**Transcription of Walking interview with Caralampia Mondongo**

Date and time: 24 May, 2023. 18 hrs. Walk starts at 18:13

Duration: 40:33

Distance covered: 1.29 kms

Starting point: Popular Community Centre

Route: From the Popular Community Centre and through central Santo Domingo to a spot where a friend of the Water Defence Committee sells bread

Notes:

I arrive at the popular community centre and send a message to Caralampia that I have arrived. I arranged to see another neighbour to give her the participant diary. Caralampia arrives and I tell her what the interview is about. She asks me where we're going and I tell her we'll go wherever she tells me to go. This surprises her a little at first, but then she tells me about the neighbourhood theatre and the importance of the popular community centre, where we are already. I tell her that we are going wherever she wants to go because of the logic of the route, which is wherever she wants to go. She proposes that we go to where there is a father of the 43 from Ayotzinapa, supported by the Water Defence Committee, selling bread, passing by the street where she lives and the neighbourhood theatre, and the popular community centre. We agreed on the route. The neighbour to whom I am going to give the participant's diary arrives and I give it to her. As we talk, Caralampia waits. While we are in the popular community centre, she meets and greets several people. There is a threat of rain but we walk off on the interview before it starts to rain heavily.

We stop at the popular community centre, on the street where Caralampia's house is, at the neighbourhood theatre, and where they sell bread. When we get to the bread stand, there are people I know from Aztecas 215. I greet them and chat a bit with them. Caralampia also greets them. I greet Waldo, who is there, and chat with him for a while. Caralampia buys bread and leaves. Then it starts to rain and I leave. Caralampia chooses her pseudonym in this walk and tells me that she chose it because it reminds her of a character that she used to perform in a theatre group, on a political play.

Participants: Interviewer [A] ; Caralampia [C]

**TRANSCRIPTION**

A: So let's start the interview. We are now in the Community Centre.

C: Aha, the popular community centre.

A: Yes, and just before we started the interview you told me about... something about the importance of this place. I don't know if you want to tell me a bit about that.

C: Of course I do. Well, we were saying that this Community Centre is an important reference point for the identity of all the people of Santo Domingo. And personally too. Personally, because even though I came to visit when I was little, when I grew up I started going to theatre classes.

Before it was called Laboratorio de Teatro Santo Domingo, now it's Teatro de Barrio Santo Domingo. And that's where I started going and then the teacher, when I was 18, invited me to work here at the Popular Community Centre, in the library. So since I was 18 I've worked here and I've collaborated with this place in events, book presentations, photographic presentations, film presentations, we've participated in plays.

We have taken events from here to the Papalote Museo del Niño. Jesusa Rodríguez has come to work with us, Maryse Sistach with perfume of violets, Ofelia Medina has come to work with us, among many other theatre personalities. Laura Esquivel came and gave us a course and sent us many projects. Also Antonio Velázquez Piña, may he rest in peace, a researcher at UNAM, writer of the book Tlacaelel, very important in the history of Mexico, was also here with us participating.

I say that it is a reference point because I was telling you that wherever you go and you present yourself as a character from Santo Domingo, you are discriminated against, because Santo Domingo is a reference point for other people as a conflictive neighbourhood, a neighbourhood of squatters, also as a place where they rob people, where they fight over land. But these plots of land, despite the fact that they were invaded, were finally paid for. And all the streets and the services, the electricity, the water, everything you see was the grandmothers' struggle. They organised themselves and here in the popular community centre was where they gathered and here is one of the people who was a leader at that time, who is the teacher Fernando from here. That's how it is.

A: So you think that this space has had a positive impact on the life of the community?

