

Danieli Barbosa de Araujo
Jeani Delgado Paschoal Moura
Felipe Costa Aguiar
José Rafael Vilela da Silva
Lygia de Oliveira Ribeiro
(Org.)

WALKING RIVERS

The third bank of the Ribeirão Cambé



DEBULHAR
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The Third Bank of the
Ribeirão Cambé

Volume I

DEBULHAR
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EDITOR

Márcio Douglas de Carvalho

FICHA CATALOGráfICA

Larissa Andrade CRB 3/1179

CAPA

Alexandre Mesquita

DIAGRAMAÇÃO

Ângela Maria

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www.editoradebulhar.com.br

debulhar@editoradebulhar.com.br

@editoradebulhar

(86) 98147-8117

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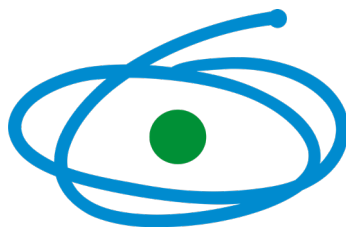
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PART I: SOURCE

~~~~~Preface~~~~~

Kevin Raunak Lobo

Walking has a transformative power. It allows us to enjoy time and helps us free ourselves from the demands of contemporary life (Le Breton, 2021). The simple act of walking outdoor activates our bodies, connects us with our surroundings and it helps awaken our senses. Walking along a water course creates an amazing opportunity to experience the magic of rivers and value their importance in our lives. This is precisely the idea behind #WalkingRivers: to invite people to spend a day outdoors, enjoying and getting to know the river that flows through one's immediate surroundings.

WalkingRivers¹ is an open call for government institutions, non-profits, community-led initiatives, schools, and individuals to organize on a specific date a walk along a river or stream within their local area. It is a global citizen-led initiative that connects people with their local rivers through the simple act of walking as a community. Initiated by the Iberian Centre for River Restoration (CIREF)², the Water Observatory of the Botín Foundation³ and Wetlands International Eu-

1 See more in <https://cirefluvial.com/walkingrivers/>.

2 See more in <https://cirefluvial.com/>.

3 See more in <https://fundacionbotin.org/en/programmes/water-observatory/>.

rope⁴ in 2024, the initiative is an invitation to organize walks of 5–7 km along rivers in urban and non-urban areas.

This event is held on one day in May where the objective is to create a collective sense of river conservation by linking local actions through a global platform. In 2024, the event was held on 11 May and 93 walks were held across 19 countries. In 2025, the event grew to 120 walks organized across 26 countries. From the western coast of the United States to the eastern coast of Australia, walks have been held across five continents and have involved over 7000 people.

Small streams or great rivers, pristine or degraded, urban or rural—every river has immense potential and deserves to be walked, to discover the beauty of flowing water and share it with others. Every day is a good day to lace one's shoes and walk along a river, but doing by joining WalkingRivers adds new dimensions and creates new opportunities.

Process

Each organizing group is called a WR Leader and they have to register a route of 5 to 7 km on an online form giving the coordinates of the start and end points. Data collected from participants other than contact details includes the number of km to be walked, the expected participants, and the kinds of activities they plan to carry out during the walk, if any.

The WR Leaders decide on the focus of their event. Some of the ideas executed over the past two editions include a simple walk, a walk with talks, a community meal, a concert, open-air poetry readings, and a collective ritual that have

⁴ See more in <https://www.wetlands.org/>.

been executed over the past two editions. The only requirement is to enjoy and experience memorable moments walking along the river.

As a build-up to the event, these registered routes are published on social media and each WR Leader's walk is highlighted on Instagram⁵ thus creating a sense of community and also showcasing to everyone that the event is truly global.

Once the routes have been registered, two workshops (with optional participation) are held for the organisers to guide them in their preparations. In addition to the workshops, a guide for preparing the walk can be downloaded from the project website⁶, as well as the initiative's logo, social media templates that can be used freely by each of the WR Leaders organising the routes.

The website also features a map with the routes registered in different rivers around the world, geolocated with information about the walk, its schedule, the name and contact details of the organisers and the duration of the route, among other details.

Finally, on the day of #WalkingRivers, the organisers of each route are advised to be prepared to welcome walkers at each of the starting points of their routes. Walkers are invited to attend wearing a blue garment to identify themselves with the global community, and then the walks take place throughout the day. On the day of the event, many of the organisers and walkers share photos and experiences on their social media accounts and on the #WalkingRivers social me-

5 Follow Walking Rivers project on Instagram (@walking_rivers) and Facebook (facebook.com/walkingrivers2024).

6 Available for download on cirefluvial.com/walkingrivers.

dia accounts. In addition, after the event, the organisers are contacted to collect the experiences lived through testimonials, photographs, videos and other media, which must be sent via a web form to build a collective repository of the walks.

The premise is that collective walking can be a simple yet powerful action. WalkingRivers strives to create the opportunity for building or nurturing local communities, by letting every local organizer mould the objective of their walk to the aims of their organization.

Impact

The impact of these walks has gone far beyond creating awareness. Our WR Leaders (organizers of walks) who run local organizations have received government support for their rivers and their initiatives and private funding. They have created new partnerships with local organizations and strengthened existing networks. Some are in the process of launching new school programmes and others have used WR to promote local tourism.

Over the past two years, WalkingRivers has mobilized more than 7,000 people across 213 routes in over 30 countries. Most of these walks have been led by local organizations, who work directly with grassroots communities to protect local river systems. Other walks have been organized by individuals, groups of friends or families.

In addition to its global reach, WalkingRivers has proven to be a catalyst for collaboration and local action beyond the day of the walk. In Mexico, for example, Battus Publications partnered with Movimiento Círculo Verde, Desarrol-

lo Urbano Sostenible Monterrey, and Radio Totomoxtle, two local NGOs and a community radio station, to co-organize their walk, forging new partnerships that have strengthened local river advocacy efforts.

The River Collective in Germany used the platform to highlight biodiversity through a walk aimed at spotting local flora and fauna, and at the University of Castilla La Mancha (Spain), a professor has been inspired to use WalkingRivers to boost local tourism. So, on his walk in 2025, he invited local tourist companies to join him on the walk to inspire them and make them see the potential of hiking along the temporary river close to the university.

In the 2025 edition, Fort River Watershed Association in the United States gained a new donor directly from a walk participant helping them continue their work on the longest free-flowing tributary of the Connecticut River.

Many organizations have collaborated with local governments too. In Portugal, Os Amigos do Arunca⁷ began collaborating with their local municipality during WalkingRivers 2024. Their efforts encouraged the town council to invest in restoring riverbank areas for pedestrian use.

Walking Rivers Today

