bipolar when it comes to culture between the one who is restricted from the one that is popular to a tridimensionality model.

This perspective looks at the value of culture in three major intertwined components. A publicly funded culture is one where it is established that what gets funded is the one that ultimately turns into a cultural product. What gets funded is based on public interest. Therefore, government officials will state the significance of “different community, social, ethnic and faith groups” (Holden, 2009, p.449).

The next one would be commercial culture, where the industry's drivers and consumers ultimately determine what can be over-shown as culture. Therefore, like the publicly funded culture, commercial culture is dependent on third people and their choices. The first is government officials and, for commercial culture, the industry's investors/producers/managers.

Lastly, there is the home-made culture, where culture production comes from “an informal self-selecting peer group, and the barriers to entry are much lower.” (Holden, 2009, p.449).

The rationale is that artists become a hybrid between those who decide to invest or believe in the culture/art product and the consumer. An added possibility that can enter the three dimensions is the internet. This space added possibilities “(...) for cultural communication and as an enabler of mass creativity has changed the possibilities for all three spheres of culture and all forms of cultural expression within them (...)” (Holden, 2009, p.450).

Another way to envision value is by distinguishing between intrinsic and instrumental (Holden & Baltà, 2012).

The intrinsic value meaning can be looked at from many different perspectives. It can be shown as intrinsic because there is “essence within itself” where a message is conveyed through the culture/art form. Also, since it has “essence in itself”, it can capitalise on itself. Additionally, it can mean that being intrinsic is also intangible and provides unmeasurable aspects to people, which means that it is based on the way that culture produces significance for individuals that is not visible, namely “emotional and spiritual”. It can also mean the product has “quality and excellence” (Holden & Baltà, 2012).

The instrumental value looks at culture and art as a form to produce measurable outcomes. Namely, those can be economic and social (Holden & Baltà, 2012).

Fredheim and Khalaf (2016) also introduced a way to categorise value. This model outlines four aspects: associative, sensory, evidentiary, and functional.

Associative aspects of value are characterised as anything that can bring interconnection. “These can be connections to people, events, places, practices, traditions, stories, objects and so forth.” (Fredheim & Khalaf, 2016, p.8). In this category also encompasses history and memory are encompassed.

The sensory stimulus determines sensory aspects of value. Under this category falls the notion of aesthetics and beauty; however, it is broader since it privileges the five senses that humans have, meaning that “intellectual” and “metaphorical” are also part of this category (Fredheim & Khalaf, 2016).

Evidentiary aspects of value encompass everything that can be provided as evidence for allowing the research process (formal or informal), although they are not restricted to the field of science. Under this category falls heritage. According to Fredheim and Khalaf (2016), the aesthetic value should also be considered evidentiary, although conducted through the sensory aspects.

Functional aspects of value can be beneficial when discussing heritage since their functionality can benefit its preservation. Failing to maintain the functionality of the heritage can be detrimental to heritage (Fredheim & Khalaf, 2016).

These aspects of value can be cumulative and are not exclusive of one another (Fredheim & Khalaf, 2016).

When analysing the values that can be encompassed when talking about physical spaces, some are worth exploring further. An example is the AHRC (Arts & Humanities Research Council) cultural value project, which put forward notions and analyses suggesting that art and culture bring value. More specifically, the value of the edification and spaces. Crossick & Kaszynska (2016), in the final report, “Understanding the Value of Arts & Culture” of the project, a chapter to outline the relevance of spaces when considering the notion of value in culture and arts.

Accordingly, the next chapter will analyse and explain six values and their relevance. The six values that were selected as relevant to the topics are economic value, aesthetic value, cultural value, historical and heritage value, social value, and environmental value.

## **2.1 Economic Value: Pursuing Economic Viability- The Role of Markets, Individuals and Governance**

Economic value associated with culture and the creative industry is key for economies that want to establish themselves successfully (Holden, 2009).

This vision has only sometimes been the case. However, in the late 90s, “results of research conducted in developed countries showed that cultural and creative industries generate a high growth rate of Gross Domestic Product (GDP) or Gross Value Added (GVA) and employment (...)” the effects would not only be this one’s but also would provide a cascade effect in the economy. Moreover, it can provide broader consequences for other sectors dependent on or related to culture, attract investment and provide insights into innovation to other sectors of the same economy (UNESCO, 2012, p.7).

Additionally, the economic scenario can improve indoors but also foster external competitiveness and help “to the regeneration and branding of creative cities, and attract business and investment.” (UNESCO, 2012, p.7).

When evaluating spaces and buildings and their value, economic value is the one that shows relevance, especially considering that it is a considerable part of the groups that can be nominated as interested parties. Moreover, those who can show interest in the performance of the economics associated with spaces are the private sector, where individuals and groups are an integrated part, who invest in property as a business and a source of income or to own or rent a house to live. Moreover, the public sector also has a role in policy making regarding this sector, taxation collection, but ultimately is responsible for public spaces.

Also, it is important to highlight that economic value depends on several other values. Several characteristics are considered when defining a space's monetary valuation: “aesthetic quality, its spiritual meaning, its social function, its symbolic significance, its historical importance, its uniqueness, and so on.” (Throsby, 2012, p.47).

Nonetheless, as Throsby (2012) states, it is also true that some values do not acquire an economic value; however, they are still relevant to a holistic approach and extremely valuable for the decision-making process.

Therefore, the analysis of the financial viability of spaces and buildings in three major topics. The two topics presented first look at the private sector, divided between those that explore the market for businesses related to tourism and hospitality and the business purpose of real estate and housing. Lastly, the public sector will be analysed in terms of the relevance of the topics of public spaces, infrastructure, and tax revenue.

### **2.1.1 Tourism and Hospitality: The Role of Cultural Tourism to Economy**

The tourism and hospitality sector has seen an increase in demand over the years, becoming a major driver of the business sector worldwide (Coccossis, 2008).

Therefore, it also impacts regional and worldwide economics. The COVID-19 crisis challenged this sector; a necessary break due to sanitary reasons led the sector to nearly stop completely. Moreover, this caused a challenging and turbulent recovery within the economic scenario, having not yet achieved numbers pre-pandemic (“OECD Tourism Trends and Policies 2022”, 2022).

The relationship between culture and tourism is undoubtable. Therefore, the establishment of the notion of Cultural Tourism was put forward, with The World Trade Organisation (WTO) presenting this notion under the definition of being movements of people that do so due to cultural motivations, for example, “study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages” (Šebová et al., 2014, p.659)

Tourism is relevant to cultural heritage since the profit from these spaces is highly dependent on cultural tourism. This type of tourism represents, on average, 40% of the tourism in Europe (Šebová et al., 2014, as cited in Jelinčić & Šveb, 2021).

When looking at tourism and culture, a balance is needed to maintain long-term economic viability. An approach can be followed to achieve that: heritage capital/ cultural capital (Jelinčić & Šveb, 2021).

This approach relies on the notion that the preservation and maintenance of the cultural values in the heritage site is needed to keep its cultural capital (Loulanski & Loulanski, 2011, as cited in Jelinčić & Šveb, 2021).

These hold relevance to foment “the flow of goods and services that enable income and financial sustainability of cultural heritage and cultural tourism.” (Throsby, 1999, as cited in Jelinčić & Šveb, 2021, p.3)

The AHRC's The Cultural Value Project offers some examples of studies conducted to determine economic value.

Namely, in the study conducted by Lawton et al. (2018), cathedrals in the United Kingdom were the object of study. To build a notion of value, two groups were defined (Historic city users and Historic city non-users). Some insights provided in the study were that visitors and non-visitors reported higher incomes due to the Historic City or Cathedral.

Other studies, like the one conducted by Fujiwara et al. (2018) and the one conducted by Bakhshi et al. (2015), found that museums are the object of analysis regarding their economic value. The first looked at visitors and non-visitors and their willingness to pay an entry fee. The second looked at use and non-use in museums, meaning the free-of-charge entrance (and open to donations) but with paid exhibitions, trying to measure the willingness of visitors to provide remuneration.

However, tourism should be looked at with a critical approach since is also documented the possibility of detrimental effects on the “social, economic or environmental systems and ultimately affecting tourism prospects (size, intensity, etc.)” (Coccosis, 2008, p.231).

### **2.1.2 Housing and Real Estate Market**

When approaching economic value regarding the built environment, the reality of housing and the real estate actors should not be left out of the discussion.

Housing is embedded with the notion of well-being, where “homes” deeply matter to people. Also, housing and other things (food and water) are the most basic means of survival and a right. Therefore, besides the economic impacts, it represents a pivotal function for humans (Cournède et al., 2019).

“Housing market developments influence the business cycle and macroeconomic trends.” (Cournède et al., 2019, p.6). The implications that the market has on both the macroeconomic prosperity of a country and on the economy of individuals and households are as follows: The variation in the “house prices, rents and mortgage interest rates” will impact the financial management done by the individual as well as their confidence to spend (Cournède et al., 2019, p.6). Ultimately, the implications also affect the balance of supply and demand and inflation, impacting the gross domestic product (GDP). In the long run, the lack of investment can have implications for countries' performance as they recover from financial crises, making them less resilient.

When analysed, real estate's relevance becomes highlighted since the real estate market can be seen as a pivotal generator of the “production of space” (Robin, 2022, p.205).

When analysing the market and the production of real estate prices, “location variables capture the geographical characteristics of city properties.”. The what-not location can provide “environmental quality, landscape comfort, socioeconomic features, to travelling impedance.”. Accessibility is the key to fomenting opportunities and interactions between different places (Hansen, 1959, as cited in Shen & Karimi, 2017, p.2).

Other than location, other studies also bring up house size and view as factors to determine the property price (Ekşioğlu Çetintahra and Cubukcu, 2011, as cited in Cetintahra and Cubukcu, 2014). Also, the surrounding aesthetics can play a relevant point in establishing a price point for the market.

### **2.1.3 Public Space, Infrastructure and Taxation**

The public dimension is where the national and local authorities are in charge of managing/constructing/ providing public spaces and infrastructure. Nonetheless, the built environment is also a dimension that gets taxed.

When looking for public space and the way to define it, UN-Habitat puts forward a definition where “Public spaces are all places publicly owned or of public use, accessible and enjoyable by all for free and without a profit motive.” (UN-Habitat, 2015, as cited in Flickr & Ståhle, 2018, p.1).

Under sustainable development goal 11, when looking at sustainable cities and communities, the focus of being inclusive and accessible to be experienced by everyone is highlighted (Flickr & Ståhle, 2018).

According to the recommendations of UN-Habitat, public spaces should account for 15 to 20% of the urban land for public open spaces and 30 to 35% of streets and roads (Flickr & Ståhle, 2018).

Public spaces make urban environments competitive for investment and attractiveness (Sir Stuart Lipton, 2005; Flickr & Ståhle, 2018).

When looking for concrete, some studies have been conducted regarding the economic value associated with public spaces. A study made in London was able to quantify the impact on the costs avoided by the healthcare system by the presence of parks; the amount was £950 million per year. The variables that accounted for this were “reduced physical inactivity, avoided mental illness, increased recreation and park use, carbon storage, and temperature regulation (cooling).”. This study concluded that investing £1 from the public actors, the citizens of London would receive £27 in total. (Flickr & Ståhle, 2018, p.4)

For UN-Habitat, public spaces can be described as a virtuous cycle. Where to foment this investment, infrastructure, mobility, and safety are important. The investment will host economic expansion and rising property prices. This will bring cities and regions higher income collected mainly in taxes (United Nations Human Settlements Programme (UN-Habitat) et al., 2016).

Infrastructure is the built net that allows people to interact and communicate between communities and places (Jones et al., 2004).

However, these movements can be perceived as accessible depending on the distances and the travel costs (money and time). Therefore, accessibility can become hierarchical, between the city level (movements from the residential areas to the city centre where the workplaces, significant shopping areas and essential services are) and neighbourhood level (movements from a neighbourhood to the local shops, schools, public services) (Jones et al., 2004).

Land influences the way that transportation networks are built, which can create obstacles to accessibility. Also, the quality and extent of the transportation network will impact the size in which services and businesses establish themselves, creating a hierarchy in the way that services are provided with different scales (Jones et al., 2004).

Travel costs influence how people move around since they account for money and time. Depending on the travel costs, some households can be limited in what they can access since they do not have ways of commuting. Accessibility is also a way for people and businesses to establish themselves. Depending on the diversity of transportation infrastructure, households can access larger areas; the lack of variety can lead to car dependence, creating a traffic build-up (Jones et al., 2004).

Therefore, availability and accessibility can shape the organic movement in the cities; this is true for movement and for people and businesses to settle, impacting the land cost and house prices (Jones et al., 2004).

Tax revenue is related to property in a long-lasting way since countries collect taxes throughout the process. Taxation occurs during the acquisition of a property, both while holding it and when disposing of it (Pascal Saint-Amans, 2022).

On acquisition, the collected taxes can be the transaction and Value Added Tax (VAT). While holding the property, taxes that can be collected are recurrent taxes on immovable property, rental income taxes, mortgage relief taxes, real estate wealth taxes and annual net wealth taxes. On the disposal of the property, the taxes that can be collected are the capital gains taxes and the inheritance, estate and gift taxes (Pascal Saint-Amans, 2022). Moreover, data about tax revenue within the OECD countries in 2021 showed 34.19% of

the GDP (*Tax Revenue*, n.d.). The taxation on property accounted for 1.896 % of the GDP within the OECD Countries for the same period (*Tax on Property*, n.d.).

## **2.2 Aesthetic Value: Finding Beauty in Visual Representation**

Goldman (1995), in his book “Aesthetic Value”, provides an insight into what this term can encompass.

The first notion the author provides is some distinction in classifying art products with different categories that may provide properties that would classify the product as aesthetic. The distinction is made between eight major groups of terms used, as the author describes (Goldman, 1995, p.17):

First, there are broadly evaluative terms: beautiful, ugly, sublime, dreary; second, formal terms: balanced, graceful, concise, loosely woven; third, emotion terms: sad, angry, joyful, serene; fourth, evocative terms: powerful, stirring, amusing, hilarious, boring; fifth, behavioural terms: sluggish, bouncy, jaunty; sixth, representational terms: realistic, distorted, true to life, erroneous; seventh, second-order perceptual terms: vivid, dull, muted, steely, mellow (ascribed to colours or tones); eighth, historical terms: derivative, original, daring, bold, conservative.

One of the first outstanding notions is that most terms used to attribute “aesthetic properties” are not physical. The terms are connected with how the product is experienced and interpreted. Those “aesthetic properties” are ultimately the properties of how the artistic product is intended (Goldman, 1995).

However, these terms came alongside other significance, meaning that they are attached to a context and with a process. Its interpretation varies; for example, according to the knowledge, the style used to convey emotion and the expressiveness underlying the original product cannot be reproduced. Also, some of the properties mentioned may need to be more adequate to describe a product because its value is held in what it is and represents and how and to what extent it is perceived (Goldman, 1995).

