

Analysis in Urban Walkography: landscape, territory, culture, and nature along the margins of the São Gonçalo Canal, Pelotas (Brazil)

Análise em Caminhografia Urbana: paisagem, território, cultura e natureza nas margens do Canal São Gonçalo, Pelotas (Brasil)

Análisis en Caminografía Urbana: paisaje, territorio, cultura y naturaleza en los márgenes del Canal São Gonçalo, Pelotas (Brasil)

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Abstract

This article presents an urban walkography experience conducted along the margins of the São Gonçalo Canal in Pelotas, Brazil, during the first half of 2024. Through five walks performed by a group of 14 researchers, the methodological phases of recording, playing, and creating were applied, facilitating the exploration of relationships between culture, nature, and the built environment within a specific territory. Collaborative analysis, supported by an interactive table, generated a map synthesizing the walkers' records and sensations, evidencing the production of individual and collective subjectivities. This study contributes to reflections on the integration of culture and nature in landscape and territory management, proposing new ways of apprehending and interacting with urban spaces and their margins. In a context demanding interdisciplinary and prospective approaches, the research suggests new paradigms for territorial planning and design.

Keywords: Urban walkography; Landscape and territory; Canal São Gonçalo/ Pelotas/ RS/ Brazil; Urban margins; Subjectivity production.

Resumo

Este artigo apresenta uma experiência de caminhografia urbana realizada ao longo das margens do Canal São Gonçalo, em Pelotas, Brasil, durante o primeiro semestre de 2024. Por meio de cinco caminhadas realizadas por um grupo de 14 pesquisadores, foram aplicadas as fases metodológicas de registro, jogo e criação, possibilitando a exploração das relações entre cultura, natureza e ambiente construído em um território específico. A análise colaborativa, apoiada por uma mesa interativa digital, gerou um mapa que sintetiza os registros e sensações dos caminhantes, evidenciando a produção de subjetividades individuais e coletivas. Este estudo contribui para reflexões sobre a integração entre cultura e natureza na gestão da paisagem e do território, propondo novas formas de apreensão e interação com os espaços urbanos e as margens dos corpos d'água. Em um contexto que exige abordagens interdisciplinares e prospectivas, a pesquisa sugere novos paradigmas para o planejamento e o projeto territorial a partir de uma abordagem múltipla e contemporânea.

Palavras-Chave: Caminhografia urbana; Paisagem e território; Canal São Gonçalo/ Pelotas/ RS/ Brasil; Margens urbanas; Produção de subjetividades.

Resumen

Este artículo presenta una experiencia de caminografía urbana desarrollada en las márgenes del Canal São Gonçalo, en la ciudad de Pelotas, Brasil, durante el primer semestre de 2024. A partir de cinco recorridos realizados por un grupo de 14 investigadores, se aplicaron las fases metodológicas de registrar, jugar y crear, facilitando la exploración de las relaciones entre cultura, naturaleza y espacio construido en un territorio específico. El análisis colaborativo, apoyado en una tabla interactiva, generó un mapa que sintetiza los registros y las sensaciones de los caminantes, evidenciando la producción de subjetividades individuales y colectivas. Este estudio aporta a la reflexión sobre la integración de cultura y naturaleza en la gestión del paisaje y el territorio, proponiendo nuevas formas de aprehensión e interacción con los espacios urbanos y sus márgenes. En un contexto que demanda abordajes interdisciplinarios y prospectivos, la investigación sugiere nuevos paradigmas para la planificación y diseño territorial.

Palabras clave: Caminografía urbana; Paisaje y territorio; Canal São Gonçalo/ Pelotas/ RS/ Brasil; Márgenes urbanas; Producción de subjetividades.

1 Introduction

Urban margins, whether they are the edges of bodies of water or more peripheral areas of the city, often neglected in traditional urbanization processes, represent unique spaces of complex interaction between social, cultural, ecological, and spatial dynamics. These liminal territories, such as the banks of the São Gonçalo Canal in Pelotas, Brazil, provide a privileged setting for rethinking the relationships between landscape and territory, in which culture and nature are inextricably intertwined.

This article presents a critical analysis based on an urban walkography experience carried out during the first semester of 2024, which explored the production of subjectivities and the forms of interaction between the body, the built environment, and the natural landscape in these urban margins. Walkography, as an innovative methodology, allowed for a transdisciplinary and participatory approach, generating knowledge that transcends traditional boundaries between the social, environmental, and territorial spheres.

Starting from Gilles Deleuze and Félix Guattari's conceptualizations in *A Thousand Plateaus* (2011, 2012), which propose understanding the body as a dynamic field of forces, intensities, and relations, this research supports an integrated view of territory not merely as a physical or geographical space, but as a way of being, dwelling, and constructing shared meanings through the experience of desire and the Body without Organs. This perspective provides a framework for reflecting on the historical separation between culture and nature, proposing the recovery of their inseparability in the contemporary management of landscapes and territories, including subjective ones.

The central question of this study seeks to answer: how does urban walkography, by situating itself along the margins of the São Gonçalo Canal, reveal the constitutive relationships between culture, nature, and the built environment, and to what extent do these relationships contribute to the production of subjectivities, territorial agency, and new environmental narratives? To this end, five walks were conducted, enabling the collaborative collection of sensory, emotional, and spatial records, which were then systematized into an interactive map that synthesizes the emerging agencies.