C: Yes, and wherever I go, even when I went to high school they told me that I was a "chica banda" (a person who was in gangs). That's what the teachers told me when I introduced myself, and it made me very angry and I didn't continue with my introduction. I felt discriminated against and I didn't continue speaking. But when I went to university many years later, I had a degree in preschool, and they asked me to do a paper on the history of the school where I worked, but I told them I didn't want to do a paper on the school where I worked. I told them "I want to do my historical photographic work on the popular community centre, which is a place that is my reference point, my identity, part of my identity", and they allowed me to do it. But because the teacher said to me, "of course, I know that space, I've heard of it", and he started to tell me about what he knew about the little school in the popular community centre and then several of my classmates said "I've heard of it too" and I was very proud. The truth is, I felt very proud and when I presented my project, my classmates asked me to share it with them so they could see it, and my teacher also went to tell me that I had already done the draft, he didn't ask me to give him the original or the final, but only the draft. So I had finished my homework about two classes before. [laughs]

A: And this is the library? [pointing inside the building].

C: That's the bookshop, I was there too, but this is more recent. The library is up there. Do you want to see it? Well, it's closed now.

A: I've been here before, but I don't think I've ever been to the library.

C: Let's go, but it's closed now.

A: Is it closed?

C: Yes, it's the one up here next to the bathrooms on the first floor, but it's big and it's the Elena Poniatowska library, who has also come here many times with us. In fact, she came to inaugurate it, there's the photo over there. [We start walking into the building and up the stairs].

A: I think she wrote something at the beginning of the book The Thousand and One Stories of Pedregal de Santo Domingo?

C: Yes, we were at the presentation, there were several presentations and many personalities came, including Elena. Elena wrote the prologue

A: Yes, the prologue.

C: [we arrived in front of the library] This is the library. Right now it's currently closed because the girl who works here is leaving early. No, now with Google, it's rare that anyone enters the library.

A: Yes, it's not used so much anymore. But I imagine that people used to use it a lot.

C: Yes, they used to. In fact, we had a colleague in the morning and I was there in the afternoon. Because there were people there. Yes, that's right, and on that side it was big, super big, in that room, the computer room. And over there was the INEA (adult education institute) room. [pointing to different spaces in the building] They have been modified because new courses and so on have been added.

A: So it's definitely been part of your life?

C: Yes, of course. And you leave and you come back because this space of the popular community centre calls you.

A: Were you also involved in the library, in some of the courses or classes?

C: Everything. Courses, classes. We did the dissemination, we did the dissemination of the workshops and the projects I was telling you about.

The teacher Daniel Manrique gave courses here, who is the author of this mural. [we see the mural on one of the walls of the building] In reality this mural was for Spain.

A: Oh yeah?

C: Yes, they asked him for it in Spain, there was some problem there which meant he couldn't take it and so he painted it here. And it talks about the conquest. Yes, you've seen it.

A: Yes, it tells, you can see very clearly the history of the conquest.

C: Yes, yes, that's right.

A: It came out very well because you can see it from...

C: From the entrance, yes, this one has always been protected. Yes, and all the same, they've always been used. That's where the gallery was, it's a room with staves. That's where the exhibitions were held, and later it was used for the classes that the students did barefoot.

And that's the neighbourhood bookshop. The neighbourhood bookshop is about 15 years old, more or less, the Quijote neighbourhood bookshop. And it's the first independent neighbourhood bookshop in Los Pedregales. Because it is not financed by any government. They even gave teacher Fernando discounts precisely because he commented that it was a bookshop for a popular neighbourhood, and he brought them at a discount. [We left the building and started to walk down the street].

A: And then this canteen is also part of the popular community centre?

C: The canteen is part of the popular community centre. This used to be a big cafeteria, you've seen it from the inside, haven't you? It's a stone cafeteria, it's finished and everything. It used to be a refreshment bar. At night they sold hamburgers, milkshakes, coffees, frappés, everything very nice. It was very nice, they had a jukebox and everything was very cool.

A: People would get together.

C: Yes, all the young people would get together here. Then later, during the morning and during the day, we would have breakfast and then lunch. But when Marcelo Ebrard was head of government, the soup kitchens were introduced. And then this place was built, "Como agua para chocolate", a soup kitchen.

A: It started to be used as a soup kitchen.

C: Yes, before it was 10 pesos for breakfast and 10 pesos for lunch. Now it has gone up to 11 pesos.