Beauty is a good example of the subjectivity that undergoes the artistic product, both in what is conveyed by the artist and in what reaches the viewer.

The concept of beauty lacks objectivity when invoked; however, it has a response for the viewer. The positive reaction of the viewer is not precisely measured, and the product can be perceived as beautiful due to the “virtue of its grace or balance or power or vivid colours. It may be graceful by virtue of its delicate lines, balanced by its symmetrical composition, powerful because of its piercing poignancy, and vivid because of its highly saturated colors.” (Goldman, 1995, p.23).

However, clarifying beauty as an objective matter has been intricate for philosophers like Francis Hutcheson, who tried to bring an evaluative measure for the concept. Hutcheson tried to establish a relation between the notion of “uniformity” and “variety” that brings up what is beautiful—establishing the notions of “uniformity” and “variety” as parameters for, eventually, deriving into objective properties of the concept of beauty. In this case, Hutcheson did not establish an objective base to intertwine the reasoning to a concept of beauty with objective properties (Goldman, 1995).

Although evaluating and measuring such a term lacks objectivity, this does not diminish the truth that this dimension is highly valued by people, highly valued by people with their environment and with their relation to space.

In the study conducted by Ipsos MORI (2010), these premisses were tried to be filled in. To do that, the study tried to answer the question, “Does beauty matter?” and analysed it under the scope of three dimensions: “individuals, places and communities, and society” (Ipsos MORI, 2010, p.4).

The study was conducted with a quantitative and qualitative approach to the concept.

Initially, Goldman tried to provide clarity and objective measurement of beauty, but this proved difficult. However, this study suggests that people value and have a shared understanding of beauty and why it matters to them. The vision is that beauty is something relevant, meaning that it should be accessible to everyone and experimented with by everyone (Ipsos MORI, 2010).

Nonetheless, some safeguards are also approached. Bringing the context of beauty to be “personal” (an individual perception), “subjective” (by being individual perception, there are multiple perceptions), “indefinable” (a struggle to find a clear definition of the

concept) and “cosmeticised” (is not separated from the influence that the beauty industry as had on people’s life and their perception) (Ipsos MORI, 2010, p.9 & 10).

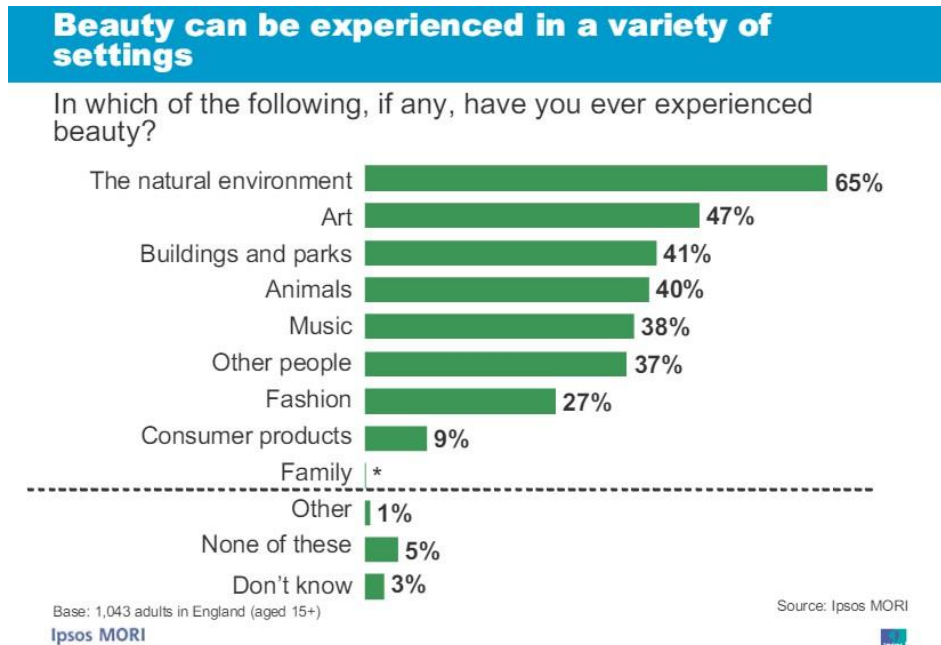


Figure 2- Results regarding the experience of beauty

Source: ( Ipsos MORI, 2010, p.19)

When asked where they have experienced beauty, people suggested three more relevant topics were the natural environment, art, and buildings and parks, respectively. A trend showed that those aged 45 to 64 are more likely to experience beauty both in the natural environment and in buildings and parks (Figure 2).

Through the study and exploration further with the qualitative perspective, beauty was associated with other dimensions that are important to people. Namely, it was associated with more emotional dimensions such as well-being, self-esteem, senses and memory. Also, the beauty in physical “things” was mentioned, like books and art, finding meaning and value in those (Ipsos MORI, 2010).

The study also takes an approach to accessibility to experience beauty, with the majority (81%) agreeing that beauty should be experienced by everyone regularly. Beauty has the same weight, no matter the economic background, with 62% of people disagreeing that beauty is less important for poor people, as portrayed in Figure 3 (Ipsos MORI, 2010).

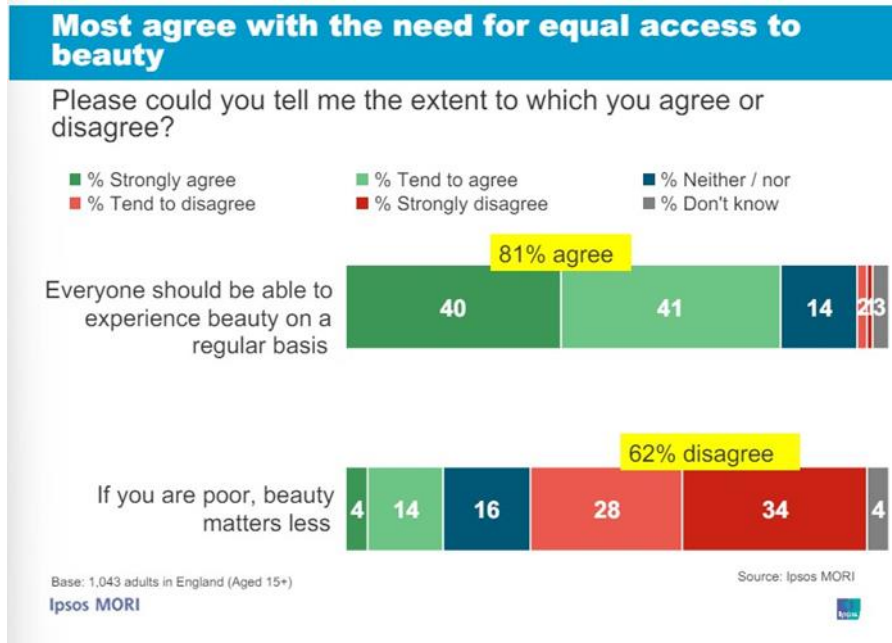


Figure 3- Results regarding the fairness of beauty

Source: ( Ipsos MORI, 2010, p.28)

When analysing the communities, this becomes less visual and more about the emotion and the historical background associated with the space. Concerning the built environment, it was less about the conveyed beauty of the architectural elements and more about the “holistic terms (the people, memories, crime ratings, etc.).” (Ipsos MORI, 2010, p.33).

The study states that the efforts of investing money and time in buildings can be seen as beautiful. An example given was the classical buildings that survived time. In terms of old buildings, communities prefer pre-existing buildings over new constructions. The reasoning provided by the participants is that these buildings convey “history” and “longevity”, and therefore, there is no sense of “superficiality and emptiness” that new buildings convey. Also, a concern has to do with the quality of the material used, being mentioned as having less quality and not being “reliable” (Ipsos MORI, 2010, p.35).

Other dimensions referred to had to do with the sense of comfort and feeling at home in the space, where anti-social behaviour is very relevant for “mental blocks” that communities seem to have towards certain areas, not being able to find beauty. Also, the

sense of a strong community is highly relevant to seeing beauty in the space (Ipsos MORI, 2010).

When opening up the scope and approaching society and what beauty means for them, they mention the importance of safeguarding beauty in places, appearing related to providing it or improving it for the next generations, as well as a way to impact people’s changes in life. There is a relevant generational approach, where the older generations seem to look at preserving beauty as necessary for the generations to come (Ipsos MORI, 2010).

Additionally, people put more emphasis on preserving already existing “beautiful” buildings than on building new ones. This insight proves that people prefer to learn how to value already existing spaces, which is tied to finding more beauty than going for new disruptive spaces (Ipsos MORI, 2010).

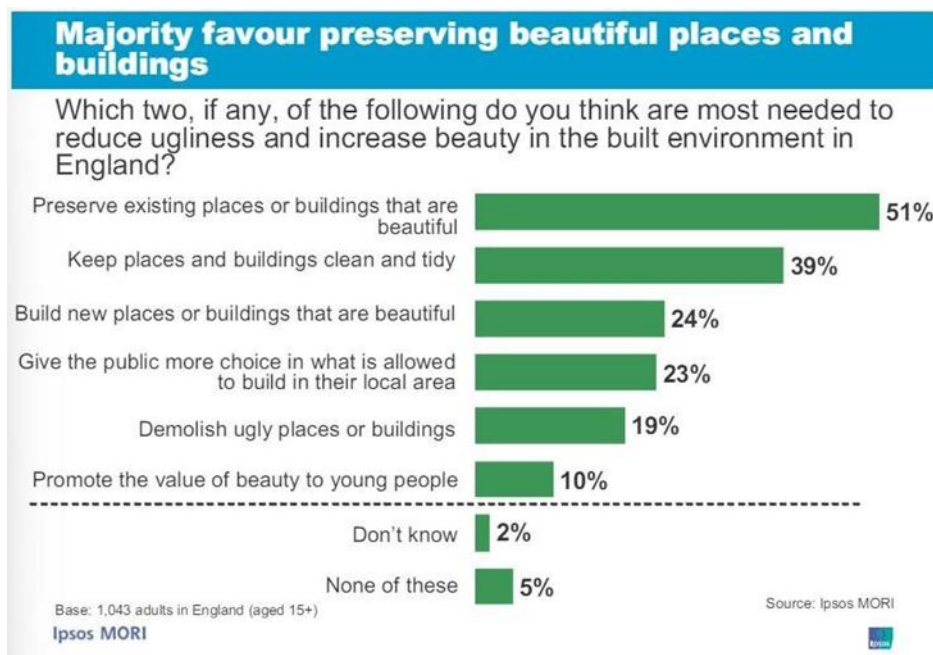


Figure 4- Results regarding the built environment and beauty

Source: (Ipsos MORI, 2010, p.54)

Figure 4 showcases that preserving places and buildings is a way to increase beauty (51% agree), and it shows the importance of maintaining those spaces clean and tidy (39% agree) (Ipsos MORI, 2010).

### **2.3 Symbolic Value: Creating Meaning through Cultural Expression and Dynamics**

Symbolism in culture is pivotal to its existence. Symbols represent artefacts that hold material reality and are sensed. Symbols also provide cultural meaning in a given context and, in time, are implicated in various circumstances, providing a meaning. Provide meaning for the symbol amid the “cultural processes and relationships” (LeCron Foster, 1994, p.366).

Symbolism represents and is present in the network of significances that connect culture with its processes and relationships. A symbol is not a physical object but can be conveyed and understood through social use (LeCron Foster, 1994).

Ethnologists can identify cultural symbolic constructions by studying how symbols are used in social actions. The meanings concealed in symbols, which are communicated through symbol manipulation yet reside in the minds of cultural actors, make up culture (LeCron Foster, 1994).

Symbolism also provides a notion of institutionalization since the symbols carry meaning and communicate with meanings from other symbols, creating an interconnection of meanings and providing social institutions with a base for action. Through culture, it is possible to organize and categorize the world, the symbols, the basis, and the meaning of the symbols acquired in how they are used and understood by individuals. Within this idea, no symbol has an independent meaning; all symbols acquire meaning through the network between them, which also creates the symbols' interdependence (LeCron Foster, 1994).

Culture is highly dependent on the ability to create relations between ideas that share similarities. These networks of relations create a sense of stability within society, with a shared vision/idea of understanding the world. Nonetheless, people need to find new similarities and relations, eventually leading to cultural change (LeCron Foster, 1994).

The built environment is also part of the social processes, including being present and shaping the cultural context. Even though the primary dimensions of the buildings are functional, they can carry a secondary symbolic meaning (Knox, n.d.).

Umberto Eco (1980) stated that building usage can produce a sign or even provide a symbolic function. Being the symbolic dimension of buildings constructed without consciousness and hard to analyze beyond general aspects (Umberto Eco, 1980, as cited in Knox, n.d.).

However, it is possible to highlight one dimension that architecture has been providing symbolism, though Historically, buildings have been constructed to convey power. Many figures of power would construct grandiose buildings to showcase their power and dominance (Lavedan, 1941; Mumford, 1961, as cited in Knox, n.d.).

Through capitalism and the notion of nation-states, states would construct more diversified public architecture. However, the idea underlying it would be the same to reinforce the power of an ideology thought these buildings were sensing would provoke (Knox, n.d.). One example is provided by Schroeter (1978), where the Pallazzo delle Finanze in Rome was built to convey a clear statement of power and shift in ideology where the church, in the 1880s, was no longer the leadership model (Schroeter, 1978 as cited in Knox, n.d.).

## **2.4 Historic and Heritage Value**

### **2.4.1 Historical Value: A Methodological Notion**

Historical value can evaluate the relevance of a certain site based on two dimensions: its significance regarding historical events and data or its ability to reveal and demonstrate past cultural dynamics.

Different ways to describe this underlying value are used in different places. In the United States, the term “significance” is used; in Australia, it is the term “heritage value”, and in the United Kingdom, the term “special interest”. (Wells, 2010, p.3)

Even though there are multiple interpretations with different terms, putting together the historical value is based on the recollection of factual evidence to corroborate historical associations through a methodology assuring that interpretation is separated from factual events (Wells, 2010).

Within historical value, the crucial factor to consider is recollecting and preserving documentation relevant to the process of conservation and research of the object itself. This documentation helps to clarify events and avoid interpretations of those same events (Riegl, 1928).

#### **2.4.2 Heritage Value: Finding a Framework**

When analysing heritage, it is common to be presented with natural and cultural heritage. When analysing normative frameworks provided by UNESCO, cultural heritage is a broader term for natural heritage and cultural scenarios (Bridgewater et al., 2007; UNESCO, 1972, as cited in Azzopardi et al., 2022).

Azzopardi et al.'s (2022) study put forward the notion of heritage values associated with multiple scopes of dimensions that may be worth considering.

In total, six dimensions are identified by the authors (Azzopardi et al., 2022, p.372):

The first is “Transcendental values and heritage”, where a broad scope of “principles and life goals” can make sense in the context of heritage, for example, when considering “tradition, unity with nature and living well alongside other species and the natural world”.