The movement continues to expand each year, with 93 routes in 19 countries in 2024 growing to 120 routes in 26 countries in 2025. Each edition deepens our impact, building a stronger global network of river advocates and organizations.

⁷ See more in <https://www.facebook.com/people/Os-Amigos-Do-Arunca/100063984736683/?sk=about>.

WalkingRivers has proven to be effective in catalyzing and boosting local initiatives through a global movement achieved with minimal investment. It has successfully contributed to engaging governments and donors in improving river ecosystems and foster a growing global community that is strong and deeply committed.





Confluences

Danieli Barbosa de Araujo

This book is the outcome of an encounter: that between rigorous research and the sensibility of a geography as live(d)⁸ practice—one grounded in walking with the Earth. It stems from the confluence between the activities of the post-doctoral research and the Brazilian research group Phenomenology, Geography & Education⁹ (GEPFGE)—developed within the Graduate Program in Geography¹⁰ (PPGEO-UEL)—and the work fronts of the Tutorial Education Program in Geography¹¹ (PET Geografia). This fusion materializes, in practice, the integration between undergraduate and graduate studies through the academic tridimensionality of teaching-research-community outreach¹² (Moura, 2021), inviting us

8 The parenthetical “(d)” intentionally evokes both *live* and *lived*, highlighting geography as simultaneously an ongoing practice and an experience that is continuously constituted through living.

9 See more in <https://gepfge.wixsite.com/londrina>.

10 See more in <https://pos.uel.br/geografia/en/ppgeo-uel-en/>.

11 The Tutorial Education Program (PET) provides scholarships to undergraduate students and faculty tutors and supports the activities of tutorial groups at Higher Education Institutions (HEIs) nationwide, fostering academic excellence through the integration of teaching, research, and community engagement.

12 In Brazil, higher education is based on the integration of teaching, research, and extension. Extension refers to activities that connect universi-

to conduct research with community engagement, teach with research, and carry out outreach projects in teaching.

We live in a time of uncertainty and multiple risks that often distance us from place and our perception of safety, challenging instituted geographies to interpret risks through research and teaching practices that address the trans-scalar crises we live in and open up space for resilience as a way of being (Moura; Marandola Jr., 2016; 2023; Aguiar; Freitas, 2023). To face this scenario, we propose a geography that involves body, place, and emotion. Throughout this work, we share moments that enabled us to translate experiences and memories contextualized geographical knowledge—into a geography in action (Dardel, 2011).

By integrating this project into the international WalkingRivers movement, we assumed the role of local leaders (WR Leaders), transforming collective walking into a practice of inquiry, belonging, and political-pedagogical engagement. Walking along the banks of Ribeirão Cambé, in Londrina, Paraná, was not merely a physical displacement but an act of discovery—a way of “reading” the river with the whole body.

By wearing the symbolic blue of this network—which today connects Londrina to more than 30 countries—we came to understand that river protection and risk management begin with recognizing our immediate surroundings and gain strength when they become community-based. WalkingRivers enabled us to situate the academic community within a transnational network of care, demonstrating that science and the university become more powerful when they are participato-

ties with society through community engagement, public services, cultural initiatives, and partnerships, complementing teaching and research.

ry. Our encounter with the waters allowed us to identify local vulnerabilities while engaging the community in cultivating a culture of care. More than raising awareness, to paraphrase Freire (2018), this experience became both an act of denunciation—revealing the open veins of our river systems—and an announcement of possibility, calling upon public authorities to recognize the urgency of caring for the environments that sustain us.

What began as a walk grew into evidence that underscores the need for effective public policies capable of strengthening community resilience. This journey, which started with our feet on the ground, now unfolds into educational initiatives and research that seek not only to restore an existential sense of security but, above all, to foster environmental justice and a dignified life for the more-than-human world through a more-than-human geography (Abram, 2011; Marandola Jr. & Lima-Payayá, 2023).

What you hold in your hands is the result of an articulation among dimensions of education and scientific inquiry that are too often treated as dichotomies: classroom and field, nationalization and internationalization, theory and practice, epistemology and ontology, research and teaching, scientific geography and lived geography, literature and science, philosophy and art, aesthetics and politics, feeling and thought, among many others. The texts gathered here, inspired by Moura (2024), invite readers to dwell in a complex place that is neither exclusively physical, along the riverbanks, nor exclusively reflective, within the pages of this book. Rather, they invite us into an in-between space of formation (Aguiar & Moura, 2024), born from the tension between the lived and

the written. It is a space that stretches who we are and who we might become, provoking us to reinvent our sensitive relationship with and within the Earth.

We hope these pages contribute to recreating more caring ways of dwelling in places and protecting our rivers.





Walking Rivers

Jeani Delgado Paschoal Moura

We increasingly find ourselves immersed in urban environments marked by a growing disconnection from nature and from vital elements such as water—the source of life on Earth. This estrangement comes at a high cost. It is no longer surprising, but increasingly commonplace, for watercourses to disappear from urban landscapes—channelized, hidden, buried, or degraded by those of us who dwell along their banks.

In this context, walking where the city has rendered the river invisible becomes an act of civil disobedience: a peaceful manifesto affirming that people and natural cycles matter more than concrete and the impersonal flow of cars passing over culverts. It was from this perspective that we joined the international WalkingRivers initiative, which invited us to slow down, observe attentively, and reconnect sensitively with rivers—not merely as physical features of the landscape, but as subjects of memory, life, experience, and relationships.

The project understands walking as a political act. While motorized vehicles move too quickly to notice the suffering of the waters, the walking body becomes the only “sensor” capable of perceiving subtle changes in temperature and the

coolness of the forest that persists in the cracks of concrete, affirming the existence of what has been rendered invisible.

WalkingRivers is a global call to walk between five and seven kilometers along rivers, dressed in blue, as a symbolic expression that rivers matter and deserve care. More than an annual event, it has become an international movement that reminds us of our shared responsibility to protect the rivers that connect territories, cities, and people across the planet. The initiative brings together people who walk alongside rivers to listen to what the waters reveal about our ways of dwelling and coexisting with the flows that cross and constitute everyday life.

The 2025 edition of WalkingRivers in Londrina materializes in these pages as the outcome of a strong collective effort. Conceived within PPGeo-UEL, GEPFGE, and in collaboration with PET Geografia, the initiative was developed through the postdoctoral research of Dr. Danieli Barbosa de Araujo under my supervision.