The findings highlight that the margins of the São Gonçalo Canal are territories of high complexity, where the tensions and synergies between history, culture, and nature open possibilities for imagining and practicing new environmental and social paradigms. In this sense, urban walkography positions itself as a methodological tool that helps overcome disciplinary fragmentation, fostering integrated and forward-looking approaches to planning, designing, and managing landscapes and territories.

This article is structured in four parts: the first provides the theoretical framework of the study, with an emphasis on the concepts of the Body without Organs (Deleuze; Guattari, 2012), the production of subjectivity (Guattari, 1992), and territorial agency (Deleuze; Guattari, 2014); the second details the applied methodology of urban caminography; the third presents and analyzes the results emerging from the five routes; and finally, the fourth discusses the study's implications for urban studies, territorial design, and new environmental paradigms, proposing pathways for future transdisciplinary research.

2 Landscapes in becoming: body without organs, subjectivities, and urban margins

2.1 Body without organs and the experience at the margin

The concept developed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*, vol. 3 (2012), breaks with the view of the body as a functional organism regulated by biological and social norms. For the authors, the body is a multiplicity of flows and intensities, a field of forces that resists hierarchical and functional organization. They propose the idea of the Body without Organs (BwO), which is not defined by functions but by zones of intensity, thresholds, gradients, migrations, and pulses. “It is not a notion, not a concept, but rather a practice, a set of practices” (Deleuze; Guattari, 2012, p. 12).¹ This concept rejects rigid structuring and opens the body to experimentation and the creation of new modes of existence rooted in the immanence of desire.

Along the margins of the São Gonçalo Canal, the body does not manifest as a disciplined and codified being, but as an instance open to urban experience. As proposed by Eduardo Rocha in *TRANScidade* (2024), the margin can be understood as a territory of transition and uncertainty, revealing itself as a space where bodies may free themselves from the organizational logics imposed by the city – from the segmented and functional organisms of French philosophy. The margin is, in itself, a Body without Organs. “The BwO is not opposed to the organs, but to that organization of the organs that is called the organism [...], it is opposed to the organic organization of the organs” (Deleuze; Guattari, 2012, p. 24). The organism, for both authors, represents the formal accumulation of functions, connections, and hierarchical organizations that aim to fulfill utilitarian purposes. The BwO, beyond being formless, pursues desire rather than utility. The margin may thus become a space-time of the event of a BwO that exists within cities and may escape their habitual codifications, opening itself to flows of subjectivation that transcend the functional and normative use of space.

The urban walkography carried out along the canal’s margins enables the emergence of such experiences, which distance themselves from the idealism of following the logic of a centralized organism and seek instead to interact with the disorganized forces of the territory. The body becomes a body that flees, that escapes codification, that deterritorializes space – creating new forms of interaction with the surroundings. In this way, the experience along the canal’s margin reveals the production of subjectivities that deviate from urban normativity, unveiling a body in constant becoming, open to the powers of transformation and experimentation that emerge in interaction with the liminal space.

2.2 Subjectivity and deterritorialization: the BwO as collective assemblage

According to Félix Guattari, in *Chaosmosis: An Ethico-Aesthetic Paradigm* (1992), the production of subjectivity is not an internal or individual process, but a collective and dynamic phenomenon, always in construction and deeply influenced by social, political, and cultural flows. For Guattari, subjectivity is not reducible to a fixed essence; it is continuously produced within social, media, technical, and affective machines that shape and tension it. The idea of collective subjectivity can be articulated with the concept of the

¹ The authors have translated this and all subsequent non-English citations.

Body without Organs (BwO), a central notion developed by Guattari and Gilles Deleuze (2012), already mentioned above.

The BwO, described as a field of intensities and flows, disorganizes the body in its biological and social functions, transforming it into a territory of experimentation and openness to new forms of subjectivation. For Deleuze and Guattari, the Body without Organs functions as a plane of consistency on which productions of subjectivity may occur without being constrained by predetermined significations. “It is necessarily a place, a plane, and a collective” (Deleuze; Guattari, 2012, p. 28). In this sense, subjectivity does not preexist the body but emerges as the body detaches itself from the codifications and limits imposed by its organs.

In the walkographies carried out along the margins of the São Gonçalo Canal, this production of subjectivity occurs collectively, as the participants’ bodies engage with the territory, reacting to and co-creating with it. The margin, as a liminal space, fosters the production of non-disciplined subjectivities, connecting with the idea of deterritorialization proposed by Deleuze and Guattari (2011), in which the production of subjectivity results from processes of singularization that unfold at different levels of interaction with the world and are profoundly heterogeneous and complex.

Thus, the Body without Organs (BwO) allows the body to become a space of resistance to normativity, where new forms of subjectivity may emerge. In the context of urban caminography, the BwO unfolds into practices and experiences that challenge traditional representations of the urban body and the city, generating subjectivities that do not conform to the centralized logics of urban planning but instead reinvent themselves at the margins, in fluidity and in encounters with space. These modes of existing in the world – where the production of subjectivity arises from a field in constant transformation and where heterogeneous forces multiply – can be understood, following Deleuze and Guattari (2011), as forms of territorialization. For the authors, territory is not something fixed or given, but a continuous production that unfolds through movements they call *ritournelle* (refrain) – a process involving territorialization, deterritorialization, and reterritorialization. This cycle is fundamental for understanding the constitution of spaces, subjectivities, and the relationships between body and city. Within this context, the concept of deterritorialization gains centrality as a disruptive and creative force.

