

Conflictual Natures: the role of architectural imagination in building paths for ecological transition in the city of Goias Brasil

Original

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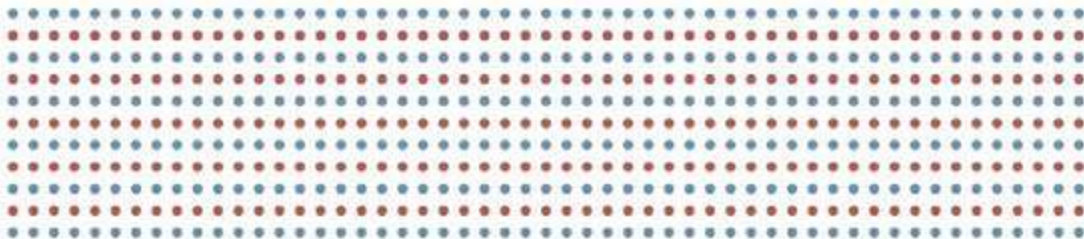
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GAME CHANGER? **PLANNING FOR JUST AND SUSTAINABLE** **URBAN REGIONS**



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Table of Contents

Track 01: Postgrowth	15
Xin Li & Ting Yang, Urban Planning In The Post-Growth Era: Insights From World Bank Indicators	16
Karin Holmstrand, Planning Beyond Growth: A Case Study Of Wellbeing-Oriented Planning In Wales And Cornwall	50
Siwei Peng & Lu Yufei Na, Research On Rural Revitalization Planning From The Perspective Of Ecological Capitalization: Taking Nuanshui Township As An Example	69
Wei Wei, From Howard’s Garden City Movement To Zero-Carbon New Towns In The Postgrowth Era: The Case Of New Town Development In The Context Of Carbon Neutrality Of Shanghai	83
Jinyi Wang, Shijie Sun & Xiaoyu Cong, The Internet As A Business Game Changer: A Study On Invisible Consumption Spaces In Nanjing Old City	94
Federica Fiacco, Kezala Jere & Gianni Talamini, Can Fast Urban Growth Be Low-Carbon? Sub-Saharan Cities Towards New Territorial Strategies	110
Qiang Yao, Research On Strategies For Enhancing Urban Spatial Resilience In Shanghai Based On The Connotations And Characteristics Of ”Resilient Cities”	128
Qiang Yao, Na An & Qingji Shen, Research On Strategies For Enhancing Urban Spatial Resilience In Shanghai Based On The Connotations And Characteristics Of ”Resilient Cities”	151
Giulia Luciani, Nature Is (Not) Democratic. Notes For A Community-Based Approach To “Natural Resources”	174
Chiara Pisano, Adriana Galderisi & Giada Limongi, What Practices To Overcome The “Cultural Remoteness” Of Inner Peripheries? A Focus On Italian Case Studies	186
Dongdong Chen, Micro-Intervention As A New Approach For Urban Regeneration In Metropolises: A Case Study In Beijing	203
Track 02: Markets	216
Alberto Bortolotti, Urban Policy Financialisation In Mega-Projects. The Case Of Milano Innovation District	218
Alberto Bortolotti, Large-Scale Urban Development Projects As A Dilemma Affecting The Housing Crisis. The Case Of Milano Porta Romana	235
Pauline Gali, Approaching Urban Renewal Through The Lens Of Urban Rent Theory	249
Emanuele Garda & Marta Rodeschini, Public-Private Dialogue In The Cultural Reuse Of Historical And Architectural Heritage: The Example Of The Carmine Monastery In Italy	265
Track 03: Law	278
Guangkun Zhou, Fallacies And Revisions: Evaluation Of Economic Benefits Of Development Rights Transfer And Density Bonus –17th And 69th Neighborhoods In Shanghai Hongkou Historic Conservation Districts Regeneration As The Case	280
Zhiyu Pang & Yacheng Song, A Framework For Analysing Physical Form Outcomes Of Value Capture Paths Of Regeneration Projects In Residential Historic Areas	305
Sara Benkirane, Navigating Complexity: Exploring Land Planning And Management Challenges In Morocco	317
Li Wang, Can Transferable Development Rights Be Applied In The Chinese Context? — A Comparative Study Between China And The United States	336

Carolina Giaimo, Principles And Rules For Spatial Planning Governance And Government In Italy	353
Ines Calor, Martinho Augusto & Mateus Magarotto, Land Readjustment In Braga Municipality - Looking Into The Future, Learning From The Past	365
Linlin Dai, Changwei Feng, Jian Lin & Yun Liu, Multi-Planning Integration: Construction And Progress Of China's National Territory Spatial Planning System	383
Chenli Qian, Yi Huang & Xiao Wu, A Comparative Study On Zoning Guidelines For Different Planning Types In China	400
Zhao Zhao, Study On The Response Of Local Legislation To Coordinate The Interests Of Multiple Subjects In Urban Renewal From The Perspective Of Property Rights . . .	411
Track 04: Borders	428
Yifan Cai, The Evolution Of Spatial Planning In The Border Area Between Shenzhen And Hong Kong, China	430
Wenbo Xu & Shengbo Zhao, Administrative Boundary Effects Of Cross-Border Migration Of Manufacturing Enterprises: A Case Study From The Pearl River Delta In China	444
Yuxiao Ma, Jianzhong Huang, Qiao Zhang & Jing Deng, Coordinated Optimisation Of Multi-Level Rail Transit Network And Regional Spatial: International Contextual Differences And The Case Of Shanghai	462
Rodrigo Vielmo Moura, Analysing Local Cross-Border Cooperation In Fragile Peripheral Areas In Northern Italy	479
Lin Tian & Yao Cheng, Core-Periphery Industrial Linkages Of The Metropolitan Area From The Perspective Of Enterprise Linkages: The Case Of Three Cities Adjacent To Shanghai	497
Yin Dou & Yihao Zhang, Study On The Characteristics Of Regional Intergovernmental Relationships Network, Based On The Analysis Of Planning Texts	515
Andrés Martínez & Pere Fuertes, «The Franco-Spanish Mediterranean Strip. An Opportunity To Turn Applied Research Into Trans-Border Planning»	523
Flore Guichot, Transit-Oriented Development In Asymmetrical Context: Learning From Cross-Border Paradoxes In The Great Geneva.	539
Track 05: Mobility	561
Kaichen Zhou & Lan Wang, Deciphering The Scaling Laws And Spatial Structure In Urban Micro-Mobility: Empirical Evidence From Bike-Sharing In Shanghai	563
Jia Yi Liu & Yanbin Li, Exploring The Assessment And Strategies Of Street Inclusivity In Suzhou, China	576
Arne Markuske, Urban Peripheries And The 15-Minute City	594
Junting Lin, Zhiwei Li, Huali Zhang & Yu Zhuang, Form Follow Mobility: A Method To Identify Potential Urbanization Area In The Over-Rail Plane Under The Orientation Of Station-City Integration And Pedestrian Priority	613
Ayesha Anwar & Hong Leng, Stepping Towards A Sustainable Future With Tod: Evaluating The Potential Of The Lahore City For A Regional Policy Reform	627
Yunjing Wang & Yu Zhuang, Layout Patterns And Crowd Flows Of Commercial Space In High-Speed-Rail Station Complexes	650
Sota Aida, Hirokazu Abe, Noriko Otsuka, Akira Takahashi & Kensuke Yasufuku, The Evaluation On Walkability In An Aging Society: The Case Of Senri New Town, Japan	671
Giovanni Fusco, Meta Berghauser Pont, Valerio Cutini & Angelika Psenner, Guiding Principles For The 15-Minute City In Peripheral Areas: The Emc2 Model.	690

Cédric Wehrle, Spaces Of Automobility: Diverging Trajectories Within The Liège-Aachen Diffuse City	708
Jan Bittner, Accessibility Of Local Amenities To Reduce Car Dependency: Obsolete Concept Or Change Yet To Come? The Prague Case.	719
Yunjing Wang & Yu Zhuang, Layout Patterns And Crowd Flows Of Commercial Space In High-Speed-Rail Station Complexes – Take Three Chinese High-Speed-Rail Station Complexes As Examples	732
Arzu Erturan & Bahar Aksel, Being A Child On A Car Free Island: Exploring Independent Mobility And Children’s Perception In Büyükkada-Istanbul	755
Hana Elattar, Arjama Mukherjee & Jörg Rainer Noennig, Stakeholders Of Participatory Planning: A Comparisonbetween Megacities And Cities In Europe	771
Michelangelo Fusi & Michela Tiboni, The Role Of Urban Planning In Perceived Accessibility To Public Transport	788
Miruna Draghia & Valentina Stan, Exploring Transformations In Sustainable Urban Mobility: Insights From Citywalk 2.0 Project And Beyond	804
Track 06: Governance	820
Camilo Vladimir De Lima Amaral, Antonio Di Campli, Srivastava Rishabh & Elisa Verri, Conflictual Natures: The Role Of Architectural Imagination In Building Paths For Ecological Transition In The City Of Goias – Brasil	822
Yanxia Mu, Feng Luan & Jiahui Fan, Study On Governance Model Of Multi-Subject Participation In Rural Industry Development – A Case Study Of Shanghai Rural Revitalization Model Village	850
Kaixuan Lin, Jieming Zhu & Min Zhou, A Study On The Integrated Governance Model Of Development Zone And Town: Take South Jiangsu Region Of China As An Example	856
Pan Hu, Keyi Sun, Jialu Cheng & Yu Shi, Evaluation And Spatial Governance Strategies For Old Residential Areas’ Renewal And Reconstruction In Urban Downtown Districts: A Case Study Of 70 Old Residential Areas In Changzhou ,China	882
Pieterjan Schraepen & Joris Voets, How To Deal With Conflictual Central Policy Incentives? Regional Governance Dynamics In Flanders Unpacked.	899
Robin Neef, Wim Leendertse, Stijn De Koning, Jildou Gerritsen & Rebekka De Witte, Tensions In The Original Premises Of The Iad Framework Compared To Contemporary Spatial Applications: Revisiting Elinor Ostrom	914
Zhuyang Liu, Wenxiao Yang & Beiyin Ni, Enterprise-Led Or Government-Led? Research On The Characteristics And Mechanisms Of Rural Gentrification In Metropolitan Suburbs Driven By Significant Projects Taking Lianmin Village In Shanghai As An Example	930
Na An, Chenyu Huang & Jiawei Yao, Awareness And Willingness Of Chinese Households To Reduce Carbon Footprint In Daily Life	940
Hana Elattar, Stakeholders Of Participatory Planning: A Comparison Between Megacities And Cities In Europe	958
Giulia Spadafina, Planning For Proximity In A Fragile Urban Context. The Case Of Tirana	973
Verena Lenna, The Publicness Of Urban Commons. Insights From The Brussels Commoning Scene.	987
Sarah Isabella Chiodi & Lorenzo Liguoro, Urban Development Strategies: Navigating The Complexities Of Multi-Level Governance In Northern Italy	1003
Marida Borrello, Tiers Lieux And Wijkhuubs: Infrastructures For A “Situated Democracy”	?1023