A: So it was also a space to meet other people.

C: Yes, you can still see, here the space where the cafeteria is now, used to be the milk shop. We all used to come here early in the morning to get our milk. You can also see that there is a medical service, a health centre. It has also been here all our lives and we have all come here to be treated very well. Because the doctors who come here are doctors of vocation and have quality. And now, unfortunately with COVID there was a little problem of self-management in renewing the contract. You can see that they give you concessions. The concession could not be renewed because the person who is the president of the association had to go and renew the concession. But she had COVID and the deadline passed and when she went, they didn't want to receive her.

She said "well, I had COVID, here is my prescription". And they told her that it was no longer possible. And they couldn't do the dairy here any more, so they turned it into a cafeteria. But you can see it's very busy. And it's right on the street now.

A: Very good.

C: That's the history of the popular community centre.

A: Yes, very important for the history here in Santo Domingo.

C: Of Santo Domingo. Aha, that's right.

A: And as you say, the whole bunch of youngsters got together.

C: All the chaviza (young people), we used to get together. To chat, to talk, to read. We'd make reading groups. It was, the whole vibe was cultural and sometimes also political.

A: And it has changed, I imagine the Community Centre has also grown, the building.

C: It had grown before, they were obviously little houses made of tin. I remember that they were made of those iron sheets. They were like little blue, grey iron sheets and so on. But later they built the rooms underneath. And on one occasion, with some representative, Professor Fernando managed, or the settlers' union managed, to get the local authority to provide the material and the neighbours to provide the labour, and they built that building.

They all worked together. All the people, the women, the men, that's why many people took ownership of that space. But I mean, at the end of the day it is a space that benefits us all, but it also needs maintenance, it also needs money to pay for electricity, gas and water. And that can only be done with resources that we can suddenly get from the ministry of culture mainly.

A: Yes, you told me that you had been involved in improvement projects.

C: Yeah, improvement. Yes, in all these streets. [refers to the street we are standing on].

A: This street...

C: This whole street, from there from the corner of Llave Street to down there where the cobblestones end. And all the way down there and so on. Ah, that's the plate from the first one I took part in, the first of June 2020. [looking at a sign on the wall of one of the houses] Ah, that's not true, let me tell you, no, this is the last one because I started here in 2011. We started flattening and painting facades.

A: From this street.

C: From this street. This is one of the last ones, look, 2020, but we came back here painting, raising the pavements, putting them up again. All these pavements are new. And putting in the street lights like this one. Those we put in with neighbourhood improvement programmes. But that was in 2020. But since 2011 we did all of this, then we did part of the parallel street called Colibrí. Back there we rehabilitated an enclosed area where they had a garden, a huge planter. It's just around the corner and we put in lamps and everything. There were several streets, but there were several projects that we were given and we covered several streets, a lot of them. First it was flattening and painting facades. And everything, until we came up against the other wall. Then it was pavements. All of this one we're on, the one in Rueda.

And then there were pavements, and the streets as well. After the pavements there were lamps, and finally, the last project was up here in Llave, which was all lamps. And one or two pavements that were too low, and then lamps were put in. All of these streets are lit by the neighbourhood improvement project. And these projects were started by Professor Fernando and ended up being done by the administrator of the popular community centre.

A: So the projects have served to improve the streets in general.

C: Yes, and these projects are open to the general public. And any citizen can do them. They enter competitions and those that win, those that are left, go. And they used to be self-managed by the neighbours. I was always president of the administration committee.

Martí Batres would hand me the cheque, because we were fortunate enough to receive it symbolically. They held a ceremony and everything and they gave it to us in front of all the neighbours, in front of all the attendees and everything. And then we did it in something called self-administration.

We hired the neighbours themselves to work on the street. We bought the materials, we gave estimates. We had to base it on the prices they gave us in the government. Because they counted everything, they counted every single peso, because we delivered all of that in reports.

We had specific dates, and everything was recorded. Every peso by peso, cents by cents. And so that's how we worked. Then when Claudia Sheinbaum arrived, it was by companies.