The second dimension is related to “Contextual heritage values”, where are enumerated two values that can be related to heritage values: instrumental value, where advantages can be taken from heritage, for example, revenue collected from visitors, and intrinsic value, where the value of heritage is non-correlated with the relation with people.

The third dimension is “Relational values”, which are slipped between two different topics: transcendental values, “broad principles that define desirable relationships with heritage”, and contextual values, which are relevant to the relations between heritage and people and nature.

The fourth dimension refers to “Heritage value as part of the total value”, where the heritage acquires value in a way that provides other value types.

The fifth dimension looks at “Heritage value indicators”, where heritage value is evaluated according to other indicators such as “economic value, historic value, educational value or aesthetic properties”.

Lastly, the sixth dimension looks at the “Heritage value lens”, where an object's primary value source is its heritage value, though the valorisation aspect is very heterogeneous. This gives a very diverse interpretation, with different people finding different heritage values that are prone to change over time.

## **2.5 Social Value**

Social value is a concept that still has space to be incorporated into the cultural scenario. Other concepts, like the ones mentioned in this chapter, have been prioritised in the discussion about art and its management. The reasoning relies on the difficulty of fully understanding, explaining, and measuring (Canning & Spennemann, 2001).

However, this scenario changed through the research and the establishment of lines of thought worth considering when assessing the topic by Chris Johnston (1992) in the discussion paper entitled “What is Social Value?” (Canning & Spennemann, 2001).

The paper is divided between introducing a notion of social value, explaining how it can be assessed, and discussing issues that may be faced when trying to preserve social value (Johnston, 1992).

After Johnston's paper, social values were analysed within the cultural field. One consideration in this relation is how people envision an artistic product and its impact (Anzel et al., 2022).

Social value is a subjective matter and, therefore, can be seen as a positive or negative experience by individuals and communities. This kind of value sometimes cannot be seen right away, but with time, its value will unwrap (Anzel et al., 2022).

When trying to assess the social value, methodologies drawn to bring a deeper understanding of the topic, such as “analysis of archival documents and historical photographs, individual and group interviews, oral and life histories, activity mapping, collaborative site visits (with community representatives), participant observation, and

focus groups”, these techniques are used in a moment in time within a context. Therefore, they must be revisited and evaluated (Jones & Leech, 2015, p.29).

When exploring the topic, the relevance of the “place” and how it impacts and is impacted by the social value. Returning to Chis Johnston's (1992) research, the word “place” is so multifaced and diverse that it is a broader term for reference points that showcase cultural significance.

These places can be understood as having value through different reasoning being some of the enumerated: being sources of “spiritual or traditional connection between past and present”; an affectionate remembrance of the past in the present time; provide an historical background and support for a group that has been “disempowered”; being a reference point for a “community's identity or sense of itself (or historical grounding)”; are present in the day-to-day routine; “provide an essential community function that over time develops into a deeper attachment that is more than utility value”; has formed the community in some way (behaviours and/or attitudes); places that are the distinctive display that makes the place stand out, turning it to a meaningful place; “are accessible to the public and offer the possibility of repeated use to build up associations and value to the community of users”; and places where people come together and display as a community (formally, through organised practices or informally) (Johnston , 1992, p.7).

More recently, Jan Gehl (2010), in his work entitled “Cities for People”, has shown the interactions between people and places. The intertwined meanings hold the net in the middle of these interactions. Gehl's vision is thought through the lens of an architect, where the emphasis is on the constructed matter. Nonetheless, it showcases that a humane dimension can and should be present in how cities/places are managed and constructed (Gehl, 2010). Creating a city that is liveable and able to be experienced by people in a safe, sustainable, and healthy way should be part of the plans of the investment already being allocated to treat problems with safety, sustainability, and public health. The only difference is that in the first one, prevention is present, and in the second one, they are tackling the consequences. As a result, individuals have encountered unsafe, unsustainable, and unhealthy environments.

For the intertwined connections between places and people, Gehl (2010) addresses the city's relevance as a “place” for people to come together, and how the cities are built can

be a point of communication with people. People can sense whether or not a place is inviting; for example, the author mentions that small spaces alongside short distances bring intensity and warmth to the cities, being places that feel and are perceived as welcoming and almost personal.

Therefore, social value is linked to a “collective attachment to places that embody meaning important to a community.”. Places can already be entitled to the community, but not necessarily; those can be open, publicly accessed places that can be reclaimed by integrating one’s living experience. These work alongside the other values mentioned to provide meaning that sometimes is perceived as common or lacking interest/ value. However, communities ultimately define what is perceived as meaningful and valued (Johnston, 1992, p.10).

### **2.5.1 Identity: Finding a Sense of Belonging**

Social Value is attached to feeling connected to a place- a “sense of place” (Johnston, 1992).

Places can become meaningful through the experiences perceived since, through different eyes, the same place can mean different things. Places can also become meaningful through a process where the place needs to exist and only exists because it is linked to the place. Therefore, places need to be identifiable and have an identity that characterizes them against other places. The identity is produced by the communities, and these are responsible for keeping them (Johnston, 1992).

Identity can be built up in places by communities, but ultimately, the community creates this identity, transferring its identity or shaping it to its meaning. Processes of identity are relevant not only to communities' relationships with places but also to individuals' relations with the community.



Figure 5- Pyramid of Maslow- "Hierarchy of Needs"

Source: (Simply Psychology, 2024)

In the 50s, Maslow created the pyramid of the “Hierarchy of Needs” (Figure 5); one of the necessities identified was the “sense of belonging”. Within the order of necessities established by Maslow, belonging is placed in the middle of the pyramid, as in the social realm (Dutra et al., 2023).

The notion of the hierarchy is that when one of the necessities is fulfilled, this is replaced with the next one that is believed to be the next necessity. The primal necessity established was the physiological needs where food, water, and housing are present. These are necessities to keep people alive. The next necessity is security, feeling protected and shielded. The next one is where the belonging takes part, the social relations. The fourth is connected with social recognition; being recognised within a particular position is related to self-esteem. Lastly is self-actualisation, where the individual needs to fulfil specific achievements to feel accomplished (Dutra et al., 2023).

The sense of belonging is the conjunction of the necessity to belong to somewhere/something with the natural input that individuals have to create meaningful bonds with other individuals (Baumeister, 2005 as cited in Dutra et al., 2023).

The Maslow analysis defined the necessity to establish relations with other individuals and with the surrounding environment. When this relation is perceived as successful, the

individual experiences a sensation of belonging, and the necessity is met (Dutra et al., 2023).

The concept of identity can be unsteady depending on the approach. Depending on the investigation, identity can be intrinsic. However, that can be debatable regarding mutability and decentralisation (Hall, 1996).

When considering the notion of identity, the misconception is that it is static and only evolves through time to refine itself, being different, especially when considering cultural identity. This essentialist approach can mean that a group becomes a collective agent by sharing the same “history and ancestry”. Being the group's stronghold, this feeling of a shared moment or practice makes this fact more significant than the possible individual differences (Hall, 1996, p.4).

This vision ceases with the idea that the multiplicity and fragmentation of “often intersecting and antagonistic discourses, practices and positions” present into days. The identity discussion should be centred on the context, being aware of historically impactful events and actions that have undermined the cohesion of cultures within a broader context of globalisation with the characteristic multidirectional and multilevel impacts (Hall, 1996).

Identities are, in fact, “about questions of using the resources of history, language and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves. Identities are therefore constituted within, not outside representation.” (Hall, 1996, p.4).

When talking about identity and spaces, our house is the first reference to a place that represents and is shaped by our identity. Along with the reflection done by Santos Leite (2023), our house is the space that first refers to individuals, and then the city is also a place where people find who they are. The city, with its complexity implied in it, is a facilitator of processes that occur within it. In cities, power and action flow processes build organisation and structure, identity and memory (Juhani Pallasmaa, 2016, as cited in Santos Leite, 2023, p.9). However, cities are a product of the conjunction of the

individualities within these processes and relations, far beyond just the compilation of the individuals.

Santos Leite (2023) compares the house and the city. The first one is more enclosed and private. The city is pointed out as a “collective house” being public and therefore not contained nor tameable when compared to “our house”. Nonetheless, a sense of belonging is present in both houses.

### **2.5.2 Collective Memory: A Way to Preserve History**

Collective memory is deeply attached to the concept of identity since memory is the base for its construction. Memories are embedded in a social context; therefore, even memories perceived as private are influenced by the surrounding environment (Funkenstein, 1989).

When looking around, several referential points are constructed and attributed as possessing value and meaning through symbolic reading and inputs from society (Funkenstein, 1989).

Apart from this, the concept of memory is quite a simple one to establish since it refers back to the circumstances “lived” by the individual or a collective of individuals in the past, “lived” because people are aware of actually getting executed (Funkenstein, 1989).

It establishes a line between what collective memory means and how it can be different from individual memory and recall of events/facts (Funkenstein, 1989).

Collective memory is a system that offers “(..) clear signs, symbols, and practices: times of memory, names of places, monuments and victory arches, museums and texts, customs and manners, stereotype images (incorporated, for instance, in manners of expression), and even language itself (...)”. The individual memory is basing the communication of memories through the pre-established system of references created by the collective memory (Funkenstein, 1989, p.7).

When analysing the memory, another ceased dimension appears as relevant. The first-person memory is the historical memory. These two have an oppositional nature; however, it is no less accurate that the personal and collective memories interwind each other. Nonetheless, individual memories are sometimes fed by collective memories as a

filler for some gaps, a reassurance, and a confirmation of what is remembered. Individual memories can also feed collective memories; however, they do not become a collection of individual memories but rather a collective interpretation of the individual memories since they leave the sphere of personal awareness (Halbwachs, 1990).

Personal memories are attached to what was experienced by the individual; if the individual did not experience it, it would not create a memory; individual memories cannot be mistaken/substituted by the memory of someone else. The same goes for collective memory; when someone does not recall what is being remembered by a group, community or nation, the only way to access those events is through the experience of others, whether through the verbal storytelling of the participants of the group or through historical recorders of what happened. This does not mean that the individual will gain a memory that they never had (if, for example, he was not even born) or does not remember, but belonging to that group can ultimately be very important for the individual to borrow that memory. This understanding can produce two new visions for these two types of memories: “autobiographical memory”, internally produced, and “historical memory”, produced socially. (Halbwachs, 1990, p.55)

The spaces have an integrative role in the collective memory; the space gets influenced by the group, and the group gets influenced by the space (Halbwachs, 1990). This connection is so deep that it is attached to the notion of identity where the “core belief of landscape culturalism is that communities invest in landscape formation, and that they locate their identities within landscapes or have their identities metaphorized as landscapes” (O’Keeffe, 2007, p.9).

The connection is profound since only individuals who take part in the group can understand what the space means and the symbols and meanings attached to it. The place becomes an integrative part of the group system, and the group itself is experienced through the place.

When looking at cities, these have been transformed through “market forces and technologisation as agents that homogenise the landscapes of places that were otherwise unique, thus depriving them of their special character (...)”, however, thought periods of distress and abrupt and quick social changes is when people recall the most the collective memories (O’Keeffe, 2007, p.6).

## **2.6 “Environmental Value”: Building Resilience through Sustainable Management of the Built Environment**

Environmental concerns are more present in people's day-to-day lives. The impacts of climate change are now more recurrent and catastrophic. Therefore, the nature of spaces and how they are constructed and maintained are also relevant.

Additionally, it is important to analyse the environmental value that the built environment can encompass.

However, the discussion of environmental value can raise many perspectives, mainly whether these encompass or have no intrinsic value, meaning that a non-human natural dimension is a value per se, as argued by Clayton & Opatow, 1994, 2004. (Clayton & Opatow, 1994, 2004 as cited in Reser & Bentrupperbäumer, 2005).

Nonetheless, the dimension that is being analysed within this topic is that the built environment represents and links impacts on both the environment and people. As referred to by Daniel (1998), the question is not about the possession of the value by a naturally existent environment but rather the relevance in how it is impacted (spaces and people) and how it impacts (spaces and people) (Daniel, 1998, as cited in Reser & Bentrupperbäumer, 2005).

Also, as Daniel (1998) mentioned, there are values in nature that are underlined enough in policy making (Daniel, 1998, as cited in Reser & Bentrupperbäumer, 2005). Although several dimensions are not represented in the decision-making process, the integration of the environment in the decision-making process regarding the built environment is becoming increasingly relevant.

The dimensions in which the built environment can impact nature are several: how they are constructed, where they are constructed, with which characteristics they are constructed, and how they are maintained.

Buildings are the “single largest contributor to global greenhouse emissions” (Gonçalves & Bode, 2011, p.31). One of the areas in which the buildings are most impactful is in the energy consumption. Therefore, there is a significant concern about turning buildings into energetically efficient buildings. In the definition of the International Energy Agency,

these buildings should be named “green buildings” because not only are they more energy efficient, but they are also more efficient in water usage, considering the materials used for the construction as well as the impact on the environment and the public health.

Although there is potential for improvement, the relevance of the policy-making responsible for keeping up with environmental necessities is needed to enhance the capacity of change-making in the market. From this perspective, there is the ability to produce “changes in the environmental performance of buildings that are related to changes in market forces and political pressure, in which environmental quality is valued” (Gonçalves & Bode, 2011, p.32).

The 2014 report by the Intergovernmental Panel on Climate Change (IPCC) showcases the relevance of the topic. Lucon et al. (2014) dedicates a whole chapter to buildings and how this is an important factor to consider when considering climate change mitigation and a sustainable development approach.

Aside from the new buildings, there are already existing buildings, and accounting for a large proportion of the built environment, some concerns regarding nature should be looked at (Lucon et al., 2014).

Retrofitting already existing buildings can be a sustainable way to compromise with the environment while maintaining the building's integrity. Studies done for this process in buildings mainly look at technological improvement of the energy supply, heating and cooling systems, and climatisation of the buildings in general (Lucon et al., 2014).

Another dimension mentioned in the report is the relationship between the three interventions: people, environment, and spaces. In this case, the impact of changes in adaptation on buildings to become more resilient and its impact on people are showcased both in the socio-economic aspect and also in living conditions and health (Lucon et al., 2014).

Some of the impacts that can be measured are (Lucon et al., 2014, p.9):

(1) health effects (e.g., reduced mortality and morbidity from improved indoor and outdoor air quality), (2) ecological effects (e.g., reduced impacts on ecosystems due to the improved outdoor environment), (3) economic effect (e.g., decreased energy bill payments, employment creation, improved energy security, improved productivity), (4) service provision benefits (e.g., reduction of energy losses during energy transmission and distribution), and (5) social effects (e.g., fuel poverty alleviation, increased comfort due to better control of indoor conditions and the reduction of outdoor noise, and increased safety).

Some risks are also worth considering. Since the expenditure related to creating or retrofitting environmentally resilient buildings is very high, as is maintenance, some social problems might get accentuated, such as lack of access to energy and poverty (Lucon et al., 2014).