Track 07: Environment And Climate**1042**

Zhenpeng Zhang, Fang Fang, Andrew Greenlee & Jiankun Lou, Urban Heat Mitigation Effect And Affordable Housing Greenery Injustice Measured By Green View Index (Gvi): A Case Study In Washington, D.c.	1044
Zhenpeng Zhang, Fang Fang, Andrew Greenlee & Jiankun Lou, Urban Heat Mitigation Effect And Affordable Housing Greenery Injustice Measured By Green View Index (Gvi): A Case Study In Washington, D.c.	1065
Ruonan Jia & Zuobin Wu, Research On Spatial Optimization Strategies Of Rural Settlements In The Loess Plateau From The Perspective Of Disaster Prevention And Reduction—A Case Study Of Gaoxigou Village,China	1086
Sadaf Pirouzi, Fabiana Fabri & Loïc Sauvee, A Gis-Based Method For Prioritising Brownfieldstransformation Into Multifunctional Urban Greeninfrastructure: The Case Of Rouen Metropolis	1097
Luciano Agustin Pana Tronca, Climate And Transport Planning: A Messy Junction . . .	1105
Lucrezia Gelichi, Chlorophyll City: Regenerative And Restorative Urban Planning For A Sustainable Future Through Extensive And Branching Reforestation Initiatives . . .	1117
Beatriz Condessa & Rita Nicolau, Comparative Analysis Of Net Land Take In Portugal's Metropolitan Areas	1130
Jiankun Lou, Lan Wang, Jiayu Li & Yinghui Jia, How Urban Morphology Affects Wind-Heat Environment: An Example In Beijing From Ancient Cities To Modern Cities .	1140
Karina Landman, Regenerative Public Space As Game-Changing Option For Thriving Communities	1154
Christian Großhauser, „Potential Of Hydrogen Production By Wastewater Treatment Plants (Wwtps) - Technologies, Benefits, Challenges And Limitations Using The Example Of The Wastewater Treatment Plant Straubing“	1169
Caroline Andersen & Martin Schulwitz, Assessing Regional Potentials For Green Hydrogen Infrastructure Planning In Germany	1187
Giulio Giovannoni, Removing Cultural Barriers To Climate Change Adaptation In Tuscany	1202
Roberta Pistoni, The Increasing Entry Of The Energy Subject In Spatial Planning Policies: New Visions For Energy Landscapes	1216
Apostolos Lagarias, Re-Definition(S) Of The Role Of Central Business Districts Under The Effect Of Extreme Heat Conditions And Climate Change: Evidence From The Mediterranean Context	1232
Lucila Urda Peña, Javier Julio Malo De Molina & Emilio Ontiveros, Analysis And Evaluation Of The Quality Of Open Spaces And Green Zones In Periurban Landscapes, The Greengates As Strategic Nodes Of Green Infrastructures.	1249
Krystallia Kamvasinou & Lorenzo Stefano Iannizzotto, Rethinking The Waste Of Planetary Urbanization For Urban Challenges: Potential, Strategies And Governance In Terrain Vague Projects	1269
Giulia Giacche, Anais Mohamed, Jean-Noël Consalès & Romain Melot, An Analysis Of Current Integration Of Urban Agriculture And Domestic Garden Into Urban Planning: The Case Of Île-De-France Region	1286
Evangelia Athanassiou, Planning Tools And Building Regulations Towards Greening Densely-Built Greek Cities: Scales Of ‘Urban Green Grabbing’	1300
Emanuele Garda, Greening The Void: Actions For The De-Sealing And Renaturalisation Of Soils In Brownfield Regeneration Processes	1311
Margarida Calmeiro, The City Of Tomorrow Is Already With Us	1323

Ani Tola (Panariti), Paul Louis Meunier, Teuta Peshkopia & Geri Bisha, Strategies To Mitigate The Urban Heat Island Effect In Mediterranean Promenades Of France, Italy, And Albania	1334
Vidhulekha Tiwari, Ram Avtar, Santanu Bandyopadhyay & Arnab Jana, Quantifying The Effects Of Spatial Determinants Of Cooking Fuel Choices In India	1357
Alan March, Anna Hurlimann, Sareh Moosavi & Judy Bush, The Built Environment Policy And Practice Context To Facilitate Climate Change Action - The Role For Planning And Design	1371
Giovanni Ottaviano & Luciano De Bonis, The Self-Government Approach To The Planning Of The Gran Sasso Laga Park	1388

Track 08: Public Space **1398**

Ifigeneia Kokkali, The Open Orchestra Project In The Public Spaces Of Athens: An Urban Utopia With Transformative Power?	1400
Brigida Proto, On Freedom, Public Space And Women’s Experiences Of Prostitution. The (In)Visible World Of The Bois De Vincennes In Paris.	1415
Yu Zhang & Qiang Sheng, Study On Spatial Distribution Of Fresh Supermarket Based On Street View Data	1429
Christine Mady, Repurposing Abandoned Transport Infrastructure Towards Social Inclusion: The Case Of Baana, Helsinki	1442
Francesca Dal Cin, Cristiana Valente Monteiro, Nawaf Al Mushayt, Maria Ines Franco, Maria Matos Silva & Sérgio Barreiros Proença, The Public Space Between Land And Sea. Quarteira’s Case	1469
Pelin Işık & Christa Reicher, Playful Urbanism In Diyarbakır: Dynamics Of Power And Play In Public Space Design	1485
Ash Ulubaş Hamurcu & Fatih Terzi, Exploring User Preferences And Place Attachment In Urban (Public) Spaces: A Case Study Of Kadıköy Historical City Centre, Istanbul, Türkiye	1505
Yiting Jiang, How Social Media Influences Rural Spatial Practice And Place Identity: A Case Study Of Fuling Village	1523
Yan Zhou, Xinjie Shen & Hong Jiang, Continuing Community Spirit: Study On The Public Space Of “Pu-Jing” Community In The Ancient City Of Quanzhou	1537
Qianhui He, The Impact Of Online Social Activities On Public Spaces In The Digital Era - A Case Study Of Guochuang Park In Nanjing	1551
Giulio Giovannoni, Enhancing Suburban Life With Victor Gruen	1569
Ina Macaione, Alessandro Raffa & Bianca Andaloro, Design Climate-Adaptive Urban Green Regeneration: Nbs Strategies For Future-Proof Streetscapes	1578
Karla Barrantes Chaves, Nida Cruz Zúñiga & Erick Centeno Mora, Urban Parks Through People’s New Lens: Opportunities Behind Covid-19 For Public Spaces’ Policies In Costa Rica.	1605
Catarina Todorovic Caldeira & Ljiljana Cavic, Heterotopic Pocket Spaces Through Intermittent Occupancy	1623
Gregorio Pezzoli & Emanuele Garda, Designing The ‘Right To Mobility’: A Holistic Analysis To Rethink The Public City And Fighting Heat Waves In Urban Areas	1633
Kundani Makakavhule & Kwazi Ngcobo, In The Name Of Peace, Sanitise!	1644
May Saeedi, Tom Jefferies & Sean Cullen, Analytical Study Of Hospitality Culture And Urban Identity And Its Impact On The Future Of Marine Tourism In Red Sea Coastal Port Cities: Case Study Of Jeddah Saudi Arabia.	1659