This initiative reaffirms a long-standing trajectory of collective work that connects graduate and undergraduate education while promoting the relationship between society and nature, the right to the city, and environmental justice through pedagogical practices that transcend the physical boundaries of the university.

These formative experiences engage learners from basic education education to graduate school, transforming geographical experience—both inside and outside the classroom—into educational and investigative practices grounded in memory, learning, existential disruption, and, consequently, cultural transformation (Moura et al., 2013; Moura & Pas-

choal, 2018; Moura & Silva, 2019; Silva & Moura, 2020; Silva & Moura, 2021; Paschoal & Moura, 2022; Fonseca et al., 2024; Lyle, Aguiar, & Moura, 2025a; Lyle, Aguiar, & Moura, 2025b; Araújo, Dimitriadis, & Moura, 2025; Silva et al., 2025).

The academic tridimensionality of teaching, research, and community outreach (Moura, 2021) was fundamental in giving these actions broader social reach. From planning to implementation, the active participation of faculty members, students, and members of the wider community fostered an exchange of knowledge that rooted a critical and sensitive education in the city—one that recognizes rivers as vital spaces of existence, resilience, and re-existence.

On May 17, 2025, this mobilization took shape across different parts of the world. More than 4,000 people from 26 countries across five continents participated in WalkingRivers, united by a shared message: rivers are essential and must be protected. During the 2025 edition, 120 routes along 111 rivers were documented, led by River Leaders from diverse contexts, including non-governmental organizations, public institutions, universities, community collectives, and informal citizen groups, as illustrated in Figure 1.

bringing the river out of invisibility. By walking, we resist the forgetting that precedes destruction.

This engagement emerged from years of reflection, practice, and shared experiences, woven together through the articulation of teaching, research, and community outreach. It consolidates a trajectory committed to critical geographical education, environmental awareness, and the recognition of urban rivers as fundamental elements of everyday life, landscapes, and places.

Teaching was present in the planning, readings, and discussions; research unfolded through the investigation of Ribeirão Cambé, its transformations, conflicts, and possibilities; and community engagement materialized in the openness to the broader community and the collective occupation of urban space. Along this path, educational actions—including cleanup efforts, environmental signage, and tree planting—reaffirmed the university as a space for knowledge production committed to the social and environmental realities of its surroundings. In this process, the symbolic collection of waste became more than a cleanup activity; it became an act of denunciation. Every object removed from the riverbanks was not merely refuse, but the materialization of abandonment by public authorities and by a society that had ceased to recognize the river as a living presence, treating it instead as an open-air dump—a tangible symptom of the neglect flowing beneath our feet.

The choice of Ribeirão Cambé as the river to be walked was far from arbitrary. It is the hydrological backbone of Londrina, flowing through the urban area and performing multiple functions that have evolved alongside the city's own history.

Historically associated with water supply and the occupation of the territory, the stream today sustains the Igapó Lakes (I, II, III, and IV). More than postcard landscapes, these lakes have become indispensable places for leisure, social encounter, and contact with nature within Londrina's urban fabric.

Although valued for their scenic and recreational qualities, the waters of Ribeirão Cambé bear the scars of degradation and pollution. Walking its course—from its springs to its mouth—allows us to encounter the natural, social, and symbolic dimensions through which the river is continually constituted. This journey proposed an experience that moved beyond contemplation, inviting reflection on how we relate to rivers and on possibilities for a future of greater environmental balance. It called us to think of the waters of Ribeirão Cambé beyond their instrumental use—as waters for drinking, blessing, bathing, remembering, and dwelling—opening ourselves to the multiple meanings and textualities that emerge in our encounters with the river (Gratão & Moura, 2022).

The event was conceived as an activity open to the entire community, reaffirming its extension-oriented and inclusive character. The route welcomed not only members of the academic community but also participants from the wider public. This diversity enriched the experience by fostering intergenerational, interdisciplinary, and intersubjective encounters, all of which are fundamental for an environmental education grounded in dialogue, encounter, and attentive listening.

Walking, as both a methodological and pedagogical practice, occupies a central place within the WalkingRivers proposal. Walking alongside a river is simultaneously a political and pedagogical act that engages the body, the senses,

and an attentive openness to lived and living space (Moura & Araujo, 2019; Araujo & Moura, 2021; Grato, 2023). It is an experience rooted in humanistic and dialogical perspectives, valuing perception, live(d) experience, and the meanings that emerge through our relationships with places (Marandola Jr., 2024; Moura, 2024; Aguiar, 2026).

Throughout the walk, participants were invited to observe, feel, reflect, and share their impressions, recognizing the river not merely as a resource but as part of the city's identity. Walking the banks of Ribeirão Cambé aligns with global ethical commitments and situates this initiative within the horizon of the United Nations 2030 Agenda for Sustainable Development (ONU, 2026). By connecting Quality Education (SDG 4) with Sustainable Cities and Communities (SDG 11), the project recognizes that caring for territory is inseparable from the health and well-being of those who dwell within it (SDG 3). Walking beside the river thus becomes an act of Climate Action (SDG 13), cultivating a critical and sensitive awareness capable of transforming recognition of the environmental crisis into concrete gestures of care for the future.

The structure of this book reflects this processual and fluid understanding of knowledge, drawing inspiration from the very dynamics of water. The volume is organized into four sections—*Source*, *Riverbed*, *Banks and Meanders*, and *River Mouth*—each gathering chapters that correspond to moments in the river's course, both physically and symbolically.

Source represents the beginnings, motivations, and foundations from which the project emerged. *Riverbed*, *Banks and Meanders* accompany the journey itself, gathering live(d) experiences, gestures of care and repair, and perceptions of

degradation. *River Mouth* symbolizes the legacy left by environmental signage, tree planting, and the continuity of actions that inscribe lasting traces of care upon the territory.

For this river to flow, however, it must be composed of many waters. Throughout these sections, readers will therefore encounter multiple textualities—a branching narrative ecology that mirrors the dendritic structure of river systems, where different voices diverge and converge as they embrace Ribeirão Cambé from distinct perspectives:

- **Through praxis:** narrative texts that recount how educational practices took shape.
- **Through the epistemological horizon:** essays that reveal the epistemological and ontological paths traversed throughout the project.
- **Through live(d) experience:** narratives in which participants seek interpretive horizons for their personal relationships with the river.