To deterritorialize is to break with the established modes of organization, identity, and signification that shape space, the body, and subjectivity itself. It is an escape from dominant codifications – from urban norms, modes of knowledge production, and control devices – that tend to fix and homogenize experience both in the centers of cities and at their margins. By deterritorializing, the body escapes the lines of force of what is normative, permitted, or expected, entering a plane of experimentation open to the emergence of new modes of life. This process is one of creation, a power of invention of new existential territories. As Deleuze and Guattari (2011) affirm, there is no deterritorialization that does not also imply a reterritorialization; that is, the creation of other meanings, other ways of dwelling, and other affective cartographies.

The urban walkographies carried out along the margins of the São Gonçalo Canal exemplify this process in action. By walking through spaces usually marginalized, the moving bodies, mainly architects and urbanists, deterritorialize the normative representations and uses of the planned city. In these journeys, the territory is not simply

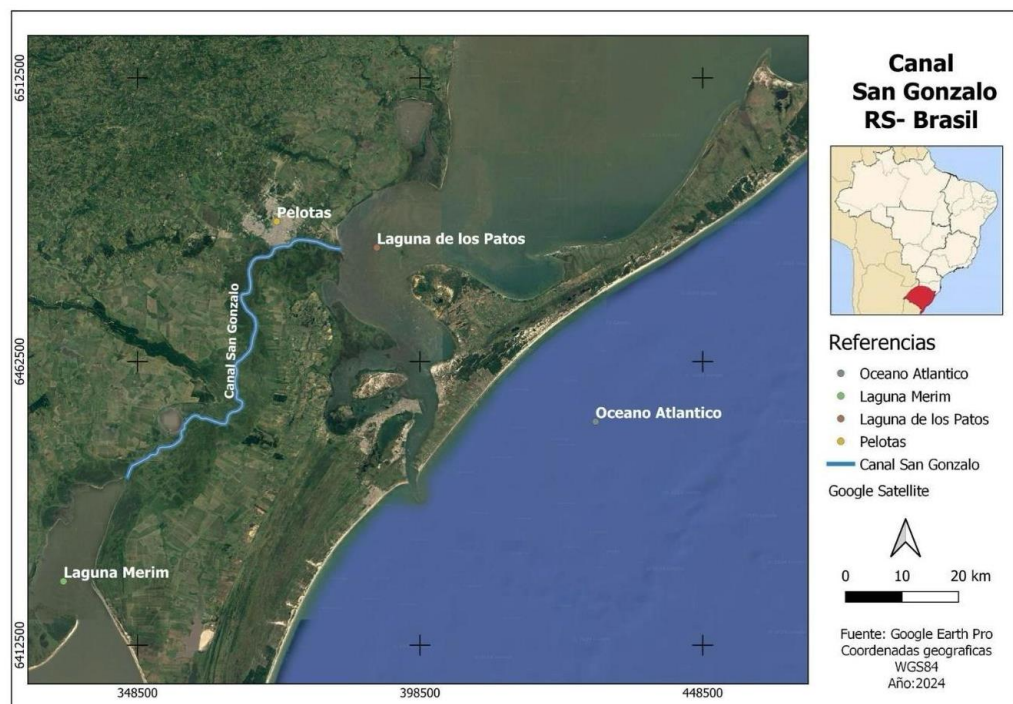
traversed but activated as a field of affect and reinvention. The walkographies thus become micropolitical practices of re-enchantment and reconnection with urban space, gestures that affirm the plurality of ways of dwelling and resist capture by the regimes of visibility and control that organize the segmented, hegemonic city and its organisms.

To deterritorialize, in this sense, is also an ethico-aesthetic gesture, to open cracks in the instituted, to create fissures through which new forms of life may emerge, to give passage to the desire of the Body without Organs. It is a tactic of resistance and invention in the face of the machines of capture of the neoliberal city, which tend to expel, normalize, or render invisible that which escapes the logic of profit, speed, utility, and productivity.

2.3 Urban margins as liminal and resistant spaces

The São Gonçalo Canal, located in southern Brazil, connects the Mirim and Patos Lagoons (Figure 1), constituting both a historic waterway and a territory of deep environmental and cultural significance. Its banks have traditionally been inhabited by ancestral communities from the city of Pelotas, spaces that today face the pressure of high-end speculative real estate projects and conflicting urban dynamics. These marginal areas, despite their symbolic and ecological importance (Figueiredo *et al.*, 2023), coexist with processes of exclusion, symbolic and institutional violence, resulting in a landscape marked by precariousness, resistance, and a constant potential for re-signification.

Figure 1: Map of the São Gonçalo Canal.



Source: Authors, 2024.

In contemporary debates on urbanism and landscape, river and canal margins are increasingly recognized as liminal zones or “interstitial spaces” (Cresswell, 2014; Escobar, 2018), where the formal city encounters informal ways of life and dynamics that challenge urban homogenization and market logic. These areas are often associated with informality, risk, and social invisibility, but also with resilient and meaningful practices of territorial appropriation and production. In the case of the São Gonçalo Canal, its margins

open a critical window for reflecting on the consequences of historically neglected and centralized urban policies that fail to integrate the multiple social, cultural, and ecological dimensions that coexist there.

From the perspective of landscape understood as a relational field in which culture and nature are inextricably intertwined (Ingold, 2011; Casey, 1997), the margins of the São Gonçalo Canal emerges as a “landscape in becoming” (Escobar, 2018), a dynamic process in which flows of people, materials, memories, and affects are mixed and re-signified. Rather than being seen solely as spaces of exclusion, these margins can be understood as territories of resistance, creation, and social and symbolic experimentation.