In other words, for the pavements that were made here, a company was hired. The lamps up to there as well, because these were not, these were still self-administered by us. Up to there, up to where I'm telling you that it's a wall, those were already done by a company. And the ones that are up there in Llave, all of those were with a company. And we had to do something when they had problems with the neighbours, the architects would talk to us and say "the neighbours came out and complained to us because we were climbing the poles". And then the administrator and I had to run out and talk to the neighbours and say "no, well hold on, they're coming in the project and they're going to make the street look nice".

A: They thought they were coming to cut off the electricity.

C: Yes, yes. Then in the end when they saw the street well lit, they saw the result.

A: You could see the difference then.

C: Yes.

A: Was this cobblestone also part of an improvement project?

C: This cobblestone is years old. This cobblestone project was also managed by the popular community centre, but it's been going on for years. Only that at that time they had also asked for it to be just local traffic so that there wouldn't be these sinkholes and all these situations.

A: Ah, to close the street more.

C: Yes, only local traffic, yes, because trailers come in, trailers come in, for example, the 3B shops behind here that bring in the trailers that supply them, and they come in through here. So that is what has caused the sinking, because at the end of the day these paving stones were not laid by professional people, but by the neighbours themselves. In other words, they also provided all the material and they, the neighbours, scraped the street, put in the sand and laid the cobblestones. That's why it's so badly laid. And then all of a sudden, like in the houses, it doesn't match. And that's why it's sinking.

A: But then that was from before.

C: From before. Yes, the cobblestone is years old.

[We meet Caralampia's husband and she tells him that we are doing the walk].

C: So I was telling you that the neighbours worked here themselves. That is to say, everything has been like that. They get the materials and the neighbours themselves work hard to improve the streets.

A: So it has been, then, important the whole moment when the neighbours get involved.

C: Yes, yes. There is a lot of participation here.

A: And in general, do you think that most of the residents get involved?

C: Yes, the majority, yes. There are neighbours who are no longer interested and sometimes, as they want to take ownership of things and it is explained to them and there comes a time when they are definitely not allowed to, then they get annoyed and then they withdraw on their own. Or it also happens that the founders, the people to whom all this cost, have passed away. And the new generations are no longer interested. Suddenly they are not even interested in history. It's already happened, you've been to the water meetings, it's all adults, older people. There are no more kids, in reality there are no more kids.

[we arrived at the theatre] This is the theatre. Neighbourhood theatre, from Santo Domingo. It used to be a theatre workshop. And it was called the theatre workshop (laboratorio) because the director of the Peasant and Indigenous Theatre Workshop (Laboratorio) was the one who came with her teachers from the provinces to give classes to theatre colleagues from here in Santo Domingo.

A: Oh, and so you do plays?

C: Yes, right now there is still one of those teachers who was one of the first teachers.

A: And you also got involved in the theatres?

C: Yes, yes. Hello, teacher, good afternoon. Hello, good afternoon. [greets a person who is walking by and she calls him teacher] Yes, I got involved a lot here with the theatre.

A: Do you think it's been a good experience?

Oh, the best, the best of my life. The truth is that I like theatre a lot and also theatre is culture. And if you go to look for a play, the tickets are very expensive, the theatres are far away. No, well, in Coyoacán there are several, but they are like modern theatre, like so.

I mean, people like plays that are farce, satire, right? And here having a theatre in the community was good. It was like a lot of culture for us. For example, when there were performances, we would go around the streets dressed as the characters, inviting people to come. And they would come. We often filled the theatre. But we always did farce, didn't we? Political satire, social satire, right? Criticism of the church, and that's what people liked. It's like doing farce, so that they were laughing and everything, but at the same time making people aware of politics, history, the church, religion. That's how it worked. And yes, yes, the theatre has been maintained.

A: Do you still do plays?