This plurality—which moves freely between academic rigor, the philosophical essay, and personal reflection—ensures that the book unfolds not as a linear narrative but as an ecosystem of ideas. Each text becomes a unique possibility for speaking about the same river, allowing WalkingRivers to point toward new paths that emerge from the encounter between body, writing, and water.

Taken as a whole, this book becomes a riverbed through which many waters flow toward their confluence. Between riverbanks, riparian forests, wet earth, and vegetation, experiences, thoughts, and encounters flow together, inviting us to

rest with/in the landscape and to navigate the currents that reconnect us with the Earth.



Figure 2: View of Ribeirão Cambé (Londrina/PR).

Source: Project Archive (2025).



A stylized illustration of a person fishing by a river. The person is sitting on a blue chair, holding a fishing rod, and is positioned under a large, leafy green tree. The river flows in the foreground, with some reeds and a small rock visible. The background shows a hilly landscape with a white bird flying in the sky. The overall style is reminiscent of mid-20th-century modernism, with bold colors and simplified forms.

PART II: RIVERBED

"... and lay me down as well in a nothing of a little canoe,
in this water that never stops, with its long banks: and I,
down-river, out-river, into the river — the river."

João Guimarães Rosa - (The third bank of the river)



How to reach the third bank of Ribeirão Cambé: geopoetics of walking

Felipe Costa Aguiar

José Rafael Vilela da Silva

On a Saturday morning, as the city of Londrina slowly awakened, a small group began to gather in the parking lot of the State University of Londrina (UEL), united by a shared purpose. This was the starting point for the local edition of the international WalkingRivers event—an invitation to walk attentively, listen sensitively, and reconnect with rivers that are becoming increasingly invisible in contemporary cities (Bernal Arias & Marandola Jr., 2018, 2023). Such invisibility reveals not only a crisis of water but also an ontological crisis and, for the sciences devoted to the study of rivers, an epistemological one as well.

Around 8:00 a.m., approximately twenty-five participants arrived at the meeting point. The prior invitation to wear blue clothing immediately produced a meaningful symbolic effect. Amid different shades of blue, the group seemed willing, from the outset, to recognize themselves as part of the waters—as an extension of the river that would guide the journey. This simple gesture helped cultivate a shared atmosphere of belonging before the first steps were even taken.

The welcome was warm and unhurried. Standing together in a circle in the parking lot, participants and organizers alike were invited to draw closer. There, we took our first collective step: creating a space for introductions, dialogue, and the sharing of intentions. It was also the moment to present the proposed itinerary and the meanings that oriented the walk.

To support this opening conversation, we used a hand-drawn map of the city of Londrina as both an orienting device and a pedagogical provocation. By locating ourselves within the urban landscape and tracing the planned route—approximately five kilometers along the banks of Ribeirão Cambé—the map made visible what often remains unnoticed: the river as a structuring presence within both the landscape and urban life. More than simply indicating a route, the map invited participants to recognize their own place in the city and their relationship with the territory, identifying what was represented, what remained absent, and even imagining the river beyond the boundaries of the drawing.

As Ribeiro, Souza, and Moura (2025) argue, a drawing is not a “real” representation of the live(d) world but one among many possible ways of expressing it. Like every representation, it does not reproduce the phenomenon; rather, it opens interpretive possibilities. This is precisely what allows multiple meanings to emerge around the same phenomenon, as happened through the drawing of the walked route and the relationship established between the city and the “walking river”.



In this context, the drawing of the route becomes an interface between body and city, mediating the passage from abstract space to lived place. By tracing the path alongside Ribeirão Cambé, the exercise did more than indicate a route: it exposed the invisibility of urban waters, inviting a visual confrontation with the geography that urbanization has long sought to bury.

With the drawing in hand, even before beginning the walk, we shared a series of practical guidelines with the group. Because part of the route crossed streets and areas with vehicle traffic, we emphasized the importance of collective attention and mutual care. Walking, although contemplative and sensitive, also demands organization and responsibility. Participants were asked to wear gloves when collecting discarded materials along the riverbanks and to collect only solid waste that could be properly disposed of in public waste bins. We

also requested particular care whenever the trail approached the riverbed, crossed steep embankments, or entered densely wooded areas.

Equally important was another invitation: that, at certain moments along the route, we would walk in silence. We encouraged participants to cultivate a contemplative and meditative disposition rather than a talkative or distracted one. If our intention was to encounter Ribeirão Cambé differently, we could not approach it in the habitual ways through which we ordinarily dwell with it. To meditate, to contemplate, and to listen became the verbs that oriented our journey. They are fundamental to walking itself, which, as Moura (2024, p. 159) writes, “[...] potentializes new ways of seeing the world, new points of view from the experience in the landscape”, demanding from the walker other ways of being and relating to the world.

But how could following the traces of a drawing lead us to the third bank of Ribeirão Cambé?

The encounter between literature, geopoetics, and geographical perception became our way of walking.

We set out accompanied by plans, sensations, dreams, companions, and one particularly meaningful presence: Guimarães Rosa and his short story *The Third Bank of the River* (Rosa, 2001). Rosa accompanied our steps, inviting us to imagine the places we might inhabit if we refused to remain confined within the opposition between the first and second banks.

Where might the third bank of the river lead us?

This question accompanied our entire journey.

Walking with Guimarães Rosa did not mean searching the landscape for representations of scenes from the story or attempting to identify places where his words might literally fit the world before our eyes. Nor did we wish to make the tale “more real” by locating it geographically. On the contrary, we sought to immerse ourselves in the world opened by the text, to navigate the waters of Rosa’s river and, through literature, reclaim the “right to dream in Geography” (Gratão, 2016, p. 159).

To dream, as Gratão (2016) teaches us, is not to abandon the world and escape elsewhere. It is, rather, to remain anchored in the world we inhabit while allowing ourselves to daydream geographically. It is to imagine the possibilities evoked by places themselves: Why does geographical space appear as it does and not otherwise? How might it become what it is not yet? Why does it remain unchanged when transformation is possible? The right to dream is the right to imagine—a right often denied by hurried and inattentive ways of walking that leave no room for lingering, connecting, or opening oneself to reverie.

Literature, understood as dreaming, does not oppose geographical space to literary space. Rather, it dreams geography itself. Every book is dreamed from geographical reality because, as Marandola Jr. and Gratão (2010, p. 9) remind us, “strictly speaking, every human work, material or otherwise, possesses an inherent and inalienable spatial dimension.” Likewise, Marandola Jr. and Oliveira (2006) argue that literature does not merely represent geographical space as a faithful copy of reality; instead, geographical reality itself