These worries and perspectives extend beyond the structures themselves. UNESCO Member States have measured and studied the impact of climate change on heritage and historical city centres (UNESCO, 2023).

The efforts made by the member states are present at a national level in policy making through the international recommendations for the sustainable management of heritage; 63% of the member states integrate international urban conservation policies into national policies (Figure 6). The adoption of national policies contributes to collaboration between national and local actors (UNESCO, 2023).

Figure 30

Overview of responses from Member States on policies and tools used to promote mainstreaming of sustainable development in historic urban areas

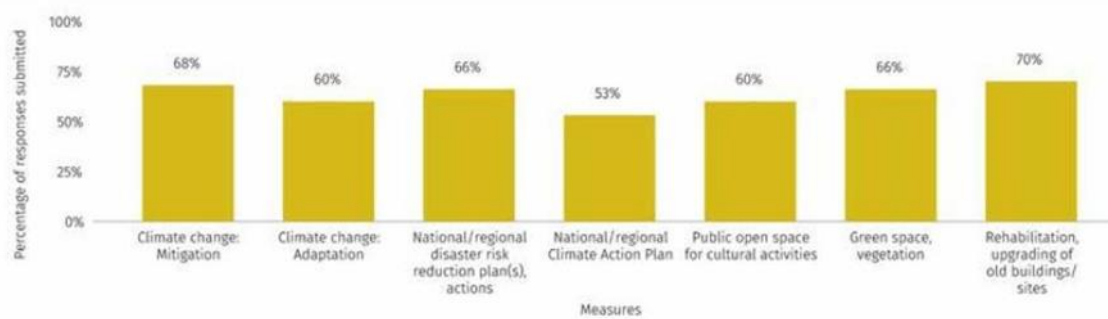


Figure 6- Measures of UNESCO Member States used to promote sustainable development in historic urban areas

Source: (UNESCO, 2023, p.76)

Within the responses adopted by the member states, seven measures were assessed by UNESCO, as can be seen below: The most significant percentage goes to tackling rehabilitation and upgrading of old buildings/ sites with 70%, followed by mitigation, which is a measure for 68% of the member states. The last used measure by 53% of the member states is a National/regional Climate Action Plan. More than half of the member states are tackling sustainable development with at least one measure (UNESCO, 2023).

When looking at Europe specifically, the mitigation strategy is a collaborative process, with local actors and municipalities coming together to put forward action plans (UNESCO, 2023).

## 2.7 Finding Value in the Portuguese Context: The Case of Porto

When analyzing the so-called identity of being Portuguese, identities that differentiate us through the lenses of different built backgrounds that unified become one that makes people identify as a unit. Exploring this idea without the attachment to nationalism and beyond the conservatorium is necessary.

This idea of being and belonging to identity can be contemplated through three different lenses. The first is a conservative approach and a recall to the past as a “Portuguese

dogma”. The second one looks through the lenses of scientists, analyzing what is left when historical context and narratives are removed from the equation. Lastly, the perspective that belongs to the middle where it is recognized as a reality and, by doing it, recognizing its importance. However, this concept is relevant when approaching culture and symbolism. However, it should not be approached from a broader perspective than other social sciences (Onésimo Teotónio de Almeida, 2001, as cited in. Silva, 2018).

When questioning who we are, a more significant issue than history itself is raised since, with a reading of a collective identity, people can come up with better terms of who they are. This vision encompasses the idea that identity is attached to a narrative and a portrait; therefore, there is no dissociation from what people assume it to be. Moreover, it is impossible to separate it from the social construction and influences that add layers to the “Portuguese identity”. Societal intervenients actively mould this identity since, through them, processes like socialization, education, discussion, and organization happen (Lourenço, 1978, as cited in Silva, 2018).

Through this vision, the nature of this process is mutable, and therefore, there is space for innovation. By searching for the aspects that offer continuity, it is possible to include reinterpretations and alterations when revisiting the past. This helps us understand better who we are and why we can be different (Silva, 2018).

The vision that should be adopted when looking at the past is not through the lenses of expecting we are the same as it were in the past or that the same things will be done, but rather something that can be added to the metamorphose that along with other societies the Portuguese society also experience. Where “de um agregado de relações entre quem se reconhece como português num espaço a que se chamou Portugal” meaning that Portugal is the space that brings people that see themselves as portuguese together. (Sobral, 2012, p.18, as cited in Silva, 2018).

Identity construction is only possible through the dynamics which are established against the others, being only brought together with the constant interjections between “facts and representations, permanence and change, duration and contemporaneity, unity and diversity, totality and incompleteness, boundary and crossing” (Silva, 2018, p. 19).

However, symbols are created when looking at any country or community of people that identify with a group belonging to the identity. Portugal has established symbols that encompass meaning through the identity of being Portuguese. These symbols/ features become valuable through the reinforcement and construction of the community, in this case, the people who feel and see themselves as Portuguese.

Portugal has characteristics that make it a country with unique features worth appreciating. Along with those features, Portugal is the oldest nation in Europe. For this reason, it has a diverse heritage. Also, Portugal encompasses influences in its culture from other continents, namely Africa, America and Asia (*Portugal's Top 10 Cultural Features* | [www.visitportugal.com](http://www.visitportugal.com), n.d.).

Some characteristics that underlie the uniqueness of the Portuguese cultural landscape are 19 World Heritage Sites with a broad vision accounting for tangible and intangible heritage (*Portugal's Top 10 Cultural Features* | [www.visitportugal.com](http://www.visitportugal.com), n.d.).

Some other features characteristic of Portuguese cultural landscapes are Fado, Tiles, Gastronomy, Literature, and Architecture (the Manueline style, Baroque, Romanesque, and Historic Villages with region-specific architectural features) (*Portugal's Top 10 Cultural Features* | [www.visitportugal.com](http://www.visitportugal.com), n.d.).

Moreover, some examples of initiatives that try to enhance the value of the places can be enumerated. One example is "Largo Residências", a community-driven experience in the gardens of the former Miguel Bombarda Hospital, where cultural initiatives happen and social businesses are established. Another project is the "8 Marvila", a multipurpose space for culture, commerce, and art. It is in the former wine warehouse complex, a relevant landmark for the city's history. Lastly, the project "Hub Criativo Beato" was a space that supported the manufacture of the military. Before joining the military, it was a religious monastery called Convento das Carmelitas. The objective is to be a hub for the creation of start-ups. The finished part encompasses the project "A Praça", where the catering space, with a restaurant called Refeitório- en: «dining hall» is situated in the same place where it used to be the military dining hall.

Regionalism is also present when looking for the "Portuguese identity". People from different regions in Portugal have feelings towards the place that they live in. So, besides

the idea of a national and country identity, consideration should also go to the identity built within regions. In this case, the analyzed region will be the City of Porto.

Regarding Porto, the way that the city can be described better than any words are those said by the Portuguese writer Agustina Bessa-Luís- “Vivo aqui, mas o Porto não é um lugar; é um sentimento”, meaning that Porto is not only a physical place but also a feeling to be felt. Following this same rationale, Porto is where people who look at themselves as “Portuenses” or “Tripeiros” come together.

Although people of Porto are called “Portuenses”, another name was adopted and continues to be used proudly nowadays- “Tripeiros”. The origin of this name goes back to the XV century when the ships departed from the Douro River towards Ceuta. To fill these ships with provisions, considerable amounts of heads of cattle were demanded to be slaughtered. The meat would be easily preserved in salt to be expedited on the vessels. However, the entrails of the animals would quickly degrade (including tripes), so they would stay in Porto. Due to the necessity, “Portuenses” found a way to prepare them in the “Tripas à Moda do Porto” dish. The name “Tripeiros” was recognized for the effort in supplying the ships for the departure to Ceuta (Silva, 2012).

Douro River, as mentioned previously, was a river that created opportunities for this city. The characteristics of this river made it a crucial centre for trade. The Douro is a river miles inland, connecting Portugal and Spain. Therefore, ships from all over saw and used it as shelter. A shelter from the torrents and the pirates, this place will become searching for provisions, reparations to the ships and a supply of spring clean water that would be sourced in the cliffs of the now-known city of Porto. This bustle would bring people from nearby locations to sell their products to the people on board; moreover, tax collectors would also arrive at the location to collect taxes on the goods being sold; this is the presumed origin of Porto connecting to the bustle near the river area (Silva, 2012).

Trade is a relevant area for developing Porto City; fairs and markets would happen in designated places. Some details would help define the right place to sell the goods: different products were located in various locations, and the space necessary to accommodate these products (these fairs and markets would be the early days of trade, later the city saw a necessity due to industrialization and an increasing necessity of

improvement of the conditions provided by these fairs - this is the context of the creation of the “Mercado do Bolhão” in 1839) (Silva, 2012).

Moreover, the advantages associated with the city's strategic location helped merchants explore beyond frontiers and find new markets to sell their products. Some of the selected were the north of Europe, Flandres and England. Their workshops created and fostered highly skilled people and artisans who would establish themselves in streets dedicated to the craft. Some roads in Porto are named after industries that no longer take place on those streets. Alongside these products, a distinct product produced in the region of the Douro River provided the city with wealth capable of modernizing itself – the Porto Wine (Silva, 2012).

This product, as long as the XII century, was seen as valuable and needed to be protected to be appreciated. The law was imposed on the production and sale of wine; then taxes could be collected, providing wealth for those who explored this good but also the ones who collected taxes on the good (at the time, the church) (Silva, 2012).

Nowadays, Porto has been recognized within the tourism sector as a quality destination. However, in a study entitled “Underrated City Breaks”, Porto stands in third place as the most underrated destination, accounting for 1310 attractions and 36% of those with five-star ratings (Bounce, 2023).

Some projects seek to value the existence of all of Porto's unique characteristics. Some are put forward by the local government with initiatives like “Shop in Porto”, a route with shops supported by the city hall, and “Porto de Tradição”, recognized historical shops with plates certified by the city hall to safeguard these shops with historical interest.

Along with these initiatives, the municipality company “Ágora- Cultura e Desporto do Porto, E.M.” is also relevant when looking into initiatives to promote and foment the city’s opportunities and ideas. This company encompasses the sports, entertainment, and culture sectors of the city of Porto. Amid the responsibilities of this company, they are responsible for the management of several infrastructures around the city; one of the examples is the renovated Cinema Batalha, which reopened in 2022 under the name Batalha Centro de Cinema, bringing to the city one more recovered cultural space along

with sport allocated infrastructures as swimming pools, sports pavilions and sports fields (*Ágora Empresa*, n.d.).

Another example is a non-profit cultural entity – Casa da Arquitetura in Matosinhos. This entity was established in the place where an old building was part of the industry of the Real Vinícola—becoming a centre for studying and disseminating studies related to Portuguese architecture. Along with the Porto City Hall, it has developed a project called “Porto de Arquitetura”, where free tour guides are promoted through the iconic construction of Porto. The tour guides are conducted by the architectures that idealized and related people related to the site. These initiatives keep the interest in the city but also help to foment knowledge about the surrounding town.

Recovering the question “How can it be an opportunity?” is done in the introduction. Throughout the chapter, it was possible to bring out several values attributed to the built environment. Abandoned spaces can integrate these values regarding their current circumstances. Besides their current state, they still hold more that can be considered when considering a solution to these spaces. The presence of six distinct values, economic, aesthetic, symbolic, historical, heritage, and social and environmental, show that the built environment goes beyond the physical presence; instead, it is a complex and complementary system where value can be found. In all these values, opportunity can be found. The spaces can hold economic opportunity, aesthetic, symbolic, historical, and heritage, as well as social and environmental. Finding these values in the spaces can be the starting point for making decisions about their destiny and how they can be transformed into a space that uses the present values in their favour.

## CHAPTER III – PRESENTED SOLUTIONS

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### **3 Allocating New Lenses: Uncovering Opportunities Beyond the Problems**

Through the previous chapters, several concepts and theoretical frameworks can be outlined that can be applied when approaching abandoned places. These challenges include having these spaces sparred in the cities and the problems that may be underlined due to their condition. However, it was also possible to find a broader vision of these places and what could be the value underlying the same reality.

The difficult part, and most challenging, is not to deal with the problems or even find value in the spaces but rather find an accommodating solution to solve the issues while preserving and enhancing the value present in these spaces.

This chapter will focus on possible solutions based on the literature while also looking at the territory and enumerating the solutions found by privates and local governance to tackle this reality. Concrete examples will be presented of projects that have been completed, those currently being implemented, and spaces that have not yet seen a solution.

#### **3.1 Adaptive Reuse of Buildings: Bringing a Renovated Perspective**

When trying to find possible solutions for an abandoned building, as shown in the previous chapters, it can both constitute a problem and an opportunity. When associated with values, the option of maintaining the building and finding a new purpose can be an opportunity to eliminate the problem while celebrating and enhancing the inherent and created value.

Therefore, looking at the adaptive reuse of buildings can bring a renovated perspective to them, looking at them as an opportunity.

This perspective when considering spaces is not new; however, it has become more and more differentiated in Architecture. At first, this perspective was seen merely as being cheaper and less complicated to put forward. This practice was less about the maintenance of the features of a building that make it worth preserving but rather a voluntary

instrumental practice due to the benefits associated with it when compared with constructing a building from point zero (Plevoets & Sowińska-Heim, 2018).

Nevertheless, when the perspective towards these spaces changed, and value started being part of the analysis, these spaces began to be seen as heritage. Changing the vision of maintaining it not only for the instrumental purpose but also account for the whole significance of the space introducing fields of approaching buildings through "restoration" (Viollet-le-Duc, 1967 [1854]) and "conservation" (Morris, 1877)" (Plevoets & Sowińska-Heim, 2018, p. 129).

Nonetheless, in the last 50 years, the perspective adopted by architecture and heritage intervention to prioritize these buildings to new infrastructures has reduced the space available for new construction due to the increase of the urban fabric. Also, the amount of heritage spaces that are considered to be maintained is increasing, and only restoring them to their original purpose may not fulfil societal necessities. From the economic perspective, it is not sustainable for national administrations to only restore heritage; instead, it leads to looking at heritage as an opportunity for the population to attribute a function and value that can be perceived by the population (Plevoets & Sowińska-Heim, 2018).

Nowadays, this idea is a highly skilled field involving several professionals to make it possible and viable to perspective buildings and heritage in this way (Plevoets & Sowińska-Heim, 2018).

Another specific perspective within the adaptive reuse is the vernacular adaptive reuse. This viewpoint examines the transformation and adaptation made informally. This adaptation corresponds to the necessities of those who habit and use the buildings, being an instrumental-driven transformation. Besides answering these necessities, it also plays an important role in the heritage since it can be attributed to these voluntary adaptation heritage values. Since to be perceived as a heritage, the buildings do not have to be part of an exclusive and enclosed circle, but rather buildings of the whole people, since the use and the shared significance are factors to have into account for the adaptation (Fred Scott, 2008; Garfinkel, 2006/2007, as cit in. Plevoets & Sowińska-Heim, 2018).