In this sense, we propose to understand the margins of the São Gonçalo Canal as a liminal landscape, that is, a space of continuous transition and transformation, where the urban and the natural, the formal and the informal, the visible and the latent intertwine. Inspired by authors such as Escobar (2018) and Ingold (2011), we interpret the liminal landscape as a relational and unstable field that resists the disciplinary fixations of urban planning and accommodates multiple layers of memory, affect, and territorial dispute.

Marginal spaces such as these are fertile grounds for the production of heterogeneous subjectivities and for the emergence of alternative ways of inhabiting and relating to the territory, as they move away from the centralization and hierarchization that characterize the formal city. These zones represent, in terms of provisional territories, open to new possibilities of meaning and existence, in which rigid structures dissolve to give way to plural spatial and social configurations. These margins reveal a spatial and social dynamic in constant transformation. Space is not static, but is continuously shaped by the tensions between natural cycles and the forces of globalized capitalism and the capitalizing center².

3 Urban walkography: methodology

Urban walkography, used as a methodology in this study, articulates the act of walking through the city with the observation, recording, and interpretation of urban and socio-spatial dynamics. This investigative practice allows for a sensory and critical immersion in the traversed spaces, exploring the subjectivities and interactions that emerge in the body-territory relationship. According to the *Verbolário da Caminhografia Urbana* (Rocha; Santos, 2024), walkography is not merely a way of knowing the territory, but a way of inhabiting space, where the movement of the body plays a fundamental role in the production of meaning. This methodological approach privileges direct experience, capturing the flows and the symbolic and subjective layers of urban space, while also observing the formal city – its structures, limits, and deviations.

In the context of the Graduate program in Architecture and Urbanism at the Federal University of Pelotas (UFPel), urban walkography was adopted as an investigative tool for the study of the margins of the São Gonçalo Canal. Among other field immersions, during the first semester of 2024, fourteen researchers carried out five walks along the canal’s margins, aiming to walkograph the spatial, social, and environmental dynamics through

² See “capitalizar” in *Verbolário da Caminhografia Urbana* (Rocha; Santos, 2024).

action. The method was structured into three main stages, following the walkographic methodology: to record, to play, and to create (Rocha; Santos; Del Fiol, 2024).

- Record: The first stage was dedicated to documenting urban landscapes and interactions through photographs, field notes, audio and video recordings, as well as the use of georeferencing devices to map the routes. According to Rocha and Santos (2024), recording during the walk implies not only capturing images and sounds but also inscribing the sensations and affects that emerge from direct contact with the territory. This phase was essential for constructing an inventory of the canal's margins.
- Play: The second stage involved a more playful and experimental approach to space, promoting drift and creative exploration. Inspired by Situationist *dérive*³ practices, participants were encouraged to break away from predefined routes, allowing themselves to discover the territory through unexpected paths. This act of "playing" in space, as described in the *Verbolário da Caminhografia Urbana*, opens new perspectives for reading the surroundings, destabilizing the boundaries between observer and space (Rocha; Santos, 2024).
- Create: In the final stage, the records were systematized on an interactive table shared among the researchers, resulting in a large map–record–analysis. This map consolidated both individual and collective sensations and made it possible to visualize the observed flows and dynamics. The creative phase, according to Rocha and Santos (2024), is not limited to a graphic representation of the route but seeks the production of new subjectivities through the critical reading of space.

The urban walkography methodology, as proposed in the *Verbolário da Caminhografia Urbana*, proved particularly effective for analyzing the margins of the São Gonçalo Canal, a territory often marginalized by the conventional logic of urban planning. By articulating body, space, and subjectivity, walkography revealed new ways of perceiving and interacting with the margins, creating fertile ground for the development of alternative subjectivities and a deeper understanding of the relationship between body and city.