finds expression through literary works and acquires renewed meaning in the world.

Rooted in lived experience and imbued with the words of the world and the landscapes of the soul, this literature becomes a form of writing committed to geographical reality as it is lived, imagined, and continually rewritten. Its concern is not the precision of objective description. As Dardel (2011, p. 4) reminds us, “writing, by becoming more literary, loses clarity but gains in expressive intensity.”

Guimarães Rosa’s story inspired us to dream the geographical realities encountered along the first, second, and third banks of the river. Through different pedagogical practices, participants were invited to listen to their own geographical perception and, from what they sensed, to describe how the visited places and landscapes resonated within them.

These descriptions are permeated by geopoetics which, according to White (1992, 2021a, 2021b), differs fundamentally from the geographical descriptions commonly found in textbooks and encyclopedias. Rather than describing the signs of the Earth in an impersonal and abstract manner, geopoetics seeks to “develop a sensitive and intelligent relationship with the Earth” (Bouvet, 2012, p. 10). For this very reason, it unfolds through multiple textualities that allow “new meanings and possible paths to emerge to restore existential bonds [...]” (Moura & Araujo, 2019, p. 48) between writers and the places they inhabit.

Along the first bank of the river, we introduced the route, collected waste, and carried out the activities *What Are We Leaving Along the Way?* and *What Would the River Tell Us If It Could Speak?* These practices invited participants to

imagine not only how they were crossing the riverbank but also how the riverbank was crossing them. As Dardel (2011) reminds us, geographical space is always endowed with names and qualities, while geographical perception “[...] manifests through the senses” (Oliveira, 2025, p. 14), allowing us to perceive what is singular in every live(d) place.

The walking body itself gradually becomes a place, sharpened by senses it already knows and by others it has yet to discover. Places are more than points on maps or topographic charts. They are inscriptions of the life-world upon the walker’s body, marking and being marked by every passage.

What follows, therefore, is a lived cartography of the places encountered along Ribeirão Cambé in the city of Londrina, Paraná, Brazil (Figures 4 and 5).



Figure 4: Location of the Ribeirão Cambé Hydrographic Basin.
Source: Garbossi; Moura (2022).

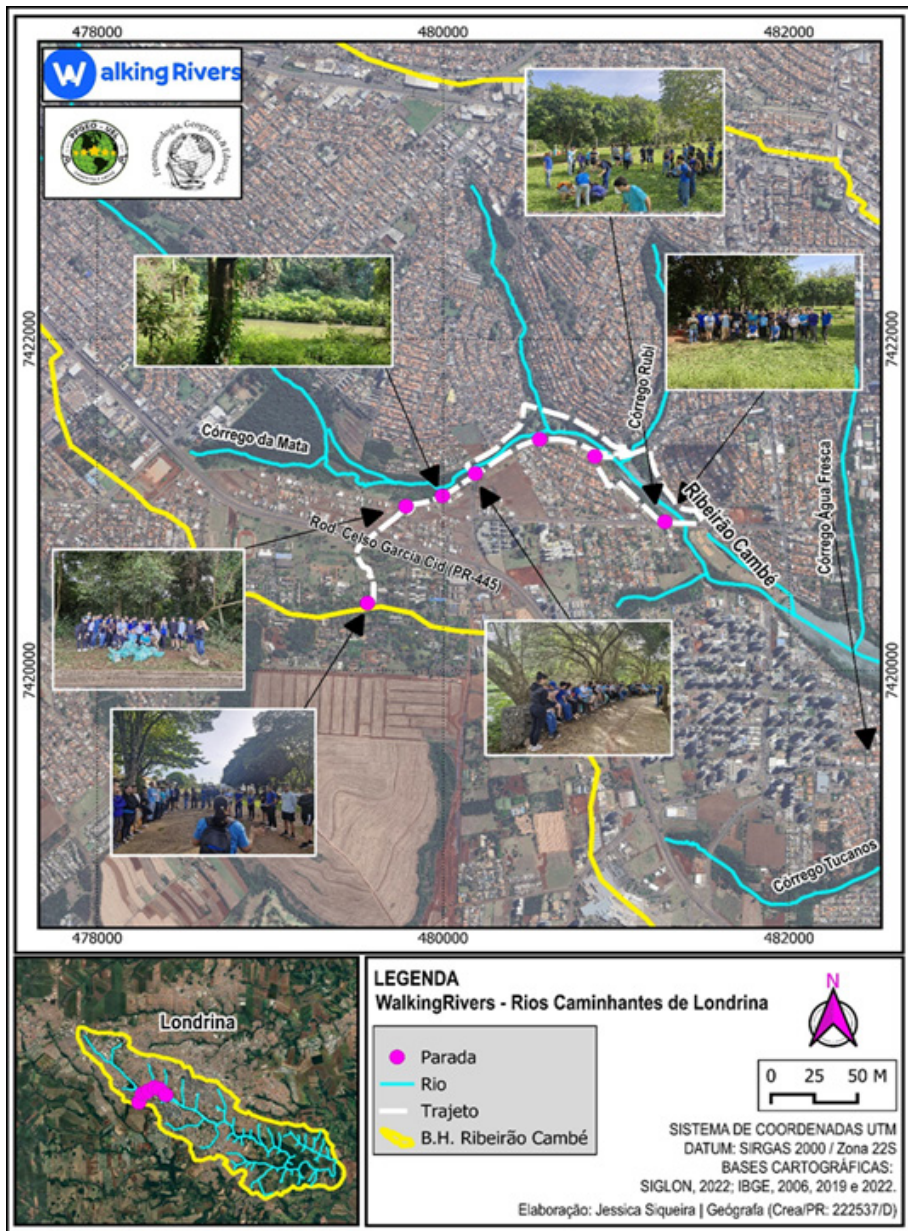


Figure 5: Experiential cartography of Ribeirão Cambé.
Organization and Elaboration: Siqueira (2026); Authors (2026).

Experiential cartography: making cartography from what is lived while dwelling in the world as a body that is perceiving, perceptible, and perceived. We echo Oliveira (2017, p. 169), who defines perception as “the meaning we attribute to the information received through our senses, as sensations,” to emphasize that the body possesses multiple ways of seeing, hearing, smelling, touching, tasting, imagining, and perceiving—in other words, multiple ways of dwelling in the world.

The meanings we attribute to what reaches us through our senses may be narrow or expansive, impoverished or generative, relational or isolated. Much depends on how these meanings are constituted: pragmatically, through restricted and obstructed readings, or interpretively, through understandings that remain open to continual reinterpretation. It is this latter path that allows each new interpretation to become an opportunity to rethink who we are in relation to the places we inhabit and to the earthly landscapes with which we dwell.

Echoing these ideas, the meeting of literature, geopoetics, and perception takes shape through walking as a mode of dwelling the Earth (Aguiar, 2026). Walking begins with the simple gesture of placing one foot before the other and, attuned to the path, allowing oneself to feel, listen, and read what geographical reality expresses through its many signs—that is, through geography itself. But what is geography saying to us? There is no objective answer. We must read and interpret its signs, imagining the meanings that emerge from this encounter. In this way, an ordinary walk becomes an interpretive trail (Gratão, 2023).

This expression takes place through perception, while reading and interpretation unfold through geopoetics. Litera-

ture, in turn, offers the possibility of giving words to the geography lived in the act of walking—something that objective language alone cannot accomplish. Through literature, we are invited to imagine the world beyond what is immediately visible. As Ferraz (2023) suggests, this points toward a new environmental paradigm in geography education, one that no longer seeks merely to centralize environmental issues but to recentre the meanings of the human and the Earth within the debate through more sensitive and embodied ways of knowing.

More than leading us to the third bank of Ribeirão Cambé, the drawing presented before the walk sought to unsettle those who believed they already knew the city, inviting them to recognize how much remained unseen. The drawing was never intended to help participants arrive somewhere; rather, it sought to displace them—to set the body in motion before the first step was taken.

Walking begins long before the movement of the feet. It begins in listening, in intention, and in the receptive openness of allowing oneself to be affected by the path one is about to live (Gratão, 2023). Our walk began by listening to what the drawing had to say: that there is a river—Ribeirão Cambé—which many of us cross every day by car or motorcycle, yet whose waters remain largely unknown to us.

Our walk began with an invitation.

Will you walk with us?





What are we leaving along the way?

Jéssica Bianca dos Santos

Larissa Alves de Oliveira

Seeing ourselves in relation to nature invites us to reflect on the role we play as subjects who produce, attribute meaning to, and transform geographical space. Whenever we walk through a place, we inevitably leave marks, traces, and signs of our presence, even if we are rarely aware of them. The question that guided this moment of reflection was therefore: What are we leaving along the way? More than a simple question, it unfolds into multiple dimensions, inviting us to consider not only the material composition of geographical space but also the meanings woven through the equiprimordial relationship between body and place (Santos & Moura, 2023).

The entrance to the trail was marked by silence, understood not as the absence of sound but as an openness to the receptive dimension of experience (Oliveira, Moura, & Marandola Jr., 2023)—an openness that emerges when a place surprises a body willing to fall silent and listen to what the more-than-human world reveals, something that cannot be grasped through the incessant activity of instrumental thinking.

As a methodological strategy, the suspension of speech sought to deepen sensory perception and cultivate a more profound encounter with the Earth, exercising what Marandola Jr. and Ferraz (2025) describe as a return to the life-world

through educational practices that foster heuristic, dialogical, intersubjective, relational, and embodied forms of knowing. Participants were invited to open themselves to place and landscape: to notice the textures of vegetation, listen to the sounds of water and birds, perceive variations of light, smell the damp earth, and feel the coolness offered by the forest canopy.

At this stage of the walk, the relationship with space was mediated through the encounter between body and place (Santos & Moura, 2023). As Merleau-Ponty (2011) argues, it is through corporeality that we enter into relationship with the world, since the body is not merely an object situated in space but the very condition of perception and presence. The body senses, interprets, and gives meaning to the live(d) world. Walking the trail therefore became an act of perceiving and interpreting the landscape, cultivating an embodied relationship of involvement and reciprocity with geographical space.

