

During the diagnostics stage, we organised activities to activate participation in three primary schools (Corujeira, Falcão, Cerco) for all students (around 150 students in each school) with the aim of integrating them in the URBiNAT project co-creation process and of analysing the territory. This relates specifically to the public space, and is carried out by means of group walks (walkthroughs), workshops using photographs (PhotoVoice) and mapping activities (mapping). Qualitative data was collected through five questions: what do you like, what do you don't like, what could be better, how do you use the space, what should be kept as it is?

During the co-design stage, we challenged one class of 25 children from year 3 (aged eight), from each of the four primary schools, to co-design solutions that would meet the real needs of the children in relation to the school space as well as the surrounding territory, by means of a set of activities that they could participate. Activities in each school were carried out with four objectives in mind: to involve the children in the URBiNAT project; to motivate the children towards collaborative design; to construct scenarios and ideas (visualization); and to develop proposals collectively (design).

These proposals reveal that eight-year-old students do in fact consider the specifics and circumstances of what is real, and seek to carry out a critical transformation of reality. Perhaps it cannot be said that his proposals are “outside the box”, in that they are not extravagant, however, they reflect a strong progressive purpose founded on environmental education and healthy eating. These are proposals that strengthen the relationship with the community by means of public spaces, such as spaces for playing as well as those for learning, or for learning through play, as espoused by modern educational thought.

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Keywords: *Inclusive urban regeneration, co-creation process, healthy corridors, children's creativity.*

DOES PHYSICAL IMMERSION HELP ADULT VISITORS PROCESSING WORKS OF ART EXHIBITED IN A MUSEUM?

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Abstract

Given the popularity of spectacular events that produce physical immersion, museums are tempted to exhibit their collections in rooms where visitors are plunged in such immersion. A comparison of three rooms displaying works of art in the traditional manner, but one of which having an installation that induces physical immersion, showed that such immersion does not lead to an increase in the rate of treatment of the works, nor does it increase the fascination for them, i.e. psychological immersion.

Keywords: *Museums, works of art, adults, physical immersion, psychological immersion.*