The adaptation and transformation are also present and performed by the habitats of the buildings/region, not only the official urban planning and the strategies for a city (Fred Scott, 2008; Mould, 2014, as cit in. Plevoets & Sowińska-Heim, 2018).

### **3.2 The Role of Cultural and Creative Industries: Creative Placemaking**

Creative industries play a crucial role in promoting these changes and adaptations and in bringing a new vision to these buildings.

Moreover, the creative industry sector is rapidly increasing, especially when analysing its economic impact on countries. So, not only can this sector bring an opportunity with its visions and foment innovation and creativity, but it is also a demand from the market.

When approaching the Creative Industries associated with the regeneration of the urban environment, the objective is using these areas as a way to foment the process and generate a creative change, which can help to tackle the problems associated with unutilised, abandoned and vacant spaces/areas (Crossick & Kaszynska, 2016).

Adding to the city's creative projects is a way to propagate the same idea. Usually, these projects and initiatives propagate the same atmosphere for the entire city. This is the idea of creative placemaking. This term embraces the idea that thought innovation associated with the creative sector can be the motor for enhancing the economy, adding dynamism, and bringing social cohesion (Crossick & Kaszynska, 2016).

Through this idea, different interventions (public, private, governmental, non-governmental, and community) come together to help structure spaces in all their dimensions (local area, city, or even the region). The exchange of creative placemaking is the motor to cultivate a new urban landscape with culture and art not only present but also used as the inspiration for the change (Markusen et al., 2010).

The aftermath of this type of intervention in the urban space is to create positive outcomes not only for the sector itself (as creating “Innovative products and services for the cultural industries”) but also improve the general conditions for the population (through “Gains in liability, diversity, jobs and incomes”) (Markusen et al., 2010, p.13).

The creation of once-vacant spaces, though this idea serves the visioning since it helps to bring a broader intervention with multiple interpretations and diverse creative hubs. Even the impact in different dimension scaled spaces can be significant according to the experience of the space, as Markusen et al. (2010, p.3) reference:

In large cities, many such hubs reflect the ethnic or historical character of place and invite residents and visitors alike across porous boundaries to visit, patronize, and enjoy. In smaller towns, traditional cultural practices and landscapes are transformed into distinctive cultural centres and festivals that revive emptying downtowns and attract regional visitors.

Places are ultimately the physical space that brings people and businesses together through the same motivator—creating ideas. Through these ideas, new cultural and creative products and services are designed, produced, and consumed (Markusen et al., 2010).

### **3.3 The Role of Urban Exploration Movement (Urbex)**

Urban Exploration is the merging of both creativity and abandoned spaces.

This practice is also known as place hacking and urbexing. It has been in the public sphere more lately and, therefore, has been a growing interest. However, urban exploration can be traced back to the XVII century, when the first urban explorer, Phillippe Aspairet, explored the Parisian catacombs (Haeber, 2008, as cited in Fulton, 2017).

This practice can be classified as a hobby since these individuals do it voluntarily as a leisure activity. However, how it is looked at can fall into the category of serious leisure since it offers a series of challenges due to the nature of the hobby. Those who practice urbexing explore places that are abandoned or not being used. The type of space is varied (from the kind of infrastructure, type of ownership, and previous activity of the space), and its exploration does not follow a rule of which should be the ones explored or not if following under the category of abandoned or not in use (Fulton, 2017).

The explorers may be endangered physically, as many of these spaces are abandoned or unused and potentially already vandalised. Exploration also involves illegal acts, such as trespassing to access the spaces and dismantling them (Fulton, 2017).

Nevertheless, specific guidelines are commonly followed by urbexing groups to ensure the hobby is done most efficiently and safely. A saying frequently found in these groups online where the hobby is shared is “Take only photographs. Leave only footprints”, avoiding altering the spaces (taking pieces of the space, leaving litter behind, graffitiing, among other vandalising). Also, manuals like the *Ninjalicious* (2005; as cited in Fulton, 2017) and the *Haeber* (2008; as cited in Fulton, 2017) offer advice on best practices when performing urban exploration. The best practices are shared along with precautions that the explorers should take not to harm themselves, preserve their safety and health, and not harm the space by interfering in it.

A part of the hobby is recording their explorations through photography, video, and writing about the experiences, sometimes associated with the background documentation of the space's history. These recordings can be presented to the general public through social media presence, websites, books, news articles, and academia (Fulton, 2017).

The publication of these experiences is attached to the individual or group's lenses when producing information. If published to the general public, it will stimulate the exchange of information with the public and eventually produce new information (Fulton, 2017).

Some of the explorers' choices were not to disclose the places visited to protect the actual site but also to draw a line between the explorers and non-explorers, keeping the practice interesting and appealing (Fulton, 2017).

However, some explorers put forward these experiences through photography, making this type of creative process one of the chosen ones when approaching this practice. An example of these projects in Portugal is *RUIN'ARTE* through photography. De Brito e Silva (n.d) presents to the public the abandoned spaces through a blog in 2014, a photo book published under the name *Portugal em Ruínas*. The author of the blog continues to showcase their project through photo exhibitions. Another example is another blog named *Abandonados.pt-Lugares Abandonados em Portugal*, where the author Ramalho (n.d) presents abandoned spaces throughout the country, showcases cases where these places have been rehabilitated and have recovered a function. Some other way to find these projects disclosed is on social media, especially Instagram, where Instagram profiles like *DAVID TEIMÃO | URBEX | ABANDONED* (n.d.) and *The Yellow Jackets* (n.d.) can

be found. For both accounts, the explorers chose to keep their identities hidden and go through Portugal to explore abandoned places all over Europe.

Urban exploration and the way that this movement portrays this reality through a creative process allow non-explorers to contact and even connect with and become interested in this reality. Moreover, exploring urban spaces will allow these spaces to have some use by inspiring and being the inspiration for a creative process. However, it can also provide a revised vision towards these spaces as an end to their existence/use, such as Ramalho (n.d), as demonstrated by examples of recovered spaces.

### **3.4 Typification of Identified Solutions**

Multiple solutions can be applied to the spaces, and the degree of preservation of their former purpose will also vary.

Different types of solutions found in the Área Metropolitana do Porto are the following:

1. Total demolition and destruction of the original physical representation and meaning of the space.

In this approach, the choices are to demolish and destroy the space present in the location. This destruction leads to the non-remembrance of the previous space and the construction of other infrastructure in the same place with or without the same purpose. This is the case in the following two examples:

The first example is the house in the street, Rua de Pinto Bessa, Nº 498. The architecture Francisco de Oliveira Ferreira projected was relevant to the city's architecture at the beginning of the XX century. The house was abandoned for several decades, as it is possible to witness in Figure 7. The demolition was authorised by the city hall (visible in Figure 8), giving place to a residential building, which is likely to be seen in Figure 11 (Pinto, 2019).



Figure 7- Original House built in 1914

Source: (Francisco Queiroz/ DR cit in. Pinto, 2019)



Figure 8- Post-Demolition

Source: (Nelson Garrido cit in. Pinto, 2019)



Figure 9- Residential Building Constructed

(Photograph taken by the author, August 2024)

The second example is the Mercado de São Sebastião, situated in Sé do Porto, which is expected to be demolished in the fourth trimester of 2024 (Figure 10). Demolishing was an option since this structure, projected by the architect Siza Vieira, is no longer seen as an adequate space for the city, functionally and aesthetically (Lusa, 2024).



Figure 10- Mercado de S. Sebastião

Source: (Lusa, 2024)

2. Demolition is associated with the maintenance of some element that evokes the place's history and patrimonial representation.

For these cases, the demotion differs from the totality and pieces, and elements are kept, even if the new infrastructures are not used for the same purpose. For this notion, there are two examples:

In this case, the choice was to keep the original façade of the prior factory, which was important locally. The rest of the original structure of the factory, visible in Figures 11 and 12, was demolished. The façade was rehabilitated and incorporated into the architectural project for the construction of the supermarket (Figures 13 and 14), and the old Silo was maintained (Figure 15).

**Before: Fábrica de Fiação e Tecidos de Sá (abandoned)**



Figure 11- Building of the factory Fábrica de Fiação e Tecidos de Sá (abandoned)

Source: (*Fábrica De Sá Em Ermesinde*, 2016)



Figure 12- Façade of the Fábrica de Fiação e Tecidos de Sá (abandoned)

Source: (*Fábrica De Sá Em Ermesinde*, 2016)

**After: Mercadona (Ermesinde, Porto)**



Figure 13- Façade of the Building Preserved  
(Photograph taken by the author, August 2024)



Figure 14- Façade of the Building Preserved (another perspective)

(Photograph taken by the author, August 2024)



Figure 15- Preserved Silo inside the car park of the Supermarket

(Photograph taken by the author, August 2024)

Another example is the historical Café Embaixador, which closed in 2022 after the owners of the Café were evicted by the landlord (Figure 16). The fast-food chain rented the place, and to transform the place to be viable to host a fast-food structure of a restaurant, adaptations and construction are being done to the space. However, the historical azulejo panels present in the space's interior (Figure 17), done by Martins da

Costa, and the original banner of the Café Embaixador are being kept, visible in Figure 18. The stone's original elements are also being kept (Nogueira, 2024a).

### Before: Café Embaixador



Figure 16- Façade of the Café Embaixador

Source: (Nogueira, 2024a)

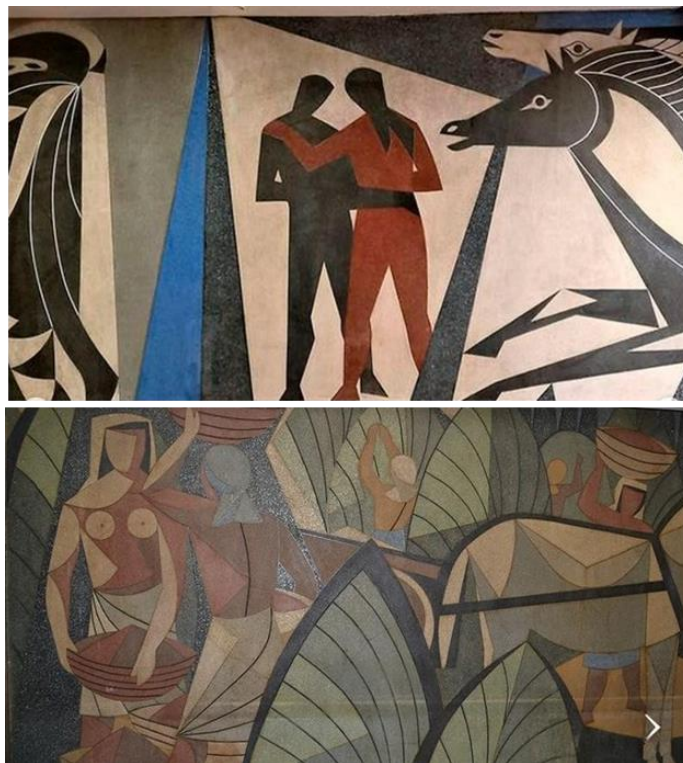


Figure 17- Painels of Martins da Costa

Source: (Nogueira, 2024a)

### After: Burguer King (Aliados, Porto)



Figure 18- Banner of the Café Embaixador and Burguer King

Source: (Ana Francisca Gomes cit in. Nogueira, 2024a)

3. Requalification and revitalization of the space, maintaining the original characteristics and functions.

When choosing this approach, the decision is to keep the same space with the same purpose and physical elements. One example of this approach is Escola Alexandre Herculano. This school is an important landmark in the city, evoking the name Alexandre Herculano, a Portuguese historian and writer. Also, the relevance of the building was established due to its historical, social, and architectural value, which became a public-interest monument in 2011. The school opened in 1921 with the original project done by Marques da Silva, and it is possible to see some elements of the project in Figures 19 and 20 (*Alexandre Herculano: Uma Escola Centenária, Uma Nova Escola*, 2023).



Figure 19- Old Façade of the Liceu Alexandre Herculano

Source: (PARQUE ESCOLAR, EPE, 2010, p. 156)

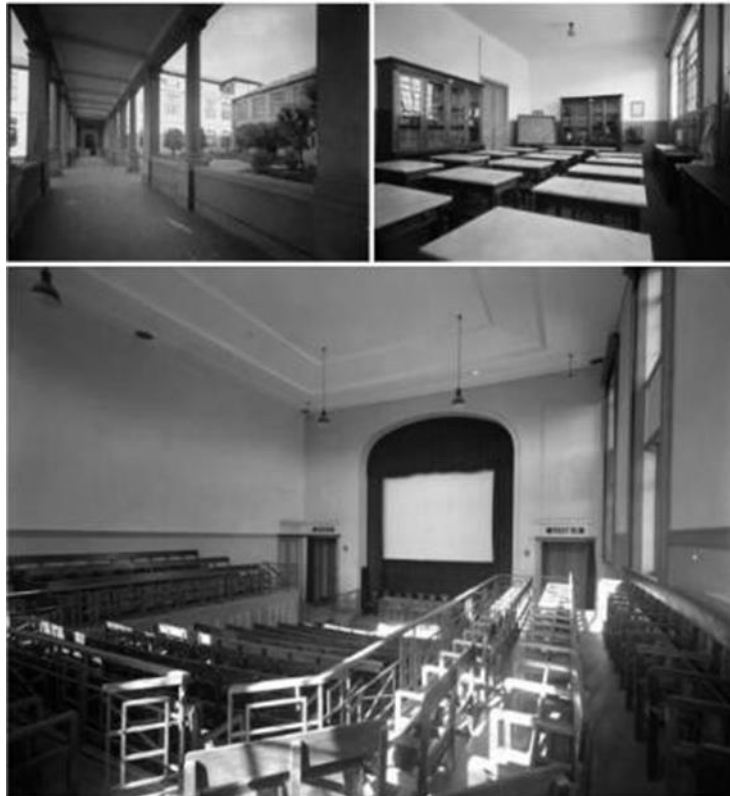


Figure 20- Rooms in the Liceu Alexandre Herculano

Source: (PARQUE ESCOLAR, EPE, 2010, p. 156)



Figure 21-Signs of Degradation in the walls

Source: (Garcia cit in. Barros, 2017)



Figures 22 and 23- Signs of Degradation in the Ceiling

Source: (Barros, 2017)

This school was not abandoned and continued to be used under poor maintenance conditions. For decades, this school did not suffer any intervention, putting the physical integrity of the space at risk. Putting the security of students, professors, and staff at risk is visible in Figures 21, 22 and 23. After the intervention, this school was revitalized with the original elements visible in Figure 23. Becoming a reference and winning national awards. Awarded with the SIL (Salão Imobiliário de Portugal) Award. Awarded by the PNRU (Prémio Nacional de Reabilitação Urbana 2024) in the categories of “Impacto Social”- in English Social Impact and “Cidade do Porto”- in English Porto’ City.