Track 09: Inclusion	1680
Dongyu Zhang, Hong Leng & Ziqing Yuan, Research On The Psychological Health Impacts For Children In Urban Built Environments	1682
Mengyao Zhang & Pan Hu, Study On The Comparison Of Development Efficiency Between Inner And Outer Urban Circles And The Balanced Development Strategy Of Marginal Areas: Analysis Based On The County Scale Of Chongqing	1694
Zsófi Veres, Maintain Temporal Dynamics: What Temporal Characteristic Needs To Be Preserved Within The Historic Marketplaces Of Palermo To Encourage Sustained Interactions?	1716
Xiaohu Zhang & Haixiao Pan, Equity In Essential Services Accessibility Among The Elderly: A Comparison Of Community Resilience During And After The Covid-19 Pandemic	1735
Zihao Chen & Yifan Yu, Study On Youth Friendly Urban Renewal Strategies From An Inclusive Perspective	1755
Yinghui Jia, Lan Wang & Jiankun Lou, Dispersed Urban Spatial Structure And Increased Urban Greenness Could Reduce Intra-City Health Inequalities In England	1766
Yajun Wen & Yifan Yu, Exploring Colour Planning Strategies For Children’s Outdoor Playgrounds In Communities: An Analysis Of Children’s Diverse Preferences In Shanghai, China	1777
Xiaojie Shen, Enhancing Social Interaction In Urban Spaces: The Role Of Vertical Greening Systems In High-Density Areas	1785
Rebecca Staats, Can Care Help Conceptualise Place Futures? Exploring The Potential Of Care As An Analytical Framework For Understanding Place Qualities	1797
Xiaojie Shen, Enhancing Social Interaction In Urban Spaces: The Role Of Vertical Greening Systems In High-Density Areas	1814
Xiaojie Shen, Enhancing Social Interaction In Urban Spaces: The Role Of Vertical Greening Systems In High-Density Areas	1826
Krity Gera, Peter Hasdell, Gerhard Bruyns & Diego Sepulveda Carmona, Exploring New Methodological Approaches To Mapping Socio-Spatial Mobilities	1838
Yun Yu & Yi Huang, How Are Youth Living In Ageing Neighbourhoods? A Case Study In The Central District Of Shanghai	1855
Angelina Grelle, Embracing Diversity: Ararat’s Role In Inclusive Urban Development And Migration In Rome	1867
Carla Baldissera, All-Round Walkability Condition To Primary School In Milan	1878
Ye Zhan & Yifan Yu, Innovative Tools For Building Child-Friendly Communities: The Development And Application Of Child-Friendly Neighbourhood (Cfn) Built Environment Audit Tools, Insights From Shanghai	1890
Track 10: Education	1912
Yujiao Wang, Xiao Wang, Chenyi Cai & Peng Tang, Deep Learning-Driven Morphological Dataset And Analysis Methods For Chinese Campuses	1913
Xueling Wang, Dynamic Visual Assessment Of Urban Streetscapes: Hengshan Street In Shanghai As A Case Study	1932
Katarzyna Rędzińska, Geospatial Virtual Reality And Planning Ar Laboratory For Education In Spatial Planning	1955
Anna Kaczorowska, Emiliya Popova, Günther H. Filz & Dorota Kamrowska-Zaluska, Building Tomorrow’s Urban Futures: Reflections On The “Builddigicraft” Project And The Pursuit Of High-Quality “Baukultur” In Higher Education.	1965

Aleksandra Stupar, Ivan Simic, Vladimir Mihajlov & Aleksandar Grujic, Embracing The Green Curricula? The New European Bauhaus As A Driver Of Environmental Change In The University Education	1984
Track 11: Housing	1997
Miao Hu, Housing Improvement In Historic Districts Oriented Towards The People’s ‘Sense Of Gain’ A Case Of Shanghai, China	1998
Lin Zhou & Chen Chen, Towards An Inclusive And Developmental Housing Regime In Chinese Megacities? Evidence From The Implementation Of The Affordable Rental Housing Programme In Shanghai	2007
Jiwen Han & Li Bao, Dynamics, Mechanisms, And Benefits Of Micro-Renewal In Urban Residential Areas A Case Study Of The Xiaoxihu Block In Nanjing	2027
Muzeyyen Anil Senyel Kurkcuoglu, Evaluation Of Fuel Poverty In Urban Regeneration Areas: A Case Study Of Ankara, Türkiye	2046
Teresa Frausin & Elisa Mariavittoria Bertolini, On Housing Affordability. Questioning The European Policy Perspective In Action	2058
Hee-Jung Jun & Jeong Hyun, Social Capital Among Public Housing Residents: A Comparative Study Between Mixed-Income Communities And Independent Public Housing	2082
Qianzheng Geng, Ziming Wang, Jiaying Cui & Weizhen Shen, How Shanghai’s Urban Heritage Conservation Plan Loses Effect? Paradoxical Governance Goals And Disparities In The Regeneration Of Residential Historic Neighbourhoods	2101
Jiixin Qi & Yuhang Rao, Research On Informal Residential Space Under Viaducts In Shanghai: From The Perspective Of Socio-Spatial Transformation	2128
Elena Marchigiani & Valentina Novak, Rental Affordability, Housing First And Beyond. A Focus On The City Of Trieste (Italy)	2141
Gonçalo Antunes, João Seixas, Rui Pedro Julião, Jorge Ferreira, Margarida Picanço & Cristina Morgado, Housing Prices In Portugal And The Covid-19 Pandemic	2168
Track 12: Futuring	2187
Liangkai Deng & De Wang, Individualized Perspective On Spatial Restructuring Of E-Commerce Villages: A Case Study Of Village Q In Shaanxi Province, China	2189
Enze Zhang & Jiaying Huang, Study On The Evolution Characteristics And Collaborative Governance Strategies Of “Production-Living-Ecological” Space At County Level In Loess Hills And Gully Areas–Taking Huangling County As An Example	2200
Elisabetta Vitale Brovarone, Loris Servillo & Alys Solly, Backcasting As A Tool For Governing Transitions Beyond Techno-Solutionism: The Torino2050 And Tomove Projects	2213
Melih Birik & Bahar Aksel Enşici, Projecting The Future: Scenario Building And Storytelling For Holistic Perception Of Future Context.	2223
Lea Petrović Krajnik, Damir Krajnik, Lucija Kustić & Marta Marelić, Scenario Planning Method In Conceiving Future Development Of Peripheral Areas: Island – City – Spatial Interconnecting For The Sustainable City Of Tomorrow	2237
Camilo Vladimir De Lima Amaral, Antonio Di Campli, Srivastava Rishabh & Elisa Verri, Utopias As A Design-Thinking Key For Counter-Hegemonic Ecological Transitions	2256
Jan Schreurs, Integrating Metaphors For A Planning Ecology. Evaluating The Work Of A Local Quality Platform	2275
Antti Roose & Pille Metspalu, Unravelling A Sustainability Vision In The National Spatial Plan	2294

Miguel L. Navarro-Ligero, Francisco García-Triviño, Manuel Pérez-Docampo & Julio A. Soria-Lara, Prototyping Future Scenarios For Urban Planning Through The Production Of Virtual Reality Scenes	2306
Kersten Nabielek, David Hamers & Rienk Kuiper, Spatial Scenarios As A Tool For Future-Proof Spatial Planning In The Netherlands	2320
Track 13: Theories	2334
Yosef Jabareen, Theorizing State Dispossessive Planning Vs. Community Self-Determinative Planning: The Case Of The Al-Bostan Palestinian Community Struggle Against The Israeli Planning In East Jerusalem	2335
Siling Chen, Jianing Shi, Jingxin Wang & Jianzhong Huang, Reviewing The Applications And Prospects Of The Concept ‘Image Of The City’ In Urban Planning Research . .	2355
Loukas Triantis, Planning As Magma. Suggestions From The Work Of Cornelius Castoriadis	2367
Elli Papastergiou, Athanasios Kalogerisis & Georgia Pozoukidou, Subjective (Social) Well-Being In The Neighbourhood: A Conceptual Exploration	2382
Thomas Buhler, Isabelle Chesneau & Annabel Richeton, Since When Has Regional Planning Been Vague? An Analysis Of Textual Data From 7 Regional Master Plans Of Ile-De-France Region Between 1939 And 2019	2399
Jarre Parkatti, Reconnecting Planning Theory With Urban Design: Public Space As A Social And Architectural Concern	2416
Yanyun Mao & Jian Zhuo, Adaptive Planning In China: Research Progress, Implementation Effectiveness, And Future Prospects Based On Knowledge Mapping And Meta Analysis	2430
Track 14: Policy Mobility	2451
Florence Bousquet, Exportation Of The Parisian’s Urban Knowledge (1976-2005)	2453
Katerina Christoforaki, Post Covid19 Topiography: Prospects Of The Polycentric Operational Model For A Greek City.	2468
Yue Zhang & Siling Chen, Optimizing Land Resource Allocation And Functional Configuration In High-Tech Industrial Parks: A Case Study Of Chengdu Xinchuan High-Tech Innovation Park	2482
Daniele Soraggi & Valentina Costa, Ligurian Transfer: When Territorial Constraints May Hamper Mobility Policies Replicability	2493
Ludmila Kolouchova, From Global North To Global South: Exploring Creative City Policy Mobilities And Their Urban Impacts	2508
Sara Nafi, Transit-Oriented Development Approach To Social Sustainability, Doha City As A Case Study	2524
Ludmila Kolouchova, From Global North To Global South: Exploring Creative City Policy Mobilities And Their Urban Impacts	2539
Track 15: Histories	2555
Xiaoxi Guo & Sihan Yang, Retaining Industrial Heritage Publicness: The Interrelationship Of Industrial Heritage And Public Space	2556
Beini Guo, Research On The Protection And Development Of Industrial Heritage In China And Europe Under The Background Of Urban Renewal—The Case Of Hanyeping Company	2593
Jie Tang, Xiaoqi Ye & Haidong Zhou, Research On Sustainable Protection And Inheritance Of Overseas Chinese Hometown Cultural Heritage: A Case Study Of Xiangshan Ancient City	2610