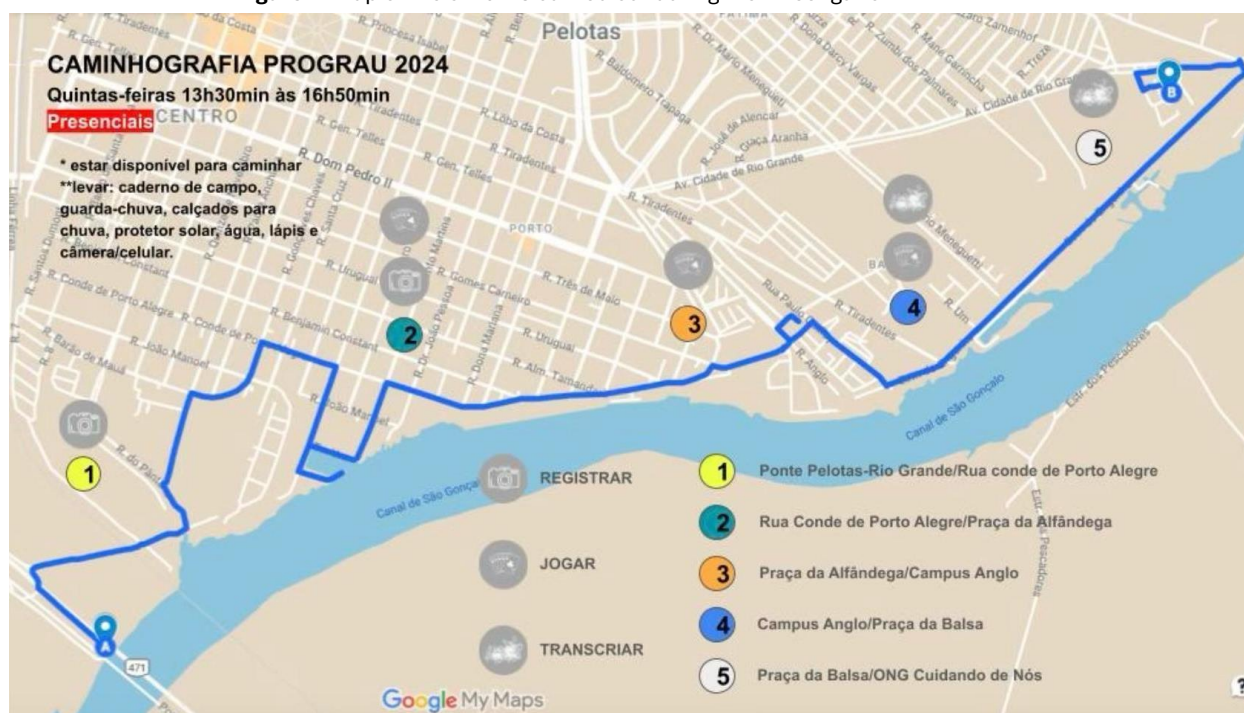
Between June 20 and July 18, 2024, five walks were conducted along the margins of the São Gonçalo Canal, always on Thursday afternoons (Figure 2). The activities were divided into three main actions during each route: recording (with the collection of photographs and videos), playing (including the use of Instagram filters⁴ and conversations with local residents), and transcreating (carrying out an urban intervention titled "Welcome to Passo dos Negros"⁵). These actions intertwined throughout the walks, and all walkographers recorded their impressions in field notebooks. At the end of each walk, a collective text was also produced. The data generated during the walks were later uploaded to a shared drive and organized into a collective spreadsheet, allowing for a collaborative synthesis of the information gathered during the experience.

³ The *dérive* (or drift) is a concept developed by the Situationists, particularly by Guy Debord (1997), in the 1950s. It is a technique of urban exploration in which participants allow themselves to be guided by the sensations and emotional geography of spaces, detaching from predefined goals or planned routes. This practice seeks to reveal the social, aesthetic, and political dynamics of the urban environment, subverting the utilitarian logic of contemporary cities. More than a stroll, the *dérive* is a critical and experimental way of living and interpreting urban territories.

⁴ (Des)orientação: [instagram.com/ar/880075213407631](https://www.instagram.com/ar/880075213407631).

⁵ See more on *Passo dos Negros* in Langone (2024b). Disponível em: <https://www.analangone.art/passodosnegros> (Accessed 29 October 2025).

Figure 2: Map of the 5 walks carried out during the investigation.



Source: Authors, 2024.

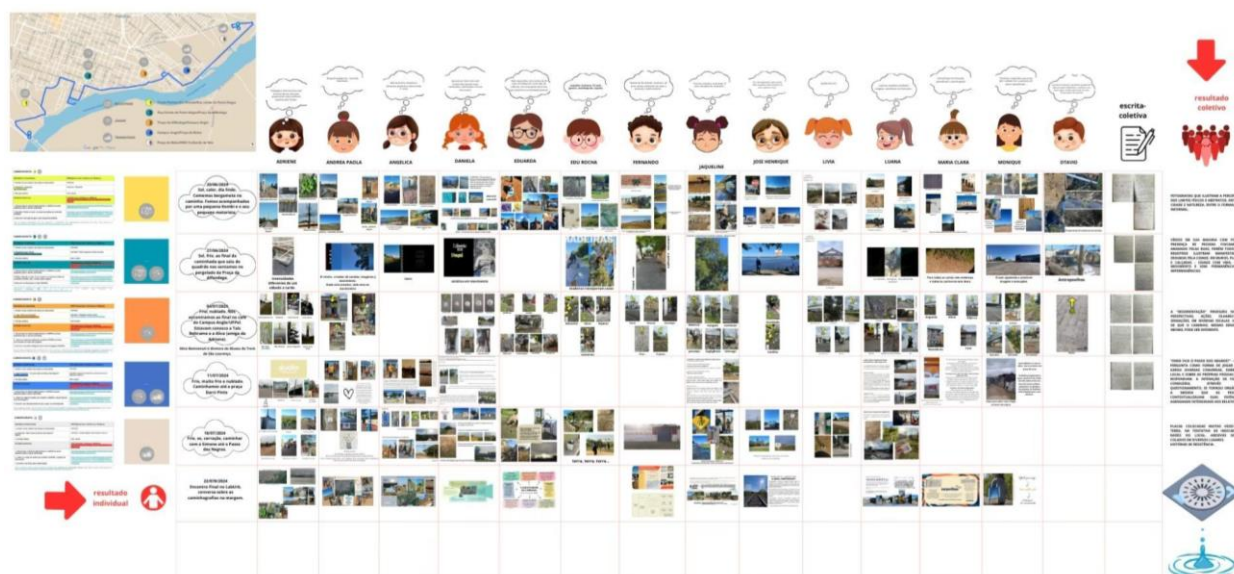
4 Walking, sensing, analyzing: results in process

All data analysis was conducted based on the collective table presented in Figure 3, which synthesizes the interpretations of the 14 participating researchers across the five walks carried out along the margins of the São Gonçalo Canal during the first semester of 2024.