C: Yes, yes. A group called Pro Alterne has also passed through here, which is a multidisciplinary group, and they do stilt-walking, aerial dance, regional dance, they sing, they dance on stilts. And they were here in the theatre for a long time, for a long time. And we used to go with them as a troupe. There was a play called La Muerte Zancuda, and that was on the Day of the Dead, obviously. And we would all go in costume, all of us from the popular community centre, all the dance teachers, the students, the children from early stimulation. And we would walk to Tetl, to the Metro C.U. And from there we would bring all the people with us and the crowd would fill up all the way out here,

Because when people saw the stilt walkers, when they saw the costumes, they would come to invite them, and while they were coming, they would come asking for their candy and everything. These are very nice experiences. And also in the popular community centre there have always been posadas (Christmas parties). So here, too, the posada (Christmas party) used to take place. Either it was at the popular community centre or it was here.

A: It's good that neighbourhood theatre exists. When the Thirst Project came along, they did a play alluding to the lack of water and Aztecas 215. Ah, no, I think it was at UNAM where they presented it.

C: Yes, no. Here it was a play alluding to the invasion. And the theatre kids did it. There's the drama teacher there now, working with the ballet girls. They were the ones who did it.

A: And here do you want us to continue along Llave or do we go straight on?

C: If you want, let's go down Llave. If you want, we go with the comrade who sells bread, for a loaf of bread.

A: Yes.

C: And then... and then that's it. Yes, we'll go back or I'll take the bus back.

A: Do you normally walk around the neighbourhood?

C: Yes, all of it, the whole neighbourhood. There are many streets that I didn't know, but now I'm getting to know them, especially down there, by Tlalli.

But this area, this whole central area, I have always walked it. And most of the neighbours know me and I know them. Well, some because of the neighbourhood improvement. Others because of the water committee. And others because they are my family. Well, yes, they also arrived with the invasion. And my classmates from school, from primary school, from secondary school. Because the secondary school I went to is the one above here, where the well is. This street is closed right now, but I think it's closed because they're fixing it, or doing that.

A: So you've met a lot of neighbours around here.

C: Yes, yes, you know what, both my grandmother and my mother and my grandfather sold clothes in season tickets. So they sold to a lot of neighbours here and up there. So I would go with them to collect the money or I would deliver the clothes that they ordered.

Ah, ok. Yes, that's also why, yes, we know several neighbours. In fact, Santo Domingo is very big. Let me tell you that since people started building new buildings and renting, there are almost none of the people we used to know. There are more outsiders. It's not so easy to get to know each other.

A: I've seen some very tall buildings.

C: Yes, yes. There's one next to my dad's house. But they are people who charge very high rents. But as well as charging high rent, they also charge high electricity and water prices, and they don't pay for electricity because they have an agreement with PROFECO or something like that. Or they also have water debts. So that always makes me feel very bad. They take advantage of the people, because apart from charging high prices, they still charge for services that they don't pay for. They don't even pay for their own use.

A: And the people who rent are UNAM (National Autonomous University of Mexico) students?

C: Well, many of them are UNAM students, but most of them are people who come to work from their towns. I mean, if you pay attention, you can see by the way they dress or the way they talk or behave that they come from their village. And their little children too. And they bring all their children together like that. All their children. So you know that they are not from here, they come from outside.

A: And then there are a lot of people they don't know, who are new, unknown.

C: Yes, that's right, there are many people who are new to the neighbourhood. And then a lot of those people are the ones you see on the street, taking drugs, who are already lost, already. It's very bad.

A: But with the neighbours you've got to know over the years, do you think you have a good relationship with them?

C: Yes, yes, my husband too, look, he's a karate instructor and he's worked in this area. Look, I tell you it's closed, but who knows why. [we arrived at a part of the street that was closed].

We're not going to be able to go through this one anyway.

A: The next one or should we go back?

C: The next one, it's the same thing. Yes, wherever you go, we go short, short, long, long, long. Up there, where the guy selling bread is, that's where most of my high school classmates are from.

A: Ah, there by Tetl.

C: Yes, so when we see each other there we say hello. Almost all of them are grandparents now. Yes, those of us who still have children who aren't so old, but not so young either, are rare.