Figure 24- Façade of Escola Alexandre Herculano

(Photograph taken by the author, August 2024)

4. Transformation and adaptation of the space in order to keep the viability of the existence.

When transforming and adapting a space, the choices look at the presented space, and the objective is to keep it. However, for the space to continue to be viable (to be visited, the conditions offered, accessibility, financially to the owners) and modernise, the, the same changes are incorporated. This is the case for the Mercado do Bolhão.

The concept of Mercado do Bolhão goes back to 1837 when an open market in a square of Porto was constructed; in 1839, it started to concentrate all the markets all over Porto

into the same square (Figure 25). In 1914, the structure of the original building started to be constructed (Figure 26). In 2006, the building became an asset of patrimonial interest and, in 2013, a monument of public interest. In 2022, as visible in Figure 27, the modernised and revitalised Bolhão was opened to the public, and the architectural elements were revitalised and kept (*Histórias - Mercado Do Bolhão*, n.d.).

However, the way the market operated became a little different. In addition to the market stalls inside and the traditional shops on the perimeter of the building, which were the traditional assets of the market, now restaurants are also part of the Bolhão.

The idea is that Bolhão is not only a place to supply the house with basic goods but also a place to be experienced and a brand. The market can be experienced through restaurants, tour-guided visits, merchandising, pop-up markets inside the market, and cultural events.



Figure 25 -The square was the market occurred (Bolhão in 1839)

Source: (Mercado Do Bolhão, 2022)



Figure 26 -Mercado do Bolhão 1914

Source: (Correia da Silva cit in. Tavares & Vale, 2010)



Figure 27- Re-opening of Mercado do Bolhão in 2022

Source: (*Reabertura Do Mercado Do Bolhão - Mercado Do Bolhão*, 2023)

5. New construction of structures to evoke the value (tradition, history, memory) and or the meaning of a space

In this approach, the option chosen is to demolish the remaining infrastructures (in total, if intact, or the parts that remained) of the previous space (visible in Figure 28). Then, a new building/space is built in the location of the previous one. However, when doing so, elements or symbols of the space that no longer exist are incorporated. This is the case of Retail Fábrica do Cobre (Figure 29).



Figure 28- Façade of the now demolished Companhia Portuguesa do Cobre

Source: (Cmp, 2021)



Figure 29- Retail Park Fábrica do Cobre

(Photograph taken by author, August 2024)



Figure 30- Retail Park Fábrica do Cobre (another perspective- the presence of the copper element)

(Photograph taken by author, August 2024)

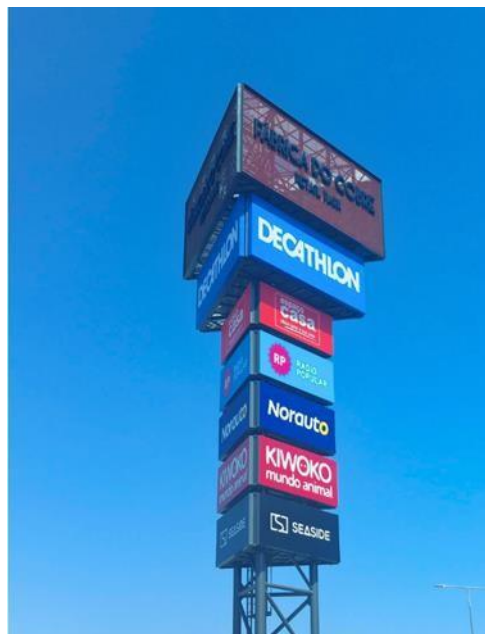


Figure 31- Banner with the name

(Photograph taken by author, August 2024)

The construction of a retail park in the place that was one day an important manufacturer of cooper for the region and in the country- Companhia Portuguesa do Cobre. This factory, situated in Campanhã, was the biggest in the city, accounting for 760 workers and hosting entire families in the social areas of the facilities. The company opened bankruptcy in 1998 and closed (Cmp, 2021). For the construction of the retail park, the original infrastructure was demolished, and a project of architecture was built along with the permanence of the reference in the name of the presence of the factory, which is visible in the banner in Figure 31. In the architectural project, there is also an allusion to what was produced in the factory copper (presented in the colour of the infrastructure in Figure 30). In this same mega project, the construction of housing and green spaces is projected. However, the constructions are delayed (*Antiga Fábrica De Cobre Do Porto Começa a Ganhar Vida. Conheça as Imagens Do Projeto*, 2022).

To answer the question that accompanied this chapter, “What are the possible solutions?”, topics like the adaptive reuse of spaces, along with the role of the cultural and creative industries and the urbex movement, helped shape some enlightenment on what abandoned spaces can actually become visible and hopefully see a turning outcome for their condition. The objective of subchapter 3.4 is to enumerate and identify solutions with examples that are spread across the city of Porto. Five types of solutions were identified; only one considers the demolition and, therefore, the complete elimination of physical and memory elements associated with the spaces. The other four show how it is possible to keep elements, requalify and revitalize the space, transform and adapt to modern challenges, and even create new construction that evokes the meaning of the space. Showcasing that it is possible to maintain previous space (physical or in memory) in modern spaces.

Now, in subchapter 3.5, selected case studies will be analyzed using the background theoretical approach from chapters 2 and 3.

### **3.5 Case Studies: Creating “Alive Spaces” in Porto**

After reflecting on the previous chapters and considering possible solutions, this subchapter presents selected spaces in the City of Porto, analyzes their cases over the

years, and updates the assessment of the circumstances that affected them. The objective is to show these spaces' capability to be “alive”, meaning the potential to be used by people instead of abandoned or degraded.

### 3.5.1 Space: Concluded Project

The example portrayed below is a case where the project has been concluded and opened to the public and the community to enjoy.

#### Minas de São Pedro da Cova- Museu Mineiro São Pedro da Cova



Figure 32- Building where the Museum is located

(Photograph taken by author, August 2024)

This space has been transforming over the years to accommodate the local history directly related to it. The mining industry, in this case, coal, is the central piece in the area of São Pedro da Cova, located in Valongo. The discovery of coal in this region goes back to 1795. In the beginning, the exploration of such a resource was in the hands of central governance; this lasted until 1825 when the government rented the lands to a firm.

Exploring the resource in São Pedro da Cova lasted until 1970, when the mining ended. In 1841, the mines were designated Companhia das Minas de Carvão de São Pedro da Cova. These mines were relevant not only for the region but had a high relevance nationally, accounting in 1937 for 70% of the national resource production (Moreira Guedes, 2000).

The duration of the exploration and the relevance of the industry, both economically and socially, established the sector's importance. Also, the nature of the job and the new organization, the industrial job, created a differentiated atmosphere where the collective memory is highly present and long-lasting for generations to come.

In 1987, the Parish Council acquired one of the houses that the workers would be hosted in if they were from other regions—“Casa da Malta”, which was abandoned after the closing of the Companhia das Minas de Carvão de São Pedro da Cova. Due to its relevance to the region's history and memory, the building was restored, maintaining its original features and preserving its identity (Figure 32).

Right in 1989, the space started serving the purpose of dynamizing the interaction between the community and providing a space to accommodate the preservation of the documents and objects; after a while, that started to vanish, not being able to attract. With this challenge in mind, in 2008, a plan was outlined to preserve and formalize the remaining objects and collections and promote pop-up events, activities and educational services. Alongside this was the establishment of a mining and geology route under the name “Roteiro de Minas e Ponto de Interesse Mineiro e Geológico de Portugal” (Uffspc, 2019).

At the moment, the museum collects a collection that corresponds to documents of the Companhia das Minas de Carvão de São Pedro da Cova, a Collection of the objects and machinery used in the mines, and a private collection of geological elements donated by Firmino Jesus (also from São Pedro da Cova) (Uffspc, 2019).

Also, in the perimeter of the museum is a park (Figure 33), where, besides the cultural offer and historical preservation of the museum, invites the population to enjoy the park along with the maintenance and preservation of other elements, like a “Zorra”—the car

used to do the transportation of the coal and the “Andorinhas”- sheaves from Saint Vincent's mine trestle. Moreover, the evolvement of the community is highly present with Liga de Amigos do Museu Mineiro São Pedro da Cova engages in projects and promotes events that bring the community together to experience local history.



Figure 33- Plaque of the park constructed where elements of the old mines are incorporated

(Photograph taken by author, August 2024)

Collaborating with both organizations and the community can generate more interest and involvement in local history, create unity and preserve collective memory, keeping the space “alive”.

The Museu de São Pedro da Cova is an example of social value; mining men have shared this space with their families, and this has established deep roots between them, becoming a community. The community has been established through the history that has been shared by this man and has been kept throughout the space. This space is where this community still comes together and continues to share its memories with the community itself. It also helps spread the history to people outside their community. The old building where these men would come together was adapted to be reused through the intervention of the creative and cultural industries, creating a museum that brings visitors and foments

a positive impact in the community itself since these can exchange their knowledge or the knowledge of their loved ones that once have worked in the mines.

### 3.5.2 Spaces with Solutions: Projects in the Making (Under Construction)

The spaces that are going to be showcased are projects that are under construction; the spaces already have a solution.

#### **Matadouro de Campanhã- “Matadouro, Outro Destino Urbano” (M-ODU)**

This space is currently going through a deep transformation. It is a group of structures that functioned as a slaughterhouse for seven decades. It is situated in Campanhã, a district in Porto that is highly agitated due to the intermodal station that serves the city with metro, train, buses, and coaches.

The Matadouro has been out of commission for over two decades and has not been used for the same period. Located directly across from Estádio do Dragão is a busy highway (Via de Cintura Interna- VCI) which feeds the whole Metropolitan Area of Porto. In 2016, a project was presented to turn this space into a hub for culture, business and social creation, all of this preserving the historical and architectural characteristics of the space (concrete high ceiling buildings- Figure 34) (*Matadouro De Campanhã | GO Porto*, n.d.).

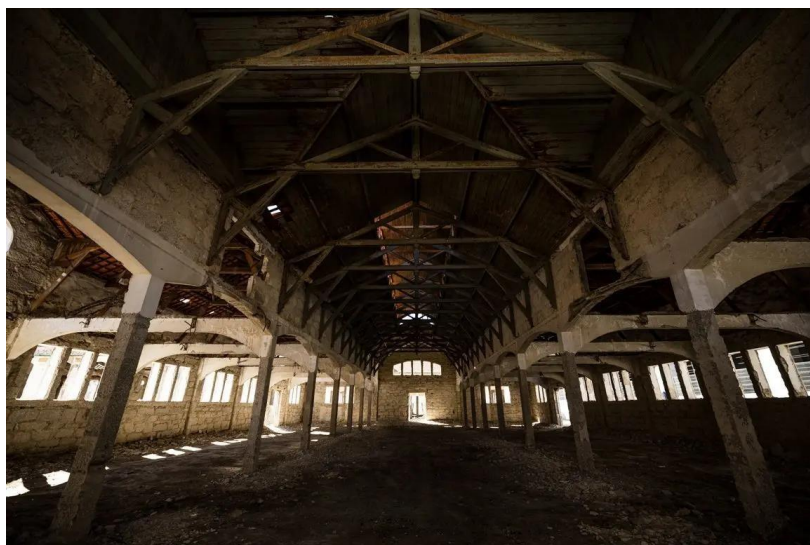


Figure 34- Interior of one of the buildings of the Matadouro

Source: (Guilherme Costa Oliveira cit in. Cmp, 2023)

The new project, which assumes the name M-ODU (Matadouro, Outro Destino Urbano), was created to encompass the reuse of these buildings existing on-site as well as incorporate their memory. The metal structures present in the central nave allure to the times when the cattle were transported on it, as visible in Figure 35 (Martins, 2024).

Figure 35 provides an overview of the overall project vision. The project was signed by the Japanese Architect Kengo Kuma, who worked alongside the Architectural Office OOAD (Martins, 2024).

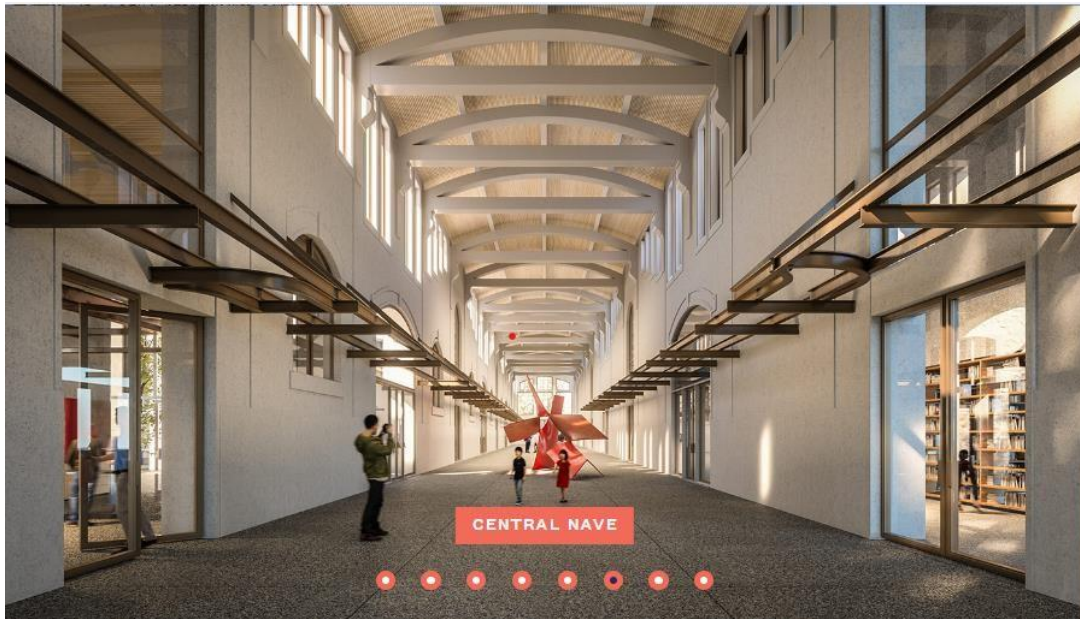


Figure 35- Project illustration of the Central Nave (the presence of the metal structures where the cattle used to walk in)

Source: (M-ODU Powered by Emerge Mota-Engil, n.d.)



Figure 36- Overall look of the project in the space

Source: (Matadouro De Campanhã | GO Porto, n.d.)

The first demolitions and revitalization started in 2021. The idea is to turn the space into a big square where all the functionalities meet. Therefore, the wall that divided the old slaughterhouse and the road was destroyed (Cmp, 2023).



Figure 37- Project illustration of one of the cultural spaces

Source: (M-ODU Powered by Emerge Mota-Engil, n.d.)

This space is going to work in symbiosis with different contributors and services. Workspaces with offices are part of the project. Cultural amenities include museums, art galleries (like the one shown in Figure 37), artist-in-residence programs, and versatile venues. Leisure offers pop-up events, green areas and public squares (Figures 38 and 39). Lastly, there is a food and drink offer with a food hall, coffee shop and kiosk (M-ODU Powered by Emerge Mota-Engil, n.d.).