Yet this sensitive encounter was continually unsettled by the pervasive presence of environmental degradation. Scattered waste, plastics entangled in the vegetation, and discarded objects along the trail materialized histories of abandonment and neglect. The landscape, which initially offered itself as a possibility for enchantment, simultaneously revealed fractures in the relationship between society and nature. These traces exposed how fragile our relationship with the Earth has become.

Such tensions resonate with reflections developed at the intersection of Phenomenology, Geography, and Education (Oliveira & Moura, 2022; Aguiar & Pacheco Junior, 2022; Oliveira, Aguiar, & Moura, 2024), particularly those inspired

by Heidegger's (2002) understanding of dwelling. For Heidegger, dwelling is never merely the occupation of physical space; it also involves care, belonging, and the continual creation of meaning. Because human beings are fundamentally beings-in-the-world, existence is inseparable from the ways we dwell on the Earth. This mode of dwelling is what these studies describe as *placeness* (*lugaridade*). From this perspective, the abandonment and degradation encountered along the trail can be understood as expressions of a particular placeness—one marked by detachment and indifference, revealing how fragile our existential bond with the Earth has become. What is ultimately at stake is therefore not simply the presence of waste, but a mode of relating to the world that reduces the Earth to an object of use and disposal. Geographical space ceases to be experienced as place—rich with meanings, memories, and affections—and instead becomes an “empty” space designated for the accumulation of refuse.

Reflecting on this relationship also recalls Dardel's (2011) notion of *geographicity*, through which our bonds with places are understood as a fundamental expression of human existence itself. Geographicity is not merely an analytical category but a mode of live(d) experience. It reveals itself in the ways places are sensed, perceived, inhabited, and given meaning. The erosion of this relationship signifies not only neglect toward the Earth but also the weakening of one of the fundamental conditions of existence: our existential grounding.

At the conclusion of the walk, attentive listening created a space for participants to share perceptions that had emerged through this receptive experience. Guided by questions such as What caught your attention in this landscape? and How

did you experience this place? the closing conversation invited participants to express their impressions, concerns, and feelings. What had initially unfolded as an individual experience gradually became a shared reflection, revealing how the encounter between body and place is always, at the same time, singular and collective.

The narratives revealed an experience marked by ambivalences: the contrast between enchantment and discomfort, beauty and degradation, belonging and alienation:

I felt that this is a place of comfort, but also of discomfort, because of the amount of garbage.

Since I was raised in the countryside, I notice the difference in the relationship with nature. Here it is much more affected.

What scared me the most was the amount of trash. I feel sadness.

It is a beautiful place, but very dirty. This is very sad.

The discomfort caused by the presence of waste is not merely aesthetic, but denounces the ethical rupture of/in our geographicity, which unfolded into critiques of the dynamics of consumption, belonging, and the processes of invisibilization within urban space:

The trash wasn't produced here; someone brought it. This shows that we discard things where we don't care.

Thinking about this makes me reflect on consumption and on how we depend on nature.

It is a marginalized space, but also occupied by marginalized people.

Thus, the degraded landscape ceases to be understood merely as the outcome of individual behaviors and instead

comes to be recognized as the expression of broader structural processes, shaped by patterns of consumption, socio-spatial inequalities, and the logics of valuation and neglect that govern urban management. In this sense, degradation reveals a particular mode of *placeness*—that is, a way of dwelling in the world (Oliveira & Moura, 2022; Oliveira, Aguiar, & Moura, 2024).

From this understanding, fundamental questions emerged: When did we stop recognizing ourselves as part of nature? When did the Earth cease to be experienced as our home and begin to be treated as a dumping ground?

Returning to Heidegger (2005) and Marandola Jr. (2021), we may understand this condition as an impoverishment of dwelling itself. As we become increasingly estranged from the Earth as the ground of our existence, our relationship with the landscape becomes predominantly instrumental, reducing nature to a mere resource or substrate for human activity. In this process, the sense of care—which these authors understand as constitutive of human existence—is gradually eroded.

The reflections shared by participants at the end of the walk give voice to this experience of loss:

I felt anguish, but I also realized how much we need to change.

Nature still resists, and that reconnects us.

It is not enough to observe; we need to act collectively.

Creating opportunities for direct encounters with nature—such as immersion in forest trails—awakens our sense of *geographicity* (Dardel, 2011), allowing participants to be

moved by the aesthetic and sensory experience of place. This educational perspective extends beyond the boundaries of the classroom and the limits of instrumental rationality, rooting learning in the life-world. In doing so, it contributes to the formation of sensitive and critically engaged subjects whose commitment to environmental care emerges from recognizing themselves as participants in, rather than observers of, the world.

The participants' reflections revealed that the traces we leave along the way are both material and symbolic. The waste scattered along the trail is only the visible expression of something far deeper: the ways we inhabit the Earth—our *geographicity*. To ask what we are leaving along the way is therefore to question our modes of dwelling—our *placenesses*—and to recognize the urgency of transforming them. For to lose the Earth is to lose everything that dwells with and upon it: the more-than-human world.

This is an ethical, political, epistemological, and ontological commitment. It calls us to denounce today's carelessness while announcing the futures that remain possible through care. To do otherwise is to risk allowing the lives of countless human and more-than-human beings to be diminished by the consequences of our past and present ways of dwelling.



PART III: BANKS AND MEANDERS





Walking and collecting what was left behind

Sergio Aparecido Nabarro

Nicolas Vinicius Cesario de Aguiar

The practice of collecting solid waste in Londrina, Paraná, served as a methodological strategy for encountering and (re)discovering Ribeirão Cambé and its surroundings. More than a cleanup activity, the proposal was grounded in the analysis of the area's environmental, urban, and socio-educational dynamics, employing participant observation and landscape interpretation as its principal methodological tools. As we walked along the riverbanks, collecting waste became a way of reading the landscape, making it possible to identify local patterns of disposal and transforming the route into an investigation of the relationships between the urban fabric and the river ecosystem.

The activity was made possible through the distribution of Personal Protective Equipment (PPE). Gloves and collection bags not only ensured appropriate standards of hygiene and safety, given the direct contact with different types of waste, but also provided the logistical structure necessary for the activity. These resources transformed the walk into a coordinated collective effort, enabling waste collection without compromising participants' well-being. Before setting out, participants were invited to observe the landscape attentive-