A: And you say that in general you get on well with the neighbours you know.

C: Yes, yes. Here there is good communication with the neighbours. The only ones we don't get along with are the ones next door, next to the house. But because that's where the land was divided. My dad bought the whole piece of land, but as he was single when the invasion took place, he bought it a year after the invasion. And they didn't sell him the land because he was single. So they were only supposed to sell to those who had families. So he sent for my grandmother. And my grandmother came, they made arrangements, they paid for the land and everything. And one time when they were marking streets, a lady who was in the middle of the street, they told her that they were going to relocate her and she didn't want to leave. So since it was necessary to do this work, they asked my grandmother if she could stay there for one night while they were marking the street and relocating her.

And it was easy for my grandmother to say yes. No, the lady never left. No, and so she stayed there. And finally, since she never left, the people who took her in said to her, it's not your land, the lady paid for it. And she said that she understood, but that she wasn't going to leave, that they wanted to stay there. And so they had no choice but to divide the land, but obviously that was a big problem, because my grandmother had paid for it in full and in reality it was very small. She is reduced and my dad's house is reduced. So there were always problems because of that.

A: With that person?

C: With them. For as long as I can remember, they've always been looking for problems for us, with little things.

A: They were the ones who last time you told me about the tree, something like that, they poured hot water on it.

C: They poured hot water on it, then they cut off the root and poured oil on it. Yes, that's them, but they're the only ones, from then on it's all good.

A: Is there a good relationship with everyone else?

C: Yes, with everyone there is a good relationship. And the other neighbours too, because of X or Y, whether they live on the top corner or the bottom corner, they don't get on with them. They hardly get along with anyone in the street. Yes, with everyone, with everyone. They go around fighting with everyone, like looking for conflict.

A: And this is Atl Street, that goes all the way to the well, right?

C: Yes, to the next street.

A: And have you noticed any improvement now?

C: Sure, no, but quite a lot, quite a lot. Before, they only sent us water on Friday, Saturday and Sunday. But on Monday the water didn't come on, and we didn't have water until Thursday. And since they connected the well, we get water at night and occasionally during the day. But we really haven't had any more problems. And all of a sudden I see in the group that they say there is no water up here, or one block up Llave Street, but we don't. Fortunately, we have had water every day. Fortunately we have had daily, at least at night. And with that, because it falls into the cistern, even though it is small, it falls into the cistern, but we also got into the habit of saving, of reusing, and we also made a day to wash, and we continue to respect it.

A: Do you continue to take care of water?

C: Yes, yes, we do, because we know that the time is going to come when it is really going to be scarce, or more scarce than now, not really, but much more than now, and then yes, we are going to be in serious trouble. So we should try to get into the habit of using as little as possible and reusing it.

A: And before being on the committee, involved in the committee's activities, had you been involved in any other project or activity related to water?

C: Not water.

A: Not water, it was the first time.

C: Yes, yes, because what I did was to go and fight with the people from Toledo, because they were the ones who cut it off, and they were the ones who conditioned it for us. It was up to a month without water, and they would go to Aztecas, and there you had to go and ask them for water, and they would condition it to give it to you.

A: Yes, it was like a way to manage politics there.

C: Yes, so what I did was to go and fight with them, and we would get together with some angry neighbours, and then we would go and argue with them. At the end of the day we didn't even get anything, because they have always conditioned those things like programmes or support and they have always given it to their friends.

A: But then it's good to see that there has been an improvement now that the well is working.

C: Yes, a lot of improvement, a lot. The truth is that I admire the capacity that Waldo, for example, has, he has the patience to speak, he has the way to formulate his comments. And that's important, because they make comments and he already knows them, sometimes they even tell you lies and he says, "let's see, no, that's the way it is". And he is not aggressive, he does not offend. I've known Mrs. Tita since I was a child.

A: Also because of the Popular Community Centre?