Yimin Wei, Zuobin Wu, Weining Shi, Chao Ma & Wendi Dong, Study On Refining Historical And Cultural Values Of Urban And Rural Areas In Qinghai Province	2626
Weining Shi, Zuobin Wu, Yimin Wei & Wendi Dong, Research On The Construction Of The Tang-Tibet Ancient Road (Qinghai Section) Heritage Corridor From The Perspective Of Cultural Ecology	2642
Xiaoyu Shi, Integrating Curation And Retail In Chinese Urban Commercial Revitalization: The Transnational Exchange Of The Curatorial Concept In Shanghai And Beijing, China	2658
Anjali Krishan Sharma, Planning Histories Of Delhi: Urban Governance Perspective . . .	2670
Bilge Nur Bektaş & Serdar M. A. Nizamoğlu, Interpretation And Presentation Strategies For The Heritage Of The Past: The Case Of Smyrna	2690
Jiaying Cui, Weizhen Shen & Qianzheng Geng, Rural Heritage Governed As Commons: A Case Study Of A Chinese Heritage Village From The Cultural Capital Perspective	2722
Cong Li & Kecheng Liu, An Analysis Of Value Reconstruction In Constructive Protection Practice For Archaeological Site Parks	2742
Track 16: Networks And Data	2764
Zhehao Song, Jinze Li, Chenyi Cai, Yacheng Song, Yidan Jin & Peng Tang, Digital Modelling And Analysis Of The Network Structure For Residential Historic Areas In China	2766
Yin-Chen Chen, Explore The Improvement Of Humanity-Oriented Transportation Through Adaptive Topology Optimization Of Traffic Networks Using Density Fields	2783
Nataliia Yehorchenkova & Oleksii Yehorchenkov, The Game-Changing Role Of Ai In Urban Development Decision-Making: Trends And Future Perspectives	2791
Haoyang He, Lexun Wang, Jiayu Xu & Yuyang Liu, Citywalk Preference: An Expanded Measurement For Informing Data-Driven Urban Planning Based On Social Media Analytics	2801
Ge Wan & Jianzhong Huang, Spatial Network Characteristics Of Shrinking Areas In Shanghai Metropolitan Area: An Urban-Rural Population Flow Network Analysis .	2821
Fabio Bayro Kaiser, Christa Reicher, Esther Padberg & Sebastian Beisel, Transforming City Regions: Co-Designing Future Planning Education	2842
Burcu Soygüzeloğlu & Fatih Terzi, Insights Into Urban Spatial Dynamics Around Marmaray Stations In Istanbul: Evidence From Social Media Data	2857
Track 17: Risks	2876
Ye Sun & Chen Chen, Resilience Building Of Tourism Villages Confronting Covid-19 In China's Metropolitan Hinterland: Evidence From Shanghai Metropolitan Area . . .	2878
Qianhui He, Shijie Sun & Jinyi Wang, Reflection And Prospects On Data Sources, Management, And Application In Chinese Smart Cities From The Perspective Of Platform Urbanism	2891
Zhuoxu Qi & Jin Duan, Response To Urban Waterlogging Control Under Different Topographic Conditions	2903
Jiang Wang, Inevitability Of Strengthen The Development Of Public Transport In Large Cities From The Perspective Of Security Resilience	2918
Qing Yuan, Jiuqi Meng & Hong Leng, A Study On The Path Of Enhancing The Social-Ecological System Resilience In Shrinking Small Towns In China	2928
Buri Qi, Jiaqi Lin & Lei He, Research On Assessment Model Of Disaster Prevention Capability Of Urban Residential Area	2939

Po-Yu Yang, Identification And Planning Of Potential Ventilation Corridors: A Case Study Of Wuhu, China	2958
Ruben Akse, Simone Ritter, Vincent Marchau & Wijnand Veeneman, Moving Forward In Uncertainty? A Serious Game For Validating Interventions To Manage Uncertainty In Public-Private Collaboration For Sustainable Mobility	2971
Giulia Motta Zanin, Olga Giovanna Paparusso & María Máñez Costa, Managing Coastal Risks In The Mediterranean Through Participatory Processes. Preliminary Insights From The Metropolitan City Of Bari (Southern Italy)	2987
Chih-Po Hsu & Hsueh-Sheng Chang, Flood Risk Management In The Face Of Climate Change: Strategic Spatial Planning For Integrating River Basin Management And Residual Risk	3003
Nataliia Yehorchenkova & Oleksii Yehorchenkov, Urban Resilience In Eu Cities: Insights From Ukrainian Citizens With An Understanding Of War Risks	3012
Aida Arik, David Chionne, Antoine Brochet, Yvan Renou, Juliette Blanchet, Isabelle Ruin & Jean-Dominique Creutin, How Far Do Decision-Makers See? A Spatiotemporal Investigation Of Flood Risk Governance In A French Alps City	3021
Bilge Nur Bektaş, Serdar M. A. Nizamoğlu & Meltem Şenol Balaban, Risk Management For Urban Heritage: The Case Of Izmir	3037
Guevara Viquez Sofia Na, Saturation As Urban Crisis. Understanding Anthropocene From Two Flooded Cities Of The Global South	3078
Maria Moleiro Dale, Ramon Vivanco, Joerg Rainer Noennig & Jan Barski, Bridging The Gap Between Resilience Research And Resilience Planning In Conflict Contexts. Application Of A Federated Urban Resilience Model Toward Rapid Recovery And Sustainable Development.	3093
Matteo D'ambros & Paola Cigalotto, The Necessity Of New Interconnections Of Multiple Ecosystems In The North East Italian Region Between Natural Hazards And A Desired New Ecology	3106
Track 18: Actor Constellations	3123
Shufen Hu, Innovations In Semi-Formal Tools And Multi-Actor Cooperation For Urban Design Governance: The Practice Of City Chief Designer System In China	3124
Lena Verlooy, Tim Devos, Griet Juwet, Lilian Sol Cueva, Martijn Van Den Hurk, Antti Roose & Paulo Silva, Conceptualising The Urban Transformative Capacity Of Underprivileged Neighbourhoods Towards Realising Just Energy Transitions	3136
Special Session	3155
Jiang Wang, Impact Of Tourism Development Process On The Production Space Of Cultural Heritage Sites From The Perspective Of Authenticity	3156
Luca Lazzarini, Maria Chiara Pastore, Israa Mahmoud & Annarita Lapenna, Dis-Integrated Urban Biodiversity: An Analysis Of Urban Policies And Plans In Italy	3163
Nesip Ömer Erem, Özlem Tepeli Türel & Ahmet Türel, Insights Into The Evolution Of Airbnb Accommodations: Beyoğlu Beyond Borders	3173
Constantin Diete, Nguyen Xuan Thinh & Jana Pauline Jegen, Urban Mining Of Mineral Building Materials In The Ruhr Area: A Spatial Analysis	3186
Maria Chiara Pastore Na & Claudia Ida Maria Parenti Na, Urban Forestry Plan: An Overview Through Different Contexts, Governance And Policies	3208
Mauro Baioni, Dispositive-Disposition Dyads As A Lever For Change-Making: The Reconfiguration Of School Spaces Promoted By The Metropolitan Regeneration Program Of Bologna	3222

Stefania Butti, Emanuele Garda, Maria Gattuso, Inaihá Laureano Benincá & Francesca Morganti, Aging In (Urban) Place: A Multidimensional Study To Explore Opportunities For Healthy Longevity In The City	3231
Antonella Marlene Milano, Transhumance Routes As Tourist Destinations: A Concrete Opportunity For Inner Areas Or A Romantic Suggestion?	3240
Giovangiuseppe Vannelli & Sarra Kasri, International, Transdisciplinary And Place-Based Academic Activities: Education, Research And Third Mission. The Experience Carried Out In Sant’eusanio Forconese (L’aquila, Italy)	3265
Enza Lissandrello & Marcus Zepf, Empowerment And Participatory Approaches To Urban Health: The E-City Programme	3278
Online Session	3298
Marichela Sepe, Achieving Proximity In Public Space: Inclusion, Flexibility And Accessibility	3299
Pan Hu, Keyi Sun, Jialu Cheng & Yu Shi, Evaluation And Spatial Governance Strategies For Old Residential Areas’ Renewal And Reconstruction In Urban Downtown Districts: A Case Study Of 70 Old Residential Areas In Changzhou ,China	3315
Hongyu Liu, Women’s Participation In The Context Of Urban Renewal In China: A Case Study Of Yulin Community In Chengdu	3332
Jiayu Xie, Zhiqing Zhao & Meilin Zhu, Temporal Evolution And Conservation Of Urban Morphology In Harbin With Space Syntax	3344
Letizia Chiapperino & Mariella Annesa, Inhabiting The Rural Space. Reflections On The Housing Emergency Of Seasonal Workers In Agriculture	3352
Muntasyir Al Wafi, Ece Kurt & Serengul Secmen, Strategies For Small Public Space To Reclaim Urban Green	3367
Xin Zhao & Zuobin Wu, Social Media Text Mining And Flood Disaster Analysis Of Small Towns In Southern Shaanxi Qinba Mountain Area Based On Deep Learning	3384
Eugenia Vincenti, Mattia Bertin & Javier Ruiz Sanchez, Renewing The City Towards A Linear Attractors Frame. Fuor Cases In Iraq.	3395
Semra Niron & Imge Akcakaya Waite, Actors, Collaboration, And Conflict Dynamics In Local Governments’ Urban Regeneration Incentive Strategies	3410
Kirsten Dormann, Urban Compounding: Housing What Is And What Could Be	3425
Mengying Tang & Zhenyu Li, Research On Urban Sharing Linear Space Design Based On Walking Experience	3440
Deiny Façanha Costa & Paula Freire Santoro, The Conception Of “Axes” In São Paulo, Brasil: A Mixture Of Travelling Of Managers And Ideas, New Urban Plan Methods, In An Incomplete Incorporation Of Transit Oriented Developments (Tod) Agenda	3457
Hazal Ertem, Zeynep Elburz & Koray Velibeyoğlu, Critical Urban Infrastructure Within Concept Of Chrono-Urbanism	3474
Poster	3495
Yuran Zhao, Hong Leng, Yan Zhao & Michele Bonino, Research On Carbon Accounting Methods For Urban Areas Based On Spatial Data Utilization	3496
Wei Wei & Junqiao Li, Investigating The Carbon Elements Based On Remote Sensing, Uav Oblique Photography, And Ai Technologies: A Case Study Of Nanhui New Town, Shanghai	3509
Jonida Meniku, Reflection On The Transformation Of Tirana’s Architectural Spaces	3519