The final map on the table highlights both individual and collective results. The dialogical analysis between participants' personal sensations and records, and the shared construction of knowledge, revealed a rich diversity of interpretations about the canal's margins. By intersecting different perspectives, it was possible to identify both convergences and divergences in the experiences and attributions of meaning to the space. This collaborative dynamic enabled the construction of a deeper and more nuanced understanding of the territory, overcoming the limitations of individual analysis and fostering the collective production of subjectivities.

The creation of the synthesis map made it possible to visualize distinct layers of meaning attributed to the space, revealing the complexity of the relationships between body, space, landscape, and subjectivity along the canal's margins. Through this process, new analytical categories and interpretations emerged, enriching the understanding of the social and cultural dynamics present in the investigated context.

Figure 3: Collective table synthesizing the research findings.



Source: Authors, 2024.

Urban walkography, as applied in this context, proved to be a dynamic methodology in which both the object of study and the researcher undergo mutual transformation. The deep immersion into the territory fostered not only data collection but also a reconfiguration of the participants' sensory and affective perceptions.

Each of the walks was guided by a central theme, which structured the group's interpretations and recordings:

- Route 1: Photographing Abstraction – Figure, Open World / Closed World.
- Route 2: Image – Time-Image and Movement-Image.
- Route 3: Disorientation – Smooth (planned) and Striated (chance).
- Route 4: Game – Interaction based on the question: Where is the “Passagem dos Negros”?
- Route 5: Transcreation – Walk to the Passagem dos Negros, with small contextual signage installed along the route.

The experience of walking along the canal's margins challenged the researchers to cross both visible and invisible boundaries, evoking sensations of discomfort and even of trespassing into unknown territory. Although the São Gonçalo Canal is part of Pelotas's urban fabric, many participants felt as if they were walking through another city, encountering realities and ways of life that were profoundly different. The cold, the fear, and the distinctive odors of the spaces traversed strongly marked the sensory dimension of the experience.

In this sense, the urban walk became a transformative process for the researchers. The city, once known only through maps or cartographic representations, was rediscovered corporeally. Each participant experienced the territory in a singular way, and through this immersion, also transformed their own existential territory. Collective interaction,

strengthened by collaborative writing at the end of each journey, generated a synergy that fueled the production of territorial knowledge.

During the walk, beyond visual and sound recording, the researchers also interacted with local inhabitants, engaging in spontaneous conversations or guided by prompting questions. One particularly notable experience was a nearly hour-long conversation with Luís, a former fisherman who lives along the canal and maintains a deep connection with this landscape.

In streets where the boundaries between public and private space blur—such as in Passo dos Negros—the narration of place becomes a constant social reconstruction, a collective subjectivity in which memory is shared and resignified. As Langone (2024a, p. 51) states in the *Verbolário da Caminhografia Urbana*, citing Muniz Sodré, ancestralization involves “ethical, political, ontological, and cosmological” aspects. She then concludes that to ancestralize is “to struggle, to ‘speak,’ to ‘write’ about the ‘inherited wisdom’” (Langone, 2024a, p. 52). In other cases, however, the residents themselves (re)construct narratives that may diverge, revealing that people’s perceptions of their place can become varied and even contradictory.

4.1 The sensory experience and subjective dynamics

The walks revealed the margins of the São Gonçalo Canal as a space of transition and transformation, frequently excluded from the conventional frameworks of urban planning. As the researchers traversed these zones, they not only observed the urban reality but also intensely experienced the sensations evoked by the territory and within their own being (Figure 4).

Figure 4: Photographs taken by the group while walking along the margins of the São Gonçalo Canal, recording and mapping the urban reality at a scale of proximity and intensity.



Source: Authors, 2024.

4.2 The body-organism and the production of subjectivity

The direct interaction with the canal’s landscape exemplified the concept of the *Body without Organs*, proposed by Deleuze and Guattari (2011), in which the participants

became active agents of territorial transformation. The margins ceased to be a space of passive observation and were transformed into a territory of active immersion, where the social, cultural, and environmental dynamics also reconfigured the subjectivities of those who walked. The interactions with the landscape, whether through visual records or conversations, generated a multiplicity of readings and experiences, reflecting the fluid, contradictory, and potentially creative nature of the territory, opening itself to the *Body without Organs* as lived experience (Figure 5).

Figure 5: Records and transcriptions of conversations initiated from a triggering question, a walk without a defined route, aimed at encountering ourselves by getting lost.





"CONHECE O PASSO DOS NEGROS? ONDE FICA?"
Caminhada realizada em dupla.

- Senhor de aproximadamente 60 anos:
"É o passo dos brancos também?"
Posteriormente, disse conhecer e nos indicou o caminho.

- Jovem de aproximadamente 18 anos:
"Não faço a menor ideia..."

- Porteiro da ZECON, 40 anos:
"Conheço, moro aqui há 30 anos, o passo dos negros fica perto da Zezé, vocês estão longe...para chegar lá é melhor ir por cima do aterro, beirando o arroio"

- Eliana, 68 anos:
Perguntamos se ela conhecia o passo dos negros, e da janela de casa, nos respondeu que sim e quando iria começar a explicar onde ficava, disse que sairia no portão.
Muito atenciosa, nos convidou para entrar no terreno, e contou um pouco sobre ela, além do fato de que havia entrado água nos fundos (imagens do local).
"Nesta área já não está mais sendo fácil, agora a água entra e por um tempo tivemos que sair de casa"



Luis nos recibió con muchas ganas de hablar, si bien sabia como llegar a Paso dos negros, no sabia el porque del nombre. Pero nos contó muchas cosas de su vida y nos invito a volver. En la actualidad la comunicación está dominada por las redes sociales y aplicaciones, pero la comunicación real, cara a cara es necesaria. Luis estaba feliz de hablar y ser escuchado atentamente. Todos queremos ser escuchados.