Figures 38 and 39- Project illustration of the public and communal outdoor spaces

Source: (M-ODU Powered by Emerge Mota-Engil, n.d.)

In the perimeter, there is also a police station and a bridge that will connect the M-ODU to the Estádio do Dragão area. The bridge offers a pedestrian crossing over Via de Cintura Interna (VCI), as visible in Figures 36 and 40.



Figure 40- Project illustration of the bridge going over VCI

Source: (M-ODU Powered by Emerge Mota-Engil, n.d.)

This project transforms a space that once was out of use and sat as an obstacle in the city into an ambitious space that merges several dimensions of people's lives. It is a place to work, to create, to enjoy, to do nothing, to dine, and to interact. It invites people to live in it and make it "alive".

The Matadouro was once a not-so-nice place, a slaughterhouse. However, it was relevant to the city's development and history. Alongside it is a massive infrastructure that was abandoned in a central area of the city of Porto.

Looking at the historical background of the building, along with the aesthetic characteristics and magnitude, makes the space unique and has enormous potential. Also, even though the infrastructure was abandoned, it still holds shape since the buildings were constructed to be slaughterhouses; therefore, look into the environmental value of the space. The solution to creating a hub is to reuse the previous infrastructures and adapt them to a new reality with new necessities. Through the role of cultural and creative industries, this space is being transformed into a hub that serves the community in various dimensions, diversifying the offers and targeting audiences.

Several areas were taken into account for the transformation of the space, namely the community that lives and works in the area. Serving them a new infrastructure that helps their commuting and also offers a cultural space for the surrounding area community helps create and maintain social value in the space while using a space that is present in the collective memory. Additionally, creating infrastructure adds economic value to the region, allowing it to connect regions that otherwise would be very distant.

## Cinema de Ermesinde (Cine-Ermezinde)- Oficina Municipal das Artes



Figure 41 -The condition of the building when acquired by the Municipality

Source: (Município de Valongo, 2020)

This building was constructed as a cinema in the '40s under the name “Cine-Ermezinde”. This structure provided cultural activities for the town of Ermesinde in the Porto city area. The original space is pictured in Figure 41. This photo was taken after several decades of abandonment and upon being acquired by the municipality to transform it (Nogueira, 2024b).

The space was abandoned in the 1990s, and over the years, it has been vandalized and broken into, creating instability.

The municipality officially acquired the building in 2020 to recover its original purpose-to be a place of culture. This time, the offer is expected to be broader besides the cinema, music, dance, and fine arts. The aim is to be a multidisciplinary place to enjoy and interact with culture while keeping the local memory (Nogueira, 2024b). The works on the space started in 2023, even though the objective of the revitalization of the space was to preserve the original building; due to safety reasons, after the first interventions, there was the decision to demolish the façade of the building. It is possible to see that in Figure 41, there is a newer construction. This occurrence caused shock and outrage, indicating that the population had evolved in their views on this change with high expectations (Nogueira, 2024b).

However, maintenance was impossible due to safety reasons, but the municipality assured that the project would achieve the original aspect (Figure 43) (Nogueira, 2024b).

Construction is expected to begin in 2025. From Figure 42 (August 2024), it is clear that the façade has the same structure as the original one.



Figure 42- Construction status of “Oficina Municipal das Artes”

(Photograph taken by author, August 2024)

The cultural space that was once available is being rejuvenated to its former state, offering the same cultural experiences and restoring its previous vitality- keeping it “alive”.



Figure 43- Illustration of the Project- "Oficina Municipal das Artes"

Source: (Nogueira, 2024b)

In the case of cinema, this space holds a recognized value by the community, mainly for what it represents, cultural equipment that back in the 40s there were not many, especially cinemas. Therefore, the community had a special relationship with this space. Also, it represents an important historical landmark for the region; this scenario created a symbolic attachment to the people. For those who had the opportunity to experience the old functioning cinema, this space created and helped shape the collective memory of a period of their lives lived in the space. The adaptive reuse of this space is relatively moderate since it will continue to serve the population in the cultural sphere. However, the space that is now opening is a space that offers a broader cultural programme, providing accessibility to the population to various cultural expressions that maybe would not be accessed by them if it was not so close to them.

### **3.5.3 Spaces with Solutions: Projects in the Making (Currently Abandoned)**

The spaces for this subchapter are currently in uncertain condition. Although some intentions and legal decisions regarding their outcome have been made, they are still in the state of abandonment.

## Sub-Estação Nº1 do Castelo do Queijo / Colégio Luso-Internacional do Porto/ Kasa da Praia



Figures 44, 45 and 46- Compilation of Different Perspectives of the Building

(Photograph taken by author, August 2024)

This building has been taught some functions through the years. Originally, it was affected by Companhia Carris de Ferro do Porto, serving as an electrical charging point for the trams in Porto, denominated as Sub-Estação Nº1 do Castelo do Queijo. This purpose lasted until 1974 when the Central stopped surviving that purpose due to the change in demand for transport in the city, and the building was left abandoned (Silva, 2013).

The original building had the project signed by the architect Marques da Silva (also mentioned in the example of Escola Alexandre Herculano on page 74), and the licensing dates back to 1904. The trams would circulate between the sub-stations, which was the case of this one, and the thermoelectric plant in Massarelos, which nowadays serves as

the Museum of Trams in the city of Porto (Museu do Carro Eléctrico) (Silva, 2013). A new project for the building arose in the late 80s, located in the International Beach of Porto. In the 80s/90s, the building was used for the Oporto International School- Colégio Luso-Internacional do Porto (CLIP). Extensive work was done to accommodate the school since the infrastructure was abandoned for several years. This led to the vandalization deuteriation of the space. However, in 2001, the school needed to leave the space due to the urbanist project done on the perimeter of the building, requalifying the coastline (Silva, 2013).

Along with that process, in 2002, the building was ceded to a hospitality group. However, the bureaucratic process left the building once more abandoned for years. In 2008, the project signed by the architects Filipe Oliveira Dias and Mário Moura was approved. However, only in 2015 did the building open with a new purpose: a club named "Kasa da Praia" (Moura, 2015).

Nonetheless, five years later, this building was left to the same fate as before. With the pandemic crisis hitting the country, the club was forced to close. However, the closing has been definitive until now. The building is abandoned once more (as can be observed in Figures 44, 45, and 46) (*Quatro Anos Depois, Discoteca Kasa Da Praia Continua Ao Abandono*, 2024).

The building is now with an uncertain future, despite the intentions of its demolition by the official authorities, namely Agência Portuguesa do Ambiente (APA). This demolition is presented as the solution since the building (among others) is located in an area that is not ideal due to the risk associated with the management of the coastline and also is not considered to have public interest and is not under the qualifications to be rehabilitated under the rules of the management of the coastline (*Quatro Anos Depois, Discoteca Kasa Da Praia Continua Ao Abandono*, 2024)

However, the present situation of the building, and for the past four years, has been the abandonment, not surviving any purpose, with or without the building. Keeping the area, which is a leisure area with walking paths, cycle paths and game courts, with a building that is there and at the same time non-existent impacts the perception of the community towards a building that, by its current condition, is prone to become/ or to be perceived as a problem.

This space offers historic and heritage value through the several key functions it has had in the past, along with the aesthetic value conferred due to its architectural features and the project done by Marques da Silva. Through adaptive reuse and in conjunction with the cultural and creative industries, this space could serve several purposes to serve the community. Due to its location, this space (along the coastline) could be an interpretative centre for maritime and fishing industries, which is the best that the region of Matosinhos has to offer, and a long history connected to the sea. This space could work with Castelo do Queijo, a region's landmark.

On that note, this space could also be the official post office of tourism for Matosinhos since the current infrastructure is also situated on the coastline a few meters distant, in a more modern building, but on the other extremity of the beach. This one could connect Matosinhos and the Foz region and complement the already existing one.

### **Estação Ferroviária da Boavista**



Figure 47- Façade of the station

(Photograph taken by author, August 2024)

This space is in one of the busiest areas of the Metropolitan Area of Porto, right at the heart of the Boavista roundabout. The photographs were snapped in August 2024, showing the exact location of the construction site impacted by the new Porto metro line (Figure 47). The conservation state is not the best; however, it keeps its façade and some

elements (Figure 48). It is the first and oldest train station in Porto, founded in the XIX century (visible in the illustration in Figure 49).



Figure 48- Elements of the façade  
(Photograph taken by author, August 2024)



Figure 49- Illustration of the Old station  
(Photograph taken by author, August 2024)

This station has, however, been around controversy. The decision towards its destination was officially resolved and published in Diário da República in February 2022. The space includes three buildings (shown in Figure 50 - the station is labelled as ID 1271), is no longer under Infraestruturas de Portugal (IP) ownership, and is no longer considered part of the public domain controlled by the State and Portuguese railway. The ownership has been passed to El Corte Inglés (a Spanish chain of department stores), and the retail chain is interested in constructing a new department store in the same place. The demolition has already been approved and published in the same document (Despacho n. ° 1542/2022).

This intervention is anticipated to be concluded by the end of 2024. Furthermore, the city hall also approved the licensing for the department store.

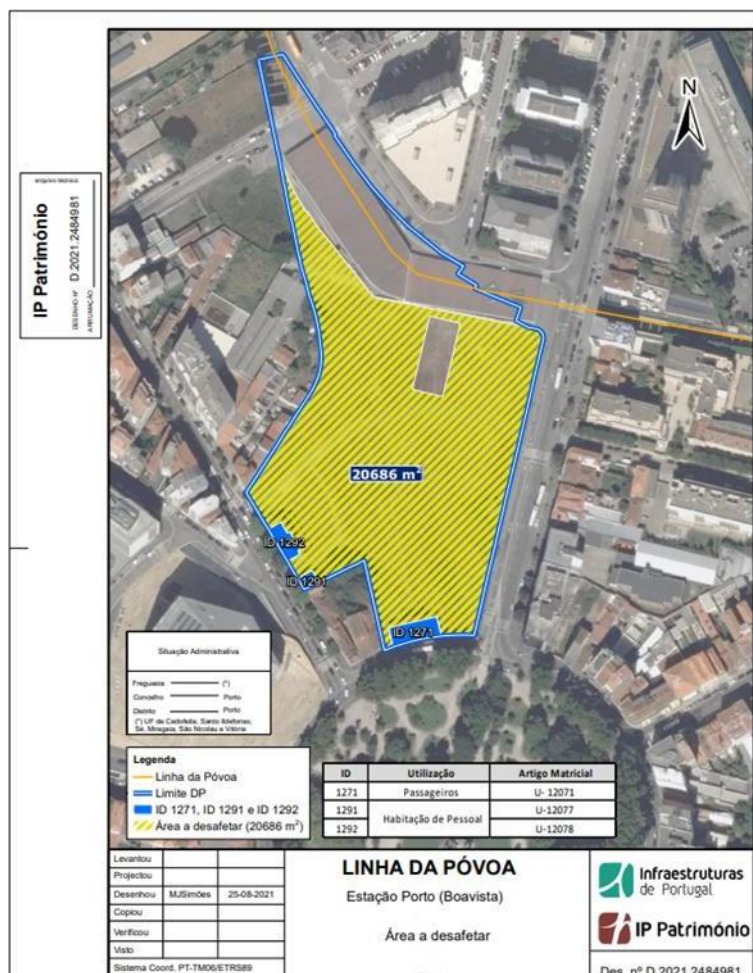


Figure 50- Plan dispatched approved by the government

Source: (Despacho n. ° 1542/2022, p. 64)

However, this choice is not favourably viewed by the population and civic movements that hope for the first and oldest station to be preserved. This process has been decided for 20 years, with the land being unused during that period since there was a contract promising the land to El Corte Inglés (Lusa, 2022).

The civic movements argue that the authorities have never listened to them regarding the area's fate. The civic movements have had an active role in trying to question the effectiveness of the decision through petitions towards governments, ministries, city halls, and all the involved institutions in the decision-making process. Movements as Movimento por um Jardim na Boavista, Associação de Defesa do Ambiente, Clube UNESCO da Cidade do Porto, Greve Climática Estudantil do Porto, Núcleo de Arquitetura Paisagista do Porto (PLANEAR) and the Núcleo de Defesa do Meio Ambiente de Lordelo do Ouro - Grupo Ecológico (NDMALO-GE). These organizations are concerned about the potential effects of a department store on this area of the city, including increased pollution, traffic, and negative impacts on local businesses (Silva, 2022; Lusa, 2022).

One of the movements (Movimento por um Jardim na Boavista/ Movimento Jardim Ferroviário da Boavista) has presented a solution for the land surrounding the station to construct a public garden (Lusa, 2022).

In this case, the population showed interest in maintaining and preserving a patrimony belonging to the Portuguese railway, understanding that it is valuable to the city's historical background and its own.

This station holds deep ties with the community. The community sees significance in this space. The station presents historical and heritage value, being the oldest in the city of Porto; these also add to the symbolic aspect of this space. Also, the aesthetic value is present in how the building presents itself. The way the community is engaged in this space shows that this space also acquires social meaning for the community and, therefore, is valuable. Through the adaptive reuse of this space, since there is construction happening regarding the metro lines in Porto, and they are surrounding the station, this station could have become an entrance for the metro lines and be incorporated into the project of the metro construction itself.

## Companhia Aurifícia

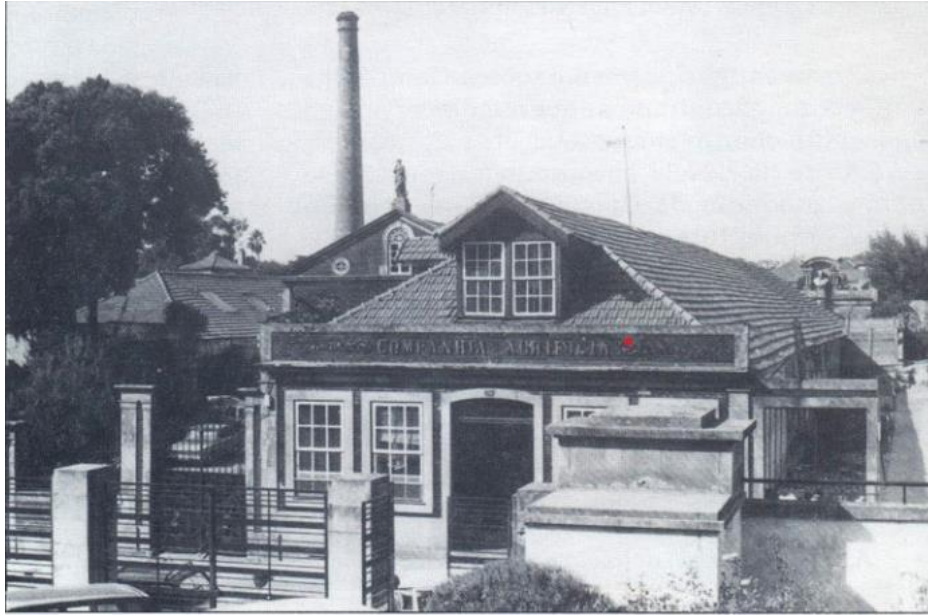


Figure 51- General overview of the Companhia Aurifícia building back in the day

Source: (Manuel Santo cit in. Sampaio, 1993, p.115)

Companhia Aurifícia was, at times, a very relevant company amid the industrial fabric of the city of Porto (Figure 51). Working on multiple fronts on the works of metal. The foundation date of the Companhia Aurifícia goes back to 1869. In this period, the process of industrialisation in the region was in an embryonal state. However, the investment was heavy through several men who boosted this company. Importing machinery and specialised personnel (to provide specialised knowledge to the firm's workers) from Germany and England (Sampaio, 1993).