Because of the Popular Community Centre, she used to sell food there, but before that she used to rent in the house of one of my uncles. Well, some of them I met at the meetings. Waldo at the popular community centre. And when I heard about Aztecas 215, there was one or two assemblies, I didn't really get involved much, because I was studying and working and my children were young. So, no, if I went there suddenly, or when the people from the popular community centre came, well, sometimes I would join them like that, but it wasn't that I was active with them, no. I didn't get involved with them. Until now in the committee. And that's because I saw the difference. When I went to work, my mum was already ready, because she was leaving and it was the lady's turn, an older lady, and they were already ready to go and close streets, to support Waldo wherever he went and everything. And how does Waldo make the time, because with his classes it's complicated. And then I said, if my mum is going, why can't I? So when the pandemic hit and we were left at home without work, we went out to the streets (mitote).

A: Well, we've reached the place where the friend who sells bread stands, and there he is.

C: Ah, yes, you can't see him because of the van.

A: Well, we can finish the interview here.

C: Of course we can.

A: I don't know if you want to talk about any feelings you get from walking through here, through these streets.

C: Ah, yes, always a lot of affection. Always, because it's my neighbourhood. It's my neighbourhood and I say it's my people, because just as it's true that there are people here who are very bad, yes it's true, you can't deny that they are here. But no, most people go out early every day to work, in order to make ends meet and to provide a living for their children.

A: Do you identify with this neighbourhood?

C: Yes, I love my neighbourhood, eh? I go to other neighbourhoods, and I see them ugly and I say, "oh no, I love my neighbourhood". I just went to Morelos with my family, we went to my cousin's birthday party, and oh no, I arrive and we didn't go far, to Cautla, but I arrive and I say, "oh, my house, my neighbourhood, my people". Yes, the truth is, just the same, right now I'm on my way home from work and they are sending me a bit far away, and now when I arrive every day, I arrive and I say, "Oh, my house, my neighbourhood, thank God, now". No, I already feel at home, here I'm okay with anything.

A: So in your work they take you to different places?

C: Not usually, but this week yes. Yes, because the teams that are working in other neighbourhoods have had some complications and they ask us to go. And whoever wants to go goes, they don't take us by force either. And so we go and we work, because I like the meeting. I work in the women's network. The women's network is just a group of women who want to attend talks on violence against women. So we are promoting work in the Women's Ministry, and we are promoting the asterisk number 765, so that if you are being assaulted, you can get help from women lawyers, and they will send a patrol car, and Locatel will follow up with you, to support you. But it's just trying to convince women who are subjected to violence to get out of those violent circles and change their way of seeing life and move forward, and I like that. Before working here with women, I worked in rehabilitation, in community centres, and also, because that's what I do, and also inviting people to come and participate in courses, to learn, especially because they are free. And I tell you, here in this I also like it a lot, because it's like encouraging women to stop being part of the normalisation of violence against women.

A: And what would you say you like most about Santo Domingo? What do you like about it? What makes it so special? Apart from all your history, right?

C: The solidarity of the people. I was telling you that when they came here to the invasion, the women united and supported each other. There were disputes over land, but in the end they all supported each other to do this. And this was for us and for our children, because many of us have not left, we continue to stay and our children are growing up here. And here, this area is so important that I can tell you. When my colleagues come from other municipalities, they spend hours in busses, in trucks, in the metro. And I get to C.U. and from there to wherever, wherever. So that's what I like about my neighbourhood.

A: It's well located, yes.

C: And well, what I already said, the popular community centre and the theatre.

A: Well, thank you very much for taking the time to take this walk, to share a bit of the history of the street, and literally how you have been involved in the transformation of the streets.

C: Yes, if you want to go there one day, and the people from the popular community centre have time, there are some folders, which obviously we always handed out before and after photos. And there is the mapping of all the UAM kids, who were brought by our architect, she is a doctor in architecture, and she would bring them to them and they would do the mapping. And how they were and how they could look, everything.

A: The before and after, yes, of course. Well, thank you very much, Caralampia, if you like, we'll stop the interview.

C: Thank you very much