COMO POSSO CHEGAR AO PASSO DOS NEGROS? SABE ONDE FICA?

A caminhada foi feita em dupla e andamos pelo bairro da Balsa sem um trajeto definido, com intenção de nos encontrar nos perdendo.

A primeira conversa:
Enquanto caminhávamos, encontramos uma senhora que estava indo até a parada de ônibus e nos perguntou se sabíamos o horário do próximo ônibus. Aproveitamos a oportunidade para perguntar se ela sabia onde ficava o Passo dos Negros e como poderíamos chegar até lá.
A senhora, que aparentava ter **mais de 70 anos**, foi muito gentil. Disse que **conhecia o local**, pois **costumava caminhar por ali com frequência**. Ela nos deu duas opções de caminho, sugerindo que na segunda opção deveríamos perguntar novamente durante o trajeto para não nos perdermos.
Ela disse que **o lugar mudou de nome: "Antes era Passo dos Negros mas agora é Av. Cidade Rio Grande."**

A segunda conversa:
Seguindo as instruções da senhora, continuamos caminhando e encontramos um **grupo de adolescentes** andando pela rua. Perguntamos se eles sabiam onde ficava o Passo dos Negros e se estávamos no caminho certo. No entanto, **eles nunca tinham ouvido falar do local e não souberam nos ajudar.**



*Estava muito frio, todo mundo parecia preferir estar em casa.
Trecho do meu diário de campo*


Oi, com licença, sabe me dizer onde fica o passo dos negros?
Começamos todos os diálogos com nossos 3 interlocutores da mesma forma.
O primeiro deles, um senhor de mais ou menos 60 anos e também o mais solícito nos respondeu com dois caminhos diferentes.
Costumava ser tudo isso daqui, mas aí foram habitando tudo
Morador do bairro há mais ou menos 60 anos também só tinha coisas boas a falar sobre.
O segundo senhor com quem conversamos nos explicou esses mesmos dois caminhos, o que "vai costeando o aterro" e o outro, mais longo.
Ih gurias, isso é bem longe daqui
Disse antes de nos dar direções.
O terceiro não sabia, pesquisou no Google para nos explicar, segurança/porteiro do veleiro e não morador do bairro, conversamos principalmente sobre a enchente e como ele precisou continuar trabalhando mesmo com a água batendo na porta.

Source: Authors, 2024.

4.3 The collective production of subjectivity

The analysis of data, including photographs, videos, and field notes, was conducted collectively, culminating in a shared interpretation table. This process, combined with the collective writing performed at the end of each walk (Figure 6), generated a common repertoire that expanded the understanding of social and spatial dynamics at the margins. Individual experiences intertwined, allowing the emergence of new forms of meaning and subjectivity, challenging the dichotomy between center and periphery, urban and natural, formal and informal city (Figure 7).

20/06 CAMINTOGRAFIA 1



CAMINHAR, NATUREZA + CIDADE.
PERCEÇÃO DOS LIMITES.
PESSOAS CANTANDO COM AS
PORTAS ABERTAS

Limites entrípicos, naturais
BOLHAS NAS MÃOS, BARRO NOS PÉS
E FOI DESAGRAVÁVEL PRA MIM,
IMAGINA PRA QUEM MORAR
Encher os pulmões de ar puro e pisar
aceptamente quando um o chão de esgoto
O som da cidade silencia o som
DA NATUREZA

Durante o percurso assimila-
mos e sentimos as diferenças
comadas temáticas que compõe a
cidade. A imagem/paisagem refre-
ta a indisponição dessas comadas de
forma mais... esquematizada
O homem que invade a natureza
e a natureza retorna um pouco
de mais

MUITOS DESCONFORTOS!
mais difícil que a lama, é
o movimento lento que
é desconfortável.
Passos sobre uma estrutura
de contenção. Atravessamentos
entre a natureza da estrutura
e a estrutura da natureza

caminhos definidos pela
desenho urbano, desviando
da rotina definindo rotas
de reflexão Reflexos de
um percurso.

→ Referência ao filme do Gabinete
de Dr. Caligari.

O centro invisibilizado

27/06/2024

SOL, FRIO, CALMA,
DEVALUAR, FILMANDO

SÓTS DE LATUURITAS, CARRO,
ÁGUA. POUCAS PESSOAS.

Caminhar tranquilo, onde não
há água, água tem... sem da
natureza.

vento e sol criou imensas
e sons: bufar, eboros,
movendo, muito trepidos

Comunidade por esses lugares que
em mim, sempre, uma inquietação,
por ser tanto potencial desperdiçado
tanta beleza e tanta feitura co-
existindo no mesmo espaço.

Dia lindo, um pouco de silêncio,
um pouco de sons da natureza,
um pouco de civilização. A natu-
reza invadindo as metrópoles não pa-
recem tão chocante Dia lindo!

Deslocar-se da unidade
acadêmica ao campo colo-
cando "a tensão" (atenção) no
olhar, na observação do
movimento através do registro.
A duração e o engajamento
focam os objetos visuais.