The company established itself in the market both nationally and internationally. When it comes to managing the company, the first name that comes up is Joaquim Rodrigo Pinto. Over the years, the Companhia adapted to the demands and changes of the market and technology (Sampaio, 1993).

The sociology of the Companhia is also relevant. The workers who initially arrived at the Companhia would later bring their family members into the company, which worked with the same family generation after generation. This would facilitate the existing ambience and the sharing of expert knowledge in the workplace (Sampaio, 1993).

When a worker arrives at the Companhia, a code name is attributed to the other workers. In 1891, the social aspect of the Companhia was officially established as a cooperative, providing support to the workers and families of the workers. This created a sense of collective culture of belonging to the company (Sampaio, 1993).

Along with the company's internal organisation, the space itself has relevant architectural characteristics that showcase the intention of building a space that, even though it was targeted at industrial production, was pleasant to live in for the workers who were faced with extreme heating conditions. Moreover, the outside characteristics of the Companhia also bring unique and rare elements to this time of space, constructing its uniqueness (Sampaio, 1993).



Figures 52 and 53- Façade of Companhia Aurífrica

(Photograph taken by author, August 2024)

The magnitude of the Companhia is extraordinary, with 1,6 hectares in the middle of the city centre of Porto. Due to the company's relevance, several families in the middle and upper classes established themselves in the area, building their own houses nearby, which was also relevant due to their architectural characteristics. This group of buildings and open areas covers an entire city block, including four significant streets- Rua de Cedofeita, Rua Álvares Cabral, Rua dos Bragas, and Praça da República. The relevance of the space has been effectively attributed to the company's official closing in 2010. In 2012, the central entities established the whole block as exceptional patrimony since it is

the most well-preserved infrastructure of the industrialization of the city of Porto in the XIX and XX centuries (the façade of the building is visible in Figures 52 and 53 along with elements of the space in Figure 54 and 55) (Soares, 2018).

The block was bought in 2018 by the society PVBRAGAINVEST since Porto City Hall didn't use the right of preference to acquire the patrimony. The business accounted for 10 million euros. The classification of the patrimony establishes that the buildings that are part of the Companhia need to be preserved and rehabilitated. The project idea is to create dwellings in the buildings once affected by the Companhia in the Rua dos Bragas (the buildings with red bricks visible in Figures 54 and 55) (Soares, 2019).

Despite the intentions, the characteristics of these buildings are not managed at the moment (August 2024), which, considering the classification obtained due to the state of preservation of this patrimony, is incoherent. Failure to oversee existing structures can result in their abandonment, potentially harming the space. Consequently, in this case, the risk of destruction of patrimony is classified as one.



Figures 54 and 55- Gate and elements of the interior of the building

(Photograph taken by author, August 2024)

The complex of the Companhia encompasses historical and heritage value due to the company's relevance to the city's manufacturing network. The symbolism associated with the company is the way it holds innovation and investment in the city and leads a development movement. Also, how the company managed their human capital and the relations established in the workplace between the workers and families created a community. Therefore, Companhia holds social value not only through the community built inside the company but also through how the company presents itself to the community outside the company. The buildings still hold aesthetic value and symbolic value in their built environment, with original elements (red bricks, busts of the founder administrator, some remaining letters on the banner), and the buildings being a patrimony of the most well-preserved of the industrialization in the XIX and XX centuries.

Through the adaptive reuse of these buildings, along with the intervention of the cultural and creative industries, the preservation and maintenance of the elements and objects that still are in the buildings could be brought together into a museum using the main red brick building as a centre to recall the story of those that worked in the Companhia as well as providing the historical and heritage background of one of the pioneers in the industrialization in Portugal.

#### **3.5.4 Space without Solutions: Still Abandoned**

For this space, some legal procedures have been taken, namely selling processes; however, their destiny is yet unknown without projects, and their current state is abandonment.

## Asilo de Mendicidade do Porto



Figure 56-Main entrance perspective

(Photograph taken by author, August 2024)

This building has a long history. It is situated in Fontainhas, on the cliffs of the Douro River. Its construction dates back to the XVIII century. At the time, its function was to create a slaughterhouse.

Around the 1850s, the building was requalified to become an almshouse in Porto. The original almshouse was located in other infrastructure, initially in 1836, then being transferred to this building. The slaughterhouse underwent a profound transformation to acquire the almshouse character (the same as it is nowadays, visible in Figure 56). This building has continuously fulfilled its role of serving the community despite the shift in its intended audience. After the almshouse, it became a humanitarian infrastructure and, later on, a nursing home for older women. The latter was already instituted in the XX century (Gonçalves & Malheiro, 2019). The building has incredible dimensions, considering the placement of the building, which can be observed in Figures 57 and 58.



Figures 57 and 58- Perspective of the dimension of the buildings

(Photograph taken by author, August 2024)

The building belongs to the Social Security Institute and has put the infrastructure up for sale; the process started in 2018. However, Porto City Hall has considered acquiring the building due to its relevance in transforming and adding to the housing stock (Gonçalves & Malheiro, 2019).

The case is currently in legal proceedings because of the way the offers were placed. Prestige Balcony is disputing the validity of Capital Urbano's proposal submission, which is believed to have been submitted late. The process has yet to be solved (Abrantes, 2024).

Meanwhile, the infrastructure is abandoned and in a detrimental state of conservation. Moreover, the building has been vandalized, putting people who stay overnight at risk themselves (visible in Figure 59). Additionally, the community believes that the deterioration of the structure and the absence of adequate lighting contribute to a feeling of unease (Abrantes, 2024).



Figure 59- Showcasing the vandalism and invasion of the space

(Photograph taken by author, August 2024)

The buildings themselves are not the problem, but the way they are managed by the entities that detain them is. A building's vacancy can be managed, but when left to its own devices, which is the case, it starts to be a problem since it is not cared for.

This creates a snowball effect, where the areas become degraded. With an abandoned building, there is a lack of maintenance of the surroundings, in this case, the lack of illumination, making it easier to be invaded and vandalized. This lack of management moves the population away, not only from the building but also from the surrounding area, removing the will to enjoy and “live” the space.

This space holds historical value because of what it represents to the city and the way it has served the city. For the majority of its existence, this space served social purposes, being a refuge for many people. This space became a symbol of making good and serving the community.

Nowadays, the way that the building presents itself is an opportunity for urban exploration. It recalls the stories of those who lived there and their journey before arriving at this refuge, though it explores the magnitude and extension of the building.

Also, through adaptive reuse, this building in the area that is situated and according to the surroundings could continue serving the community, becoming a school, an extension to the already existing Escola Básica da Alegria with other levels of education.



After considering everything mentioned in the previous three chapters, a picture of what spaces represent physically in a city and its relation to the population can be drawn.

Current concepts such as social innovation, urban regeneration, and community narrative directly correlate to abandoned spaces. Social innovation usually starts with a crisis. With the scarcity and current prices, new demands and responses must be found when considering the housing crises.

In urban regeneration, a new layer is also considered, where buildings and spaces are not only physical substances. When the spaces' experience is considered, a new vision is gained. Spaces are not only to live but to be lived.

Regarding community narrative, spaces represent a more complex relation with the people besides those living in them; these buildings are perceived to be significant for the community and its narrative's creation, maintenance, and preservation.

Moreover, spaces can either bring people together or even draw them apart. External space influences how people feel towards their town/city and society. People construct buildings, and buildings influence society.

When it comes to abandoned spaces, several considerations should be considered: the ownership, the current status of the building, how the condition of abandonment can constitute a problem, and why the spaces are abandoned.

Exploring the sphere of abandoned buildings becomes a problem when there is a lack of management. If they are not taken care of, they not only “disappear” to those who own the place but also to the community. A building that is not managed outgrows its problems. It becomes not only a problem due to its status (abandoned) but also to society, with cascade effects on the financial and security viability of the entire area.

This problem becomes a problem in a more immense sphere when the reality is not adequately understood and documented. That is the reality in Portuguese, with the central administration lacking information (even some information with errors). Measuring and managing a situation that can constitute a potential problem should be pivotal for preventing the problem. However, spaces can hold value. Amid the identifiable value types for spaces, in this case, there are economic, aesthetic, symbolic, historical, and heritage values, as well as social and environmental ones.

Economic value is the most recognised and easy to identify. Within the private sector, two topics can be outlined: the business associated with tourism and hospitality and the business of real estate and housing. For the public sector, the investment in public spaces and infrastructure and the taxation associated with spaces.

Aesthetic value, even though in a subjective tone, is a dimension where people have an opinion concerning spaces. The attachment to older buildings is significant when considering a new disruptive approach, being highly attached to the significance that these people perceive—considering the new buildings lacking “content” with older ones being more beautiful due to the attached history and presence in time.

Symbolic value is the idea that spaces can be symbolic in the way that they are understood but also in the way that they are constructed. Fostering and following social processes provides shaping for actual context.

Historical value lies in the compilation of factual evidence. Since the loss of this evidence can introduce error (of an already interpreted reality), heritage value can be interpreted in many different ways. It is possible to identify this type of value in a contextualised way with people and nature; it becomes value when it acquires other values, and it becomes value through heritage as the primal value. This value is a very heterogeneous value to be assimilated.

Spaces can acquire social value for different reasons; this can be the link between an old time and the present, giving a historical basis for a “disempowered” group where people can come together to experience it as a community. Therefore, spaces play a crucial role in identity and finding a sense of belonging, with the first reference to our house or the collective house where we come as a society and interact within groups/ communities.

The environmental value when approaching spaces can be understood dimensionally, considering people, the environment and the space. Construction or alterations done to the buildings to become more resilient due to environmental reasons (climate change) should be done considering the environment and the social, living and health conditions of those who will live in the places and live in the places.

Valuing Portugal, and more especially Porto, means understanding all the region's specifics and how it has been used over the centuries to host development and identity.

Understanding that trade is deeply rooted alongside craftsmanship is a way to aid and maintain the expression of the local people of Porto.

Along with this framework, some solutions can be identified to break the paradigm of a problem (abandoned spaces) that does not see the light at the end of the tunnel.

Some of these solutions imply the adaptive reuse of the spaces, where incorporating the already constructed buildings is preferred to new constructions. It continues to make it possible to follow the ever-changing demand for buildings and adapt their function to the necessities. Among these solutions, the role of the creative industries is highly relevant, providing a revisited vision to adapt a space. The intervention can be beyond what space is confined to, embracing the adaptation through the entire city and promoting collaboration between many private and public entities to inspire change.

The urban exploration movement also allows a revisited look into these spaces. For this movement, these spaces are a source of inspiration and use even in their abandoned state, mainly explored through photography. Also, this movement is a way to stimulate the exchange of information since sharing and publishing these experiences will allow the publisher to provide a story and exchange information with those who are the receptors of this publication.

Multiple solutions were identified when looking at Porto, and the solution was found to target their state. Namely the total demolition and the destruction of the original physical representation and meaning of the space; demolition is associated with the maintenance of sole elements that evoke the history and the patrimonial representation of the space; requalifying and revitalising the space through maintaining the original characteristics and functions; transforming and adapting the space for the viability of the existence; lastly, new construction that evokes the value and the meaning of previous the space.

Through the case studies, many realities were presented with different states of resolution and different states of the integrity of the spaces. Processes that have seen a resolution with concretisation, like the example of Museu Mineiro de São Pedro da Cova, where a previous space with identified and understood value (thought the community) gave place to a space that continues to deliver the historical background of the space.

Processes with a resolution that are in the process of concretisation, therefore yet to be experienced by the community, the examples of M-ODU and the Oficina Municipal das Artes.

Processes with a resolution, but still waiting for the concretisation, which is the case for the Estação Ferroviária da Boavista (demolition to give space to a department store), Sub-Estação N° 1 do Castelo do Queijo (demolition for safety reasons along with the coastline management) and Companhia Aurifícia (intention to create dwellings using the classified patrimony).

Processes are interrupted due to legal reasons in the purchase process; this is the case of Asilo de Mendicidade; however, the intentions for the future of the building have yet to be discovered.

These cases show that, despite their intended purpose, the buildings are abandoned for several years, turning into unused space and, when not managed, a problem for the safety and health of the community.

Also, in some cases, the community is highly engaged in seeking a solution and is aware of its surroundings. That is the case of the Estação Ferroviária da Boavista, where social movements have had an active voice to express their wishes for the building and their concerns with the solution found for it.

In the case of Oficina Municipal das Artes, where the idea was to rehabilitate the old cinema building, keeping the façade for safety reasons, it was demolished with the idea of reconstructing it to the original look, making the community feel uncomfortable due to the initial communication, which provided expectations to the community to keep the original structure. However, later on, the community saw the demolition of the building itself. After the event, the municipality communicated that the demolition was due to safety reasons, and the intention was to construct the building with a façade with the same features as the previous one. This miscommunication and mismatch of expectations show the community's interest and how attentive they are during a process like this. Also, the examples help provide the idea that these spaces can be transformed, revitalised, and adapted into several functioning spaces that can involve and serve the community. That is the case for M-ODU, a creative hub that wants to bring the community to live in the

space, and the case of Museu Mineiro de São Pedro da Cova, where the community had their foundation on the environment lived in the coal mines and turned the space into something that can be enjoyed as a community and enhance the feeling of belonging to it.

Abandoned spaces, even in their current state, have potential and meaning. Therefore, some solutions can be followed to allow these spaces to return or become spaces to be used and lived in—an “alive space”.

Spaces are about buildings, their physicality, and everything they convey- memory, identification, and identity.

Therefore, they are worthy to be looked at and taken into account in an ever-transforming city. This built structure has already taken up space, physically and in people’s lives, so it is worth solving it. The solution should encompass all these dimensions of built space in people’s lives. These spaces can be attractive to a market, foster economic activity, and be profitable. On that note, retrofitting existing buildings takes fewer resources when constructing new infrastructures.

Abandoned spaces can and should be considered opportunities before they evolve into a bigger and more complex problem (for health and safety) that will impact the region and the community for many years. A space that is managed has real potential because it is being used. Spaces with potential left to abandonment deprive the space of its potential daily, becoming an unused resource.

Spaces impact those who experience them, which allows and differentiates the “alive spaces”. They have a purpose to be enjoyed, experienced, and lived.

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