Selin Aslan & Fatih Terzi, Assessing Public Sentiments In Post-Urban Regeneration: A
Location-Based Analysis Of The Karaköy Salıpazarı, İstanbul 3530
Parashqevi Tashi, Ani Tola & Ani Tashi, Tirana’s Housing Units And Parking In 2024 . . 3544

Conflictual Natures: the role of architectural imagination in building paths for ecological transition in the city of Goias – Brasil

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Abstract (up to 125 words)

This article addresses the intertwined history of Goias City and Vermelho River to show how social perceptions about nature evolve alongside social dynamics. Different nature perspectives were interpreted as tools shaping the socio-natural phenomenon. The study analysed nature's social construction across history by treating it as a design object and by aligning a new right to nature akin to Lefebvre's right to produce the city as a work of art. Design workshop was used to analyse societal perceptions of the river and it uncovered conflicting views. It explored micro-utopian approaches to foster counter-hegemonic ecological transitions by merging utopian ideals with practicality and challenging conventional nature narratives. This perspective can help establish benchmarks for alternative practices and build a socially active approach to ecological transition strategies.

Keywords: environmental conflicts; micro-utopias; design-thinking.

1. Introduction

The city of Goiás, Brazil, has evolved closely attached to its main river, called Vermelho River. However, this relationship was quite conflicting and changed overtime as nature gained different social meanings. Thus, the aim of the current study is to investigate nature as a social product by revealing its different social performances at different times in Goiás City's history. In order to do so, a design workshop was held in the investigated city, with support of professor Wagner Rezende from UFG, to develop and explore a regressive-progressive analysis of the role played by nature in it. First, a photographic analysis aimed at identifying conflicting trends towards nature and different aspects of social perception about Vermelho River was carried out. This procedure enabled exploring virtualities and blind fields to imagine ecological transition paths in the city. Arguably, this grounds a 'right to nature', in the same terms that for Lefebvre (2000) the right to the city meant the right to produce the city as work of art. Likewise, the 'right to nature' in the city means the possibility of citizens to produce nature as work of art.



Figure 01: The city of Goiás and the Vermelho River

A workshop/seminar event developed by UFG and POLITO was held to discuss the social implications of dynamics between rivers and Goiás City. It focused on addressing conflicts, social impacts, changes in social perception, and how people actually live these dynamics in their daily lives.

The workshop explored critical theories of nature and environmental planning, approaches to Urban Political Ecology, the production of subjectivities, and critical postcolonial approaches to nature. It aimed at investigating the role played by design and architecture in developing immanent possibilities for social-environmental alternatives. In order to do so, it explored design-thinking to visualise hidden aspects of urban nature through cartography, critical representation, diagrammatic interpretation and photographic *dérives*; and to envision new possible futures through utopian imagination and by seeding immanent micro-utopias.

Short lectures and discussions aimed at building a critical view and at developing tools to interpret nature as an object of design were held. Round tables were performed with, and short presentations were introduced to, the local community. Field trips produced photographic *dérives* and interviews, whereas workshops based on the flipped classroom methodology developed utopias and micro-utopias.

Visitors arriving in Goiás City will find a city immersed in nature. Yet, its history is full of complex nature-artificiality interactions ranging from negation to valorisation. Nature has always been there in the city, although it had different roles and values. The current study took some steps towards deconstructing values attributed to nature in the city, mainly by focusing on Vermelho River to find new potentials for nature's different historical blind fields. It was

done to develop an approach focused on critically dealing with history in order to set new paths for ecological transition visions.

Associations between social and natural ideas were herein explored to approach Goiás City's environment, but not with the aim to investigate nature as abstract ideal, but to analyse how it concretely performs social interactions. This approach was adopted to highlight how radical ideas about nature could point out some blind fields of, and new possibilities for, society's socio-environmental structure and its contradictions.

The herein adopted approach was based on Henri Lefebvre's (2003: 111-120) regressive-progressive method, which, in its turn, is based on two steps that were herein used to, later on, formulate micro-utopias. The first (horizontal) step focused on identifying current contradictions, according to which, a given historical moment can be read as antagonistic social phenomena. This step enabled understanding that reality is a complex field full of 'virtualities' and 'blind-fields'. The second (vertical) step comprised the process to search for the root of such contradictions and complexity back in history by analysing the paradoxical juxtaposition of archaic and modern formations. Finally, the aforementioned blind fields and virtual elements were explored using design-thinking tools to imagine ecological transition paths for both the city and its river.

2. Natural Contradictions

The current section explores living contradictions observed in the relationship between Vermelho River and Goiás City. For that, initially, a series of lectures were held to introduce the main contradictions inherent to the neoliberal context, namely: its instrumental logic, the parasitic exploitation of nature, the commodification and objectification of both nature and subjects, as well as the financialisation, individualism and spectacle observed in current times. The lectures also introduced alternative topics, such as postcolonial approaches, coexistence, ethics of care, mobility of frontiers and co-poiesis of nature.

Later on, a lecture held by the *Paesaggi Sensibile* group (conducted by Viviana Rubbo and Alessandro Guida) introduced a photographic approach to the landscape to help developing territorial narratives. Their office uses photography as a method to explore the way landscapes are perceived and have deep roots to be sought back in time. They aim at "listening" to the territory in order to find the values governing and emerging from landscapes by developing it as an interdisciplinary narrative tool to merge different participants and imaginaries. They aim at decoding, understanding and communicating key aspects to foster territorial policies. This approach was used to develop a photographic *dérive* to identify the 10 main trends towards, and views on, nature in Vermelho River context.

2.1. Concrete contradictions

The 10 conceptual perspectives about the main contradictions observed during the photographic *dérive* carried out in Vermelho River, at Goias City, are presented below.

Conflicting exchanges

The interchange between city and river unfolds amid conflicts that highlight a dynamic relationship full of tension. Although mediation mechanisms ostensibly aim at regulating the flow between these two entities, they often operate recklessly by exacerbating instead of mitigating issues. Unwanted waste streams into the river, whereas sediments encroach upon the cityscape. The river receives polluted water and retaliates through violent floods that cover the urban landscape. Consequently, it is imperative to promote a paradigm shift towards a more conscientious exchange and care based on innovative approaches to harmonise the relationship between the investigated city and its aquatic counterpart.

The problem arises from not acknowledging the city-river interdependence. , These entities are treated as separate and opposing forces, rather than as interconnected entities relying on each other for sustenance purposes. This failure to acknowledge their mutual dependence and the reckless operation of mediation mechanisms further exacerbates conflicts and tensions. It is essential promoting a shift towards a more conscientiousness about the inherent interdependence between city and river to address this issue.



Figure 2: Conflicting exchanges

Care and abandonment

There is evidence of people actively engaged in planting activities everywhere along the river banks, and it depicts people's deep connection to the environment. Ornamental plants adorning backyards, windows and verandas indicate locals' willingness to nurture and to take care of their surroundings. Ornamental plants add aesthetic appeal, as well as emphasise community members' collective willingness to take care and improve the appearance of their shared spaces. Despite these positive initiatives, several riverbank sections are left abandoned and neglected, and it emphasises their stark contrast to areas flourishing with greenery.

However, it represents a significant opportunity for transformation, rather than being seen as a setback. Communities can unlock their potential to provide a more inclusive and sustainable future by acknowledging and addressing these neglected areas. This is a unique opportunity to ground care in a local existing ethics. These abandoned spaces can be revitalised and repurposed for the benefit of all by harnessing the collective efforts of individuals and investing it in their communities' well-being. This approach not only fosters the sense of belonging and connection among residents, but it also promotes environmental stewardship and resilience. Ultimately, embracing this *ethos* of care and solidarity has the potential to turn riverbanks into vibrant community-life hubs, where everyone plays an essential role in shaping a brighter future.



Figure 3: Care and abandonment

Fruit Surplus

In addition to their connection with ornamental plants along riverbanks, people also maintain traditional relationships with rural practices. Beyond the mere presence of ornamental greenery, backyards produce a surplus of several fruits, and it is a testament to the community's agricultural heritage. Traditionally, locals freely share excess production by placing fruit boxes in front windows and by fostering a 'sharing of abundance' culture. However, despite these generous gestures, the sight of fruits rotting on the ground is all too common, and often locals insist with visitors to bring some of the fruits with them. These behaviours highlight the paradox between surplus production and waste, desire of sharing and lack of consumption.

Nevertheless, a great opportunity to promote an economy rooted in both solidarity and sharing lies amidst this apparent challenge. Communities can harness resources' abundance to create a more equitable and sustainable economy by acknowledging and addressing inefficiencies observed in the current system. This process encompasses implementing strategies to effectively use production surplus through community-wide sharing initiatives or food security programs and networks. Moreover, integrating agroforestry practices along riverbanks is a sustainable way to revitalise the landscape, enhance biodiversity and improve soil health. Communities can unlock the full potential of their resources to foster resilience and cohesion in this process by embracing the *ethos* of solidarity and mutual support.