ly, identifying solid waste generated by everyday human activities and frequently discarded inappropriately throughout the environment. Waste was collected manually, prioritizing materials that were visible and safely accessible along the route. Although no formal classification of waste was undertaken during collection, priority was given to removing larger quantities of debris that posed immediate risks to the ecosystem, particularly objects that could be carried into the river.

Throughout the walk, participants encountered a wide variety of solid waste. The most common items included plastic packaging, PET bottles, plastic bags, and food wrappers. Glass bottles, aluminum beverage cans, cigarette packages, beverage cartons, and other residues associated with the consumption of manufactured products were also frequently found. Most of this waste accumulated along the sidewalks leading to the trails that border Ribeirão Cambé, suggesting that irregular disposal has become a normalized practice extending beyond the riverbanks themselves into the surrounding urban landscape.

Between the meeting point and the entrance to the trail, participants collected enough waste to fill ten 150-liter bags. Before continuing the walk, all collected materials were deposited in nearby public waste bins, ensuring their proper disposal. Although seemingly simple, this gesture represented an important act of environmental care, interrupting the cycle of abandonment and returning the collected waste to an appropriate management system.

At the entrance to the first riverbank, participants encountered a particularly large accumulation of waste, predominantly glass bottles and plastic packaging. As the walk

progressed, a landscape marked by degradation and a lack of regular maintenance became increasingly evident, revealing both limited public intervention and a broader absence of environmental responsibility among those who used the area.

The second riverbank presented a noticeably different scenario. Here, considerably less waste was found. Unlike the first section, whose access is relatively isolated and largely hidden from surrounding streets, this area includes a public leisure space equipped with numerous waste bins and benefits from greater visibility and proximity to residential neighborhoods. These conditions appear to encourage both more frequent maintenance and greater informal social surveillance, contributing to a more carefully maintained environment.

The activity proved particularly significant because much of the route passes near the river's headwaters, where improper waste disposal can directly compromise water quality. Plastics and other discarded materials pose immediate threats to local fauna, flora, and aquatic ecosystems. Walking through these areas made visible the urgency of effective waste management and demonstrated how pollution affects not only water resources but also the ecological integrity of the landscape.

Beyond its environmental dimension, however, the activity sought to cultivate a different way of knowing the river. Direct engagement with the landscape encouraged participants to develop a more attentive, critical, and embodied relationship with the places they traversed. Waste collection thus became more than an environmental intervention; it became a pedagogical practice of perception, inviting reflection on the relationships between society and nature. The experi-

ence demonstrated that collective and intentional actions can transform not only landscapes but also the ways people perceive, understand, and care for rivers, fostering relationships grounded in environmental justice, empathy, and responsibility.





Walking the river: narratives of those who traverse it

Lygia de Oliveira Ribeiro

Mayara Faria de Souza

A riverbank is never merely a boundary. Above all, it is a place of encounter, exchange, and transformation. It is from the riverbank that we fish, contemplate the landscape, and tell stories. Like the waters that continually widen, narrow, or alter their course according to the forces that shape them, geographical space is a dynamic reality, constantly transformed by human and more-than-human agencies.

By walking along the banks of Ribeirão Cambé, we become participants in this geographical reality through perception, which brings body and place into a continual dialogue of corporeality (Merleau-Ponty, 2011; Santos & Moura, 2023). It is through perception that we dwell, and through dwelling that the world comes to have meaning. As we walk, we do not simply observe the river; we become part of its flow (Gratão & Moura, 2022).

Geographical perception (Oliveira, 2017, 2025) binds us to place and landscape through the lived unity of body and world. It is a way of being body-place—neither exclusively one nor the other, but both at once. In this sense, perception should not be confused with the cognitive activity through which a knowing subject apprehends a knowable object. Be-

fore any such distinction, perception is the manner in which geographical space touches us and moves through us, allowing us to live an experience of the Earth (Oliveira, Moura, & Marandola Jr., 2023; Moura, 2024).

Following Silva and Moura (2021), we understand that experiencing and perceiving nature in processes of human formation displaces instrumental conceptions of intelligence. Intelligence here is not understood as the faculty of abstract reasoning alone. Rather, by returning to its etymological roots and sedimented meanings, we recover intelligence as the capacity to know the world through attentive engagement with it—a capacity that emerges through describing and interpreting the signs of the Earth, that is, through geography in Dardel's (2011) existential sense.

From this perspective, we first come to know the riverbanks through geographical perception as lived in the encounter between body and place (Santos & Moura, 2023). Only afterward do we elaborate concepts and categories as interpretive possibilities. What we seek, therefore, are ways of knowing that remain faithful to lived experience (Moura, 2024), rendering geographical space intelligible not simply as something to be understood but as something capable of touching us—and of being touched in return.

Walking along the riverbanks allows us to perceive far more than signs of environmental degradation or the force of flowing water. It opens a threshold of sensitive encounter through which new experiences become woven into the fabric of our own lives.

It is through such encounters that geographical space acquires a name, memory, and value—it becomes place. The

riverbank ceases to be a coordinate and becomes a meeting place, a childhood memory, or a harbor of ancestry. As Holzer (2016) reminds us, this transition from space to place is never immediate. It depends upon immersion in experience and upon a sedimentation of memories that gradually weaves *placeness* as a mode of being and dwelling in place (Marandola Jr., 2020).

Within this horizon, education can no longer be reduced to the transmission of knowledge. In its existential sense, education recalls the Latin *educere*: to draw forth, to lead someone into an existential situation (Moreira & Aguiar, 2022). What, then, is provoking geographical perception if not an act of education? What is inviting people to experience place and landscape, and to express how they have been touched, if not leading them into existential situations? Education, in this sense, is the continual process of becoming. It is the movement of being drawn out of ourselves and led toward new existential horizons that continually reshape the life-world. It is for this reason that Moura (2024) understands education as a craft of beginnings, fresh starts, and continual recommencements. Every existential displacement educates because it moves us beyond the place we once occupied, opening possibilities for becoming otherwise.