A RUA NÃO PARECIA TÃO INABITADA
QUANTO O CAMPO ANTERIOR, AS
PAREDES SÃO SEMPRE MUITO DESORDENADAS,
QUAVRAS E DESINHOS SOBREPOSTOS
TODO MUNDO OCUPA.

As ruas mais vazias, menos pessoas,
muitos carros, caminhões... A água
está presente todo tempo, dessa vez mais
próxima do que em outras experiências
nessa e lugar. As casas cheias d'água

OS GALPÕES VAZIOS... A 'PRAÇA' VIRANDO
CASA??

Não sei o motivo, mas gravar um
vídeo é muito mais confortável
do que uma foto.

Da água à Ruína.

Hoje foi mais fácil, menos
infinito. Ter a decadência
do presente. Até mesmo a beleza
dessa decadência. Um pouco
visitas, mas que de qualquer
forma, é passado. Mas
também ter a decadência
do presente. Uma existência
que não passa. Que não
vira passado.
Hoje foi mais fácil, mas não
disso que tenha sido melhor,

Figure 7: Individual presentations based on the material collectively produced during the walks.



4.4 Felt landscape, rewritten city

The urban walkability project revealed that the interaction between body, territory, and subjectivity on the margins of the São Gonçalo Canal does not constitute a linear process, but rather a continuous, mutable, and sensitive one. The territory, initially unknown, was reinterpreted as the researchers bonded with it, transforming their own perceptions and broadening the understanding of the city's margins.

These areas, far from representing merely spaces of exclusion, showed themselves as territories of resistance, creation, and possibility, where new ways of inhabiting the city emerge. The study highlighted that the margins of the São Gonçalo Canal are symbolic and dynamic territories that challenge the fixed categories of "center" and "periphery." More than mere transit zones, they are fields of urban experimentation, where the city reinvents itself through interactions between subjects, landscapes, and natural cycles.

Urban walkability, in this context, offers a new perspective on urban dwelling, fostering the emergence of alternative subjectivities and new ways of feeling, living, and designing the urban. By walking, bodies interpret and rewrite space, activating a sensitive landscape marked by memories, affections, and conflicts. It is a landscape in process, not a static image of the territory but a vibrant surface permeated by material and immaterial flows.

5 Walking on the margin: experiences of dwelling and subjectifying the territory

The urban walkability carried out along the margins of the São Gonçalo Canal enabled researchers a dual reading of space, an expanded hermeneutics: on one hand, approaching the perceptions that inhabitants have of their daily lives; on the other, the direct bodily experience of the same environment by the researchers themselves. Thus, a new datum emerges: the perception of a reality previously perceived by another, a subjective gaze upon an already constituted subjectivity.

The analysis developed from the notions of the body-as-organism at the margin, the production of subjectivity, and the *Body without Organs* (BwO) allowed for an expanded understanding of the spatial, affective, and social dynamics of the canal's edges. These three vectors lead to a critical reflection on spatial practices, bodily trajectories, and modes of dwelling in liminal contexts.

The margins of the São Gonçalo Canal emerge as transitional landscapes, territories traversed by material and immaterial flows, where the body is continuously interpellated by the environment. The experience of multiple bodies, more or less organized, along the margins reveals itself as an adaptive practice of reconfiguring ways of inhabiting, resisting, and signifying. It is not merely a physical border, but a symbolic landscape charged with encounters, tensions, and meanings that arise from the ongoing interaction between nature and culture.

From this perspective, urban walkography highlights bodily movements as interpretive agents: through walking, the body decodes spatial signs and (re)inscribes them as narratives, affects, and memories. This walkographic landscape is not merely a backdrop, but a sensitive field that holds multiple layers of meaning, where space is continuously produced through the practices and experiences of its subjects.

Within this horizon, the margins also emerge as territories of subjectivity production. The connection with space—whether through walkographic exploration or everyday life—reveals how subjects (re)construct their identities from the lived experiences within this liminal zone. Here, subjectivity is understood as an active, multiple, and situated construction, traversed by memories, affects, conflicts, and alliances. The margin appears as a place of creative potential, where the urban and the natural intertwine, generating shared repertoires of meaning.

The margins, conceived through the idea of the *Body without Organs*, reveal themselves as living spaces of deterritorialization and reinvention, where the norms of the planned city are disrupted and alternative forms of urban existence emerge.

Through the articulation between body, landscape, and subjectivity, the margins of the São Gonçalo Canal should not be understood merely as peripheral zones, but as symbolic and dynamic territories – true laboratories of social, spatial, and aesthetic experimentation. They are landscapes in becoming, calling us to rethink the city from its edges: fertile zones from which new ways of living, dwelling, and sensing the urban – new pulsations of desire – emerge.

The margin as landscape implies an open, fertile, and sensitive space where subjectivities overflow the logics of the planned city. It is also a rhythmic and porous field, where natural cycles – such as water, wind, and vegetation – enter into dialogue with the intensities of human dwelling. To be at the margin is to activate a constant zone of transition, where the formal and the informal, the urban and the fluvial, the visible and the latent intertwine.

Although they stretch and meander, creating small inlets and microterritories that touch both the formal city and its forgotten zones, the margins break with the linearity of space-time, tearing open the organism – in the Deleuzian–Guattarian sense (2011) – to open themselves to a lighter, freer, and more sensitive experience of the landscape. In these fragments of territory, where the body feels and reinterprets, other possibilities of existence are revealed – slower, closer, more alive.

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