Figure 4: Fruit Surplus

Bonding Frontiers

Symbolic lines divide anthropic and natural spaces. They simultaneously establish domains and connection points. Thus, the lines separating the river from the urban fabric are more than mere geographic contours. They are permeable borders between the natural and the built environment, between waters' fluidity and human structures' solidity.

These delimitations, which are intertwined like the lines of a poem, reveal the duality inherent to coexistence, where the winding river water meets the rigidity of urban lines. This dichotomy is not just geographic, it is a metaphor for the constant clash between nature and human creation. However, instead of rigid divisions, these lines subtly intertwine and remind us that, even in the sharpest borders, there is an eternal dance between the wild and the domesticated, between the free flowing of waters and the ordering of urban constructions.



Figure 5: Bonding Frontiers

River gateways

The quiet backyards in the neighbourhoods along the riverbanks flourish with an array of gates leading directly to the edges of water. These passages are foundational gateways that work both as guardians and mediators by controlling the dialogue between city and river. Each door is a symbolic element embodying both residents' desire for security and the desire for connection between urban life and the river's natural flow. They are mainly symbolic, and in some only the portal remains, in others there is the gate but the fence is missing. Nonetheless its symbolic protection and demarcation remains.

There lies an inherent tension between access control and yearning for connection. Thus, although these gateways frame and structure exchanges, they also embrace nature by echoing the eternal dance between the need of security and the desire for freedom. Moreover, these gateways are also frames selecting views of the calm river water current to revive the city's dynamic pulse. Although these gateways work as barriers, they are also a symbolic longing for the river's fluidity and serenity. A mosaic of gates and windows unfolds as passersby cross these spaces. Thus, these gates have the potential to recreate a harmonious experience between homes and the river.



Figure 6: River Gateways

Fluid Backyard

Houses near Vermelho River reveal an intricate dance between the need of proximity to water and caution towards nature's unpredictable pace. The carefully tended backyards at the back of the lots play a crucial role in spatial dynamics, since they outline the border between the private sphere of homes and the tortuous paths leading to the river. Solid walls emerge as guardians against natural dangers by separating everyday life from likely agitated waters. However, although these defensive barriers provide security, they often imply loss of direct contact with the riverside environment. The delicate balance between desire for protection and preserving the intimate contact with nature is revealed in this complex spatial arrangement, where architecture acts as mediator between human comfort and the unpredictability of natural settings.

Although backyards present fluid boundaries encroaching one another and extending towards the river, they lack structure. They are non-integrated landscape units. Some spaces are abandoned, whereas others are carefully tended. They form another urban ambience that is neither entirely nature-based nor completely structured. Furthermore, the boundaries between public and private properties are not clear. Locals blame the municipal administration for neglecting the river, and they see themselves as lacking agency to take care of these spaces. In this limbo, the riverbanks work as a non-activated field of potentialities.



Figure 7: Fluid Backyards

Connecting Devices

Locals have scattered DIY benches on the riverbank and created places for contemplation purposes. These seats are not only resting spaces and work as small devices capable of creating places for people to take a break, while they feel the murmurs of the river and the city's pulsating energy. Thus, the water and the streets converge to provide meeting arenas where people punctually explore the potential of calm spaces and viewpoints towards nature. This factor shows both lack of structured initiatives to explore the landscape potential of the area and the local population's willingness to adopt a hands-on approach to improve their surroundings.



Figure 8: Connecting Devices

Ordinary Invaders

Brachiaria is an exotic grass genus used to feed cattle. Species belonging to this genus provide tall and large bushes, as well as feature a common state landscape element. They outcompete native species, reduce biodiversity and create a monotonous landscape. These *brachiaria* spaces indicate places people do not approach and do not interact with. Thus, most spaces in riverbanks do not have native plants or orchards. Both natural and community ecosystems disappear in these places. Thus, *brachiaria* grass grows like a green desert in places lacking care, accessibility and backyards, in places people do not take ownership of, do not plant anything, do not take care of nor cultivate in. Nevertheless, the living river still lies there, in the middle of that place, behind that sharp, stinging curtain.



Figure 9: Ordinary Invaders

River Words

Words stand like silent sentinels arranged on plaques that trace a peculiar narrative along the tortuous paths leading to the river. Each plaque is a link in a series of discourses as an attempt to tame the fluidity of ideas that continuously seek a broader meaning. These words, like 'tributaries', intertwine to form a fabric that reflects the diversity of calls to experience, protect and take care of the river. However, these texts reflect the continuous flow of thoughts unfolding before us. As we follow the signs, we are encouraged to contemplate not only the destination, but the journey itself, and it enables shaping the course of our reflections and sculpting different lenses to look at the environment. This journey of language invites us to delve into the waters of meaning, where words reveal the constant process to keep on looking to common places.

Bruno Latour's (2004) call for scientists to be democratic representatives of non-human entities finds echo in these local practices. The community crafted these signs to communicate both human and non-human concerns by acknowledging the river's agency and intrinsic values. Scientific knowledge is translated into small slogans and the river gets a voice through the action of external subjects. Although these signs aim at education, they also promote the deeper aesthetics of interdependence and coexistence, as well as other ways to approach the local environment.



Figure 10: River Words
River Voices

“The river is used for swimming purposes, but it is not like it used to be. Nowadays, it is very dirty and disasters happen when the floods come.”

“The river is used for bathing purposes, as well as for catching and eating fish. It is also used to supply tap water to the city.”

“The river is everything. It is used for bathing and refreshing purposes. The river is nature.”

“A few years ago, there was an artistic demonstration that was considered inappropriate by the natives; after that, the river lost the incentives that encouraged more people to use it.”

“We only use the river for bathing purposes. But it also plays an important role in supplying and maintaining the city.”

“It is used for everything, such as giving water to and bathing animals. A few minutes ago, my daughter was asking to get in the water.”



Figure 11: Local Inhabitants giving voice for the river

2.2. Abstracting contradictions

On the one hand, the main current social contradiction lies on the almost hegemonic common sense about the need of developing sustainable alternatives, in contrast to a social performance that is leading us to a catastrophic Anthropocene. This contradiction is deeply rooted in our modern epistemology, which performs through the domination and instrumental use of nature, humans and non-humans, while having a hard time dialoguing with what is outside its own logic.

On the other hand, ecosystems are supposed to be synonyms of nature. However, the two parts of that word are already full of social and cultural assumptions. According to Juan Martinez Alier (1988), the Greek root “Oikos” means space of life, and it encompasses both the community and its territory. It is also shared by the economy, which accounts for managing this space of life. Therefore, the concept of ecology is intricate with political economy.

Moreover, systems are theoretical instruments. Adam Curtis’ documentary ‘All Watched Over by Machines of Loving Grace’ charmingly captures how systems’ theory prevail in contemporary culture, mainly through a specific branch of ecological thinking. According to Kasper (2000), the General Theory of Systems became a scientific movement in the 20th century in order to approach complex problems not as a sum of small problems, but in an integral approach focused on acknowledging the complex interactions of a set of elements (organised complexity). Nonetheless, according to Lefebvre, social reality is not ‘a pre-existing system’:

... it follows that the ‘real’ cannot be enclosed. It is not a situation where there is no possible outcome, nor is the only outcome global collapse; for the contradiction themselves develop though unevenly. And finally, theoretical concepts may escape the system, even though they are born in it and have emerged from (...) space dominated by the strategy of homogenization and of the programmed everyday. But they still have to free themselves from that system (Lefebvre, 1976, pp. 90-91).

Furthermore, Alberto Toscano (2006, pp. 136-156) introduced dynamic system theories to discuss concepts of subjectivity. According to him, systems can be conceived without a previous hierarchical order, in a complex interaction between the internal and the external, and with no stable and distinct objects. Jameson (2002, pp. 75-78), in his turn, has stated that these positions within a ‘total system’ can trace their roots to Weber’s ‘iron cage’, which rules out the possibility of dissent, and reintegrates any form of struggle as a functional part of the system.

In addition, Lefebvre (1967, 375-377) advocates that poiesis creates a new reality by operating in residual fields left untouched by current epistemologies. According to him, every epistemology has ‘virtualities’ and ‘blind-fields’ (Lefebvre, 2003b, pp. 23-44), and it means that every epistemology has specific potentials that are explored and specific fractions that remain hidden. These fractions are unarticulated into potential deeds; therefore, they are the limits of any form of reasoning. Based on his approach, poiesis creates reality by disclosing the obscure, blind and hidden part of reality. Therefore, the limits seen by a given epistemology are the source to create (possible) new realities.

Lefebvre (1967) called the possibility of having ideas creating reality poiesis. According to him, poiesis is the production of concrete experiences through ideal representations, in opposition to praxis, which focuses on real practical experiences, and to mimesis, which focuses on ideal representations in the mind. Thus, the concept of poiesis refers to how ideas can change reality; it aims at understanding the foundations, the groundwork and the decisions made within the process of creating truth/reality (Lefebvre, 1967, p. 64-65). The aforementioned author states that the creation of new possibilities is the factor driving changes in reality. This process operates just like that of a seed, which cannot simply be explained by its current reality, namely: being a seed, but by the prominent nature of its virtual reality, in other words: the possibility of becoming a tree.

3. Present past future

The current section explores the roots of the observed contradictions. Diving into the history of the relationship between the city and the river enables identifying different moments and approaches to nature. Arguably, this regressive movement focused on understanding the roots of these contradictions may be a source of ‘blind fields’ to be explored as ‘virtualities’ for future transition strategies to be implemented in the city. Present, past, future; contradictions observed between river and city were “excavated” in 5 paradigmatic periods (see Figure 12) to meet the scope of the exploration process developed during the workshop.

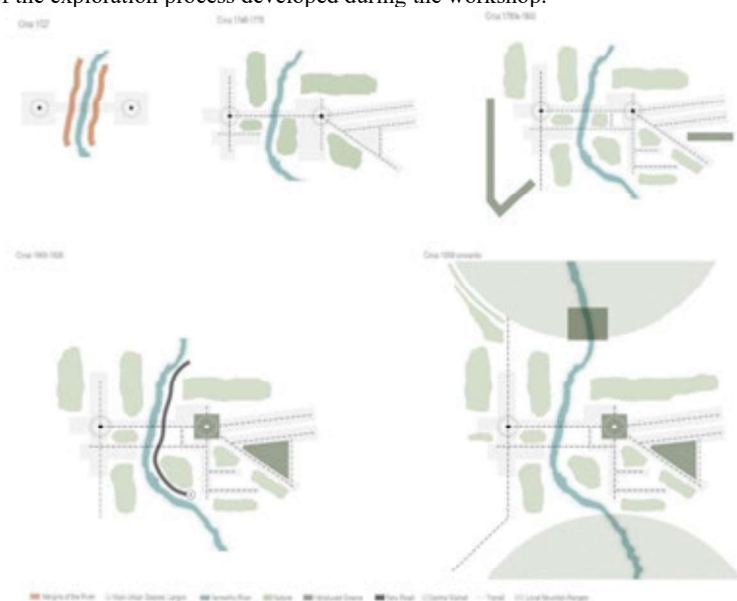


Figure 12: Evolution of the River and City relations

(1) Goiás City was founded as an ‘arraial’ (village), back in 1727, for gold mining in the margins of Vermelho River, but the State had little presence. During the first two decades, the river was a dangerous place, since the gold mining process was based on slaves’ toiling and degrading the environment, increasing the spread of several diseases. In this context, the city developed with its back to the river, and its main urban spaces (also known as ‘largos’) were away from it, on high and dry plans.

(2) The city became the capital of ‘Capitania de Goiás’ in 1748, as gold mining developed. A Jail and Chamber House was built in the city in 1766, and a baroque plan was developed after 1778. On the one hand, nature in this colonial context was seen as wild and as a threat. On the other hand, it was welcome in backyards as heavenly gardens replicating gifts from God in a very catholic society.

(3) The gold production declined after the 1780’s and, in 1822, Brazil became an independent state with the ambition to become a modern empire under the British empire’s influence. The 19th century experienced changes in the subjective approach to nature. A series of governmental measures and laws aimed at changing citizens’ relationship with nature, functioning as a means for the modernization of society. For instance, hunting was prohibited to implement modern labour practices, whereas green areas in the city were introduced to forge romantic delightful experiences.

(4) After the city lost its gold mining economic source, it turned into a rural economy based on livestock farming. The city froze and became stagnant, without almost any changes, for one century. Nonetheless, an important transformation changed the city’s relationship with the river. In 1869, a new road was built to provide access to the new Central Market (finally built in 1926); it created a new entrance to the city and cut the old backyards facing the river. Although inverting the face of the river to the city, the road remained mostly empty, only holding backyard doors and few new modern institutions.

(5) An Environmental Film Festival was launched in the city, in 1999. Since 2001, the city and the local mountain range became Unesco Heritage; the river became the ecological symbol connecting them. Furthermore, the current environmental crisis has changed urban nature values and subjectivities. Local communities often engage in practices and new attitudes towards nature. These new forms of valuing and conservation practices have turned the river into the central point in the city, and it encouraged the construction of new stores and restaurants.

Different perspectives have emerged from this brief excavation of the city’s relationship with nature, and it highlighted unique ways through which this relationship was perceived and connected the natural to the human world. This process led to perspectives, according to which, nature can be seen as a social innovation technique, as well as emphasised the dynamic interplay between society and the environment. Therefore, nature transcends its traditional portrayal as a separate entity and displays its phenomenon shaped by socio-natural interactions. This perspective invites us to re-imagine our approach to nature by not merely seeing it as a passive backdrop, but as an active participant in our socio-cultural fabric. By embracing this paradigm shift, we unlock the potential to conceive nature as an object of design and to foster innovative solutions that include human needs and the metamorphic rhythms of the natural world.

4. Micro-utopian perspectives and the Right to Nature

In ‘Spaces of Hope’, David Harvey (2001) advocates for the concept of dialectical utopias to avoid the simple ‘imagination’ of alternative worlds. These utopias should be conceived as counter-utopias, as devices negatively related to reality. This is fundamental to enable imagining future alternatives rooted in the concrete world. Similarly, Henri Lefebvre (2000), in his book “The Right to the City”, proposed an experimental utopia developed in an intellectual

operation he called ‘transduction’: the production of a possible theoretical object as reference, as strategy designed to change society.

In a similar, but distinct, line, Sande (2013) defends the creation of ‘micro-utopias’ or ‘acting as if one is already free’ (Sande 2013). Ringel (2012) adopted the ‘anthropological-anarchist approach’ to state that micro-utopias should be dedicated to creatively produce free spatialities. It is done to avoid the neoliberal evacuation of the future by developing a ‘creative presentism’, which, in its turn, creates new grounds for hope. Webb and Lynch (2010) analysed how the post-punk scene built new experiences of reality that were momentarily actualised in ‘pirate spaces’ of globalisation and, then, into ‘lifeworld’.

According to Bourriaud (2002a, p. 31), the traditional critical theory can no longer substantiate artistic strategies, since the total negation and society transformation strategy is no longer available. He defends everyday tactics that work within and against the system, promoting new forms of conviviality and encounters. According to him, contemporary art already works through the invention of idiosyncratic ‘vanishing lines’. What ‘artists are trying to do now is to create micro-utopias, neighbourhood utopias, like talking to your neighbour’ (Bourriaud, 2002b). These micro-utopias are a new form of ‘possible’ micro-politics. Similarly, John Wood (2007) proposes designing micro-utopias in a less rational, critical and negative way by dismissing the ideas of monolithic utopia and Western mechanistic individualism to benefit the multifaceted proliferation of imaginative ‘miracles’ and ‘dreams’ in the ethics of flow.

Micro-utopias can be used as a strategy to articulate counter-hegemonic approaches in order to envision political green transitions. This methodology requires exploring utopia through a dialectical lens by engaging in discourse that acknowledges both concrete and creative elements. Thus, a concept of Right to Nature can emerge from this framework and advocate for citizens' entitlement to shape nature as their own work of art. This assertion underscores the transformative power inherent to human interventions within natural systems and frames such actions as acts of design. Thus, those who intervene in the nature of nature are not merely passive observers, but active participants in the ongoing process to design nature.

The designing nature endeavour operates at multiple levels and each level contributes to a given approach towards reshaping our relationship with the environment. At a visual level, it involves visualising the often-overlooked facets of urban nature. Techniques, such as cartography, critical representation, diagrammatic interpretation and photographic *dérives*, reveal the hidden layers of the natural world, which is embedded in urban landscapes. Concurrently, designing nature involves imaginative exercises through which one can envision alternative and sustainable futures. Utopian imagination enables exploring possibilities beyond the constraints of present times, as well as envisioning harmonious coexistence between humanity and the environment.

Finally, the seeding process involves cultivating immanent micro-utopias — small-scale initiatives that embody principles, such as sustainability and ecological transition, within urban contexts. The work to design nature becomes a multifaceted endeavour aimed at fostering meaningful transformations to both society and the environment by integrating visualisation, imagination and seeding. Three different conceptual perspectives were used as lenses through which one can engage in these latent possibilities to confront the immanent potentials, or virtual elements inherent to the place: commons, dark ecologies and postcolonial perspectives.

The lens of commons emphasises the collective ownership and stewardship of resources by challenging traditional concepts of private property and by promoting communal responsibility. Dark ecologies, on the other hand, delve into the complex entanglements between human and non-human actors within ecosystems, as well as acknowledge the often obscured or overlooked ecological interaction aspects, such as disturbances and disruptions. Finally, postcolonial perspectives provide critical insights to the legacies of colonialism and to the ongoing dynamics of power and oppression within different spaces and communities. Micro-utopian proposals emerged from this framework to transcend utopia as a mere apolitical and abstract ideal.

This process resulted in the overall acknowledgement that the urban stretch of the investigated river is structured as a rosary, with rooms and lines. Instead of having this configuration challenged, it was explored to enrich and nurture the existing potentials. The main proposal comprised a series of rooms, each one of them with different features and solutions that were intertwined by connection lines: streets, pathways, among others. Thus, the master plan strived to engage in the tangible realities of both the place and the context by addressing social, environmental and political concerns. It was done through practical and interactive procedures grounded in local specificity and communal agency.



Figure 13: General Concept

4.1 Micro-utopia 01: Backyard Commons



Figure 14: Map locating micro-utopia 01.

The process of restructuring backyards along Vermelho River transcends barriers by simply rearranging barbed wire and small pathways, by embodying a poetic transformation from the intimate to the common. The once-dominant exotic undergrowth in public spaces disappears and is replaced by areas taken care of with affection, where vegetation intertwines with both houses and the river. These open backyards are not mere physical extensions of dwellings; they are spaces capable of fostering sensory and emotional connections by inviting us to engage in silent contemplation and in interactions with neighbours.

The backyards of houses lining up along Vermelho River are teeming with orchards presenting abundant fruits on the ground. Dwellers insist that visitors should take the surplus fruits in a practice known as "pegue e leve" ("pick-up and go"), according to which, generosity works as a form of assistance and prevents fruits from just rotting on the ground. It has become a local tradition to leave surplus fruits in boxes for anyone to take. This proposal aims at enhancing this practice. The proposed fruit-sharing boxes symbolise a gift from nature to be shared among people, and it strengthens community bonds and enables the collective construction of a harmonious environment.

Common Edges (Figure 15) emerge as spaces behind houses along the river, as well as promote a deep redefinition in residents' relationships with their backyards, the river and their neighbours. As "common goods" managed by local groups and communities, these edges work as coexistence and exchange settings. Living by the river becomes a collective celebration of harmony between people and the environment. Common Edges are the backyards' transition from simple private extensions to sites of encounter by fostering shared experiences.

The pathway amalgamated with the existing ecosystem, the built environment, the river and the trees seamlessly connects these elements for users and the community. Households have designated spaces to share their traditions with visitors through simple provisions that, in their turn, can be referred to as 'commoning' the spaces. They have tables set to place boxes filled with fruits to be taken by visitors. This new connection device brings visitors together with the local community and the river. Moreover, seating areas are provided for visitors so they can observe the affection of sharing local traditions with them.



Figure 15: Shaping Common Edges with the local tradition spirit of 'pegue e leve'.

4.2. Micro-utopia 02: Interweaving River and City



Figure 16: Map locating micro-utopia 02.

This micro-utopia aligns with the concept of weaving by interweaving the urban landscape along the river. Its core goal is to draw people closer to the river by providing opportunities for contemplation and unique experiences to help establish a direct link between the urban area and river. The sinuous pathways aim at both connecting and creating microenvironments suitable for several activities. This vision goes beyond mere urban development; it strives for a symbiotic relationship by intertwining lines of life between the built environment and nature to foster a transformative journey for local residents. This proposal not only enhances connectivity but also paints a picture, wherein weaving becomes an urban life narrative by stitching together physical structures, as well as experiences and narratives along the riverbank. This process gives users the opportunity to observe and analyse different aspects, be it the urban transformation of Goiás City, the river, biodiversity or introspective exploration.

Proposals (Figure 17) include small pedestrian networks resembling bridges to enrich the urban fabric along Vermelho River. In addition to these bridges, one finds contemplation squares, as well as the provision of spaces for people to connect and enjoy the river flow. Both the bridges and the squares are linked to adjacent sidewalks through permeable pathways, and they provide perfect connectivity for users to access both sides of the river and its surroundings. Moreover, circles of Goiás' native species were created to reintroduce local species to the riverbank, to connect users to the region's biodiversity. The existing trees are preserved, and the positioning of bridges, squares and circles merge with the urban context.



Figure 17: Act of Weaving: panorama of an urban narrative

4.3. Micro-utopia 03: Connecting Strategies



Figure 18: Map locating micro-utopia 03.

Contemplation stands as a crucial aspect of human existence inviting deep reflections. The proposal aims at making a subtle shift of attention by moving away from the usual focus on human constructions towards the river. This reversal aims at inverting what is seen as backward to help improve individuals' perception about riverbank textures. Fragmenting a given wall and reorienting street food trailers to face the river helps breaking barriers to vision, encourages close observation and sparks visitors' curiosity to approach the river and its surroundings. This process fosters an immersive experience. Both solutions enable users' visual connection to the river, which is now blocked either by the wall or by kiosks' arrangement. Thus, replacing the gap in the urban fabric and the relation with the river established by current ordination.

The existing heightened wall (Figure 19), which once acted as a visual barrier, is cut to establish a connection with the river by inviting users to flow towards and engage in it. This visual link is tangibly reinforced by permeable pathways leading to the river zone and bringing users closer to nature. Sitting and contemplation spaces are proposed along the riverbank after crossing the wall.

Kiosks (Figure 20), which once obstructed users' view of the river, are now systematically arranged to allow an immersive experience with natural sounds and sights of the river, and with its surroundings. The open spaces between these kiosks invite users to engage in the river, whereas pathways guide them towards the riverbank for contemplation purposes.



Imaging 19: Towards contemplation: Fragmenting Walls to Connect with the River



Figure 20: Towards contemplation: Re-orientation of spaces

4.4. Micro-utopia 04: Green Streets



Figure 21: Map locating micro utopia 04.

It is essential re-imagining the streets in Goiás City's urban landscape to reinforce the sense of belonging among its citizens. This re-imagination process aims at cultivating connections between individuals, as well as between humans and the environment, through the seamless integration with the river's edge. This merger is essential to help instil in users' confidence in the accessibility to Vermelho River. It aims at encouraging pedestrians to navigate these spaces, as well as to feel connected to the river and to its surrounding environment.

The existing streets are re-imagined as green streets to give users the sense of ownership over the city and its natural surroundings through their design (Figure 22). Wide sidewalks, along with greenery, bioswales and a two-way bicycle track flanked by proposed avenues of trees take one step forward in the re-naturalisation of what were green backyards, until 100 years ago. The street seamlessly merged with the river edge, and contemplative spaces were defined. Consideration was given to the flow and potential rise of the river's level, and stepped seats were implemented.



Figure 22: Re-imagining green streets

4.5. Micro-utopia 05: From Grey to Green Infrastructures



Figure 23: Map locating micro-utopia 05.

The proposal aims at transforming what previously were grey infrastructures (car parking areas) into a new green infrastructure focused on regulating the exchange of waters between the city and the river. The prototype proposal for different parking areas incorporates two key elements, namely: deployment of solar panels and implementation of bioswales. The solar panels can harness energy, whereas the bioswales help manage stormwater and create a sustainable and resilient urban ecosystem by filtering the city waters through bioswales before discharging them into the river.

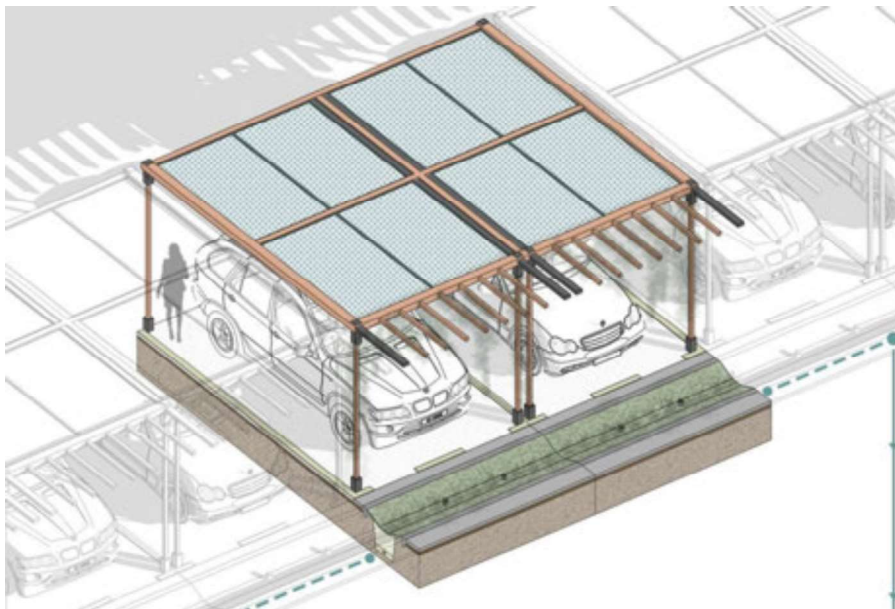


Figure 24: Prototype for Green and Filtering Parking Spaces

5. Final considerations

Subjects can be empowered to shape their environments as active participants in the ongoing social process by dialectically exploring micro-utopias to redesign nature itself, by acknowledging both concrete realities and creative potentials, and by advocating for the Right to Nature. Micro-utopias operate at multiple levels, such as integrating visualisation, imagination and seeding, to re-imagine our relationship with both nature and society. Drawing from perspectives, such as the commons, dark ecologies, and postcolonial insights, micro-utopian proposals seek to address pressing social, environmental and political challenges through practical and transformative actions grounded in local specificity and communal agency. By confronting the immanent potentials of the place, micro-utopian approaches provide a dynamic framework to envision alternative futures and to foster meaningful changes in both urban landscapes and societal structures.

By contemplating the transformative potential of micro-utopian practices, one may wonder: how can these approaches challenge the reproduction of relationships by the social performance of our ideas about nature? The goal is not to discover a swift and universal solution to manage the river and the natural landscape in Goiás City. Rather, it is about shedding light on inherent conflicts arising from the diverse desires and perspectives of several stakeholders. Contrasting visions emerge from this context: some see the river as a mere economic asset to be relentlessly exploited, whereas others see it as something sacred and untouchable.

Similarly, Goiás City's natural environment is susceptible to conflicting desires and visions that range from those advocating for its pristine preservation to those pushing for tourism development. These tensions underscore the intricate relationship between humans and their environment, as well as highlight the need of adopting a balanced approach that respects the manifold perspectives and the needs of communities living in it. The answer mostly lies on stakeholders' capacity to deconstruct prevailing notions of nature that objectify complex social relations within it. By actively engaging with and reshaping our conceptualizations of nature, micro-utopian initiatives have the power to disrupt entrenched power dynamics and to foster more equitable and sustainable relationships between society and the environment. Ultimately, this perspective contributes to establishing benchmarks for alternative modes of practice, as well as building a socially active approach to ecological transition strategies.

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