To educate, therefore, is to walk toward a destination that cannot be fully predicted, planned, or controlled. Formation is movement, and movement is itself formative. Education is, fundamentally, a continual act of walking. In this regard, Serres's (1993, p. 14) reminder remains especially pertinent: "He who does not move learns nothing."

The texts that follow are narratives of the movements made by participants during WalkingRivers. They recount how walkers shifted, were displaced, and journeyed toward the first, second, and third banks of Ribeirão Cambé. They are, above all, narratives of education. They reveal that when geographical space is lived through attentive experience, it ceases to be an impersonal extension and instead becomes part of our intimate geographies through the encounter between body and place (Santos & Moura, 2023)—what Marandola Jr. (2020) calls more-than-extensive geographies—which continually move and educate us as students, teachers, and citizens of the Earth.

Like a river that branches into countless streams, this chapter follows no single course. Instead, it unfolds through the capillarity of a dendritic river system. Each narrative is a tributary opening toward new bodies, new places, and new possibilities of dwelling. Although every current ultimately converges in the waters of Ribeirão Cambé, each account expresses a singular way of being-in-the-world—a voice through which the river continues to flow along paths that no map could ever fully trace.





Walking, contemplating, and caring

Andreia Bonfim da Silva

Everyday life unfolds, for the most part, in movement. We are almost always on our way somewhere or toward some purpose: going to the market, the supermarket, work, the university, or simply taking a walk as a form of caring for our health. Walking is therefore an ordinary practice, deeply woven into daily life, yet one that is rarely questioned. If we pause to consider its meaning, however, walking reveals itself to be far more than physical displacement. It is, above all, a political, cultural, and social practice (Ferreira, 1999); a way of being and dwelling in the world (Marandola Jr., 2024), of relating to places, and of experiencing the live(d) world.

Experiencing WalkingRivers 2025—*Rios Caminhantes*—allowed me to encounter Ribeirão Cambé differently. The stream had always been there, yet I had scarcely seen it. Hidden beneath the noise of the city, the rush of everyday life, and the human neglect that continues to suffocate it, the river had become almost invisible. Walking invited us to learn—and perhaps relearn—how to look at it. As Dardel (2011) reminds us, the bond between human beings and the Earth has been forgotten, yet it is a bond that must continually be restored. Throughout the journey, our attention was directed not toward the destination but toward the landscapes we crossed and the traces left upon them by human activity.

Walking, understood as a social practice, is rarely done alone. Moving together fostered a profound sense of belonging. Between conversations, shared silences, laughter, and moments of contemplation, we gradually became part of the landscape and of the river flowing through the city. Along the way, we collected discarded waste. This simple gesture became an act of responsibility—even if a belated one. Every bottle, wrapper, or piece of plastic placed into a collection bag revealed the growing distance between society and nature, materializing the countless everyday acts through which the vitality of the river is slowly diminished. Collecting waste was therefore not simply an act of cleaning; it became an act of recognition, confronting us with our own participation in this reality.

Throughout the walk, we paused repeatedly to reflect, because stopping is also part of walking. Looking attentively, listening carefully, and simply contemplating became essential gestures. To understand a landscape requires time, presence, and openness. Perhaps contemporary society has gradually lost its capacity for contemplation, overwhelmed by haste, functionality, and the tendency to reduce nature to an object.

The trail intensified this experience. The dense vegetation, the coolness beneath the trees, the closeness of the ground, the sound of leaves beneath our feet, the murmur of flowing water, and the awareness of our own breathing transformed the walk into a deeply embodied experience. The stream seemed burdened—not by fish, but by sewage. Yet despite everything, it continued to flow, quietly insisting on its own existence. As we walked, the landscape gradually acquired new meaning, perceived not only through sight

but through the moving body itself. It was as though Ribeirão Cambé whispered: *I am still here*. That sentence remained with me throughout the reflective activities.

Step by step, the route unfolded through trail, stream, lake, concrete, and city. At first glance, these appear to be separate realities, each confined to its own place. Gradually, however, it became evident that the stream has been slowly erased beneath the expanding city. Even so, signs of coexistence remain: shaded parks, the lakes nourished by the stream, and fleeting moments in which water and city continue to dwell together. Dardel (2011) reminds us that the relationship between human beings and nature must become a relationship of dwelling. A home is not simply occupied; it is inhabited. And those who truly inhabit also care. What emerges, then, is no longer a relationship of use but one of belonging.

At the end of the walk, we planted native tree saplings as a symbolic gesture of care for the river. This act awakened what Paulo Freire calls *esperançar*—hope understood not as passive waiting but as an active commitment to creating different futures. Planting means accepting nature's own rhythms. It reminds us that care does not produce immediate results but unfolds according to the time of the Earth itself. In this sense, the gesture resonates with the knowledge cultivated in rural life, where planting always requires patience, contemplation, and responsibility toward generations yet to come.

The experience concluded with a shared picnic. More than a meal, it became a celebration of community, reinforcing that care is always relational. Just as food is shared, so too must the responsibility for Ribeirão Cambé be shared. Caring

for a river is not an individual task but a collective way of dwelling in our common home.

Participating in WalkingRivers led me to rethink what it means to walk—or perhaps to learn how to walk all over again. Since then, I have found myself paying closer attention to the landscapes around me. Experiences such as this rebuild our bonds with place, allowing the landscape to cease being a mere backdrop and to reveal itself instead as a living relationship. May this walk continue beyond the event itself, becoming an everyday political practice expressed through small gestures that, together, make larger transformations possible. To truly see Ribeirão Cambé is already to begin seeing other rivers, other places, and other lives that remain present around us but that we so often pass by in haste. What we never stop to look at, we rarely come to see.





Walking with the river

Giulia Roberta Codato Gava Santos

That day, walking was more than following a route; it was accepting a silent invitation to be wholly present in the world. I was dressed in blue, yet it was more than a color. It was a gesture of affinity, of drawing closer, of saying to the river—and to the more-than-human world—even without words: *I am here with you.*

From the very first steps, I sensed that something had shifted. I found myself walking more slowly, as though my body already knew this was no ordinary path. The river flowed beside me—sometimes visible, sometimes concealed beneath vegetation and the traces of the city. Even when I could no longer see it, I could still feel its presence. The sound of flowing water mingled with the noises of the city, becoming a quiet and persistent reminder that the river endures, even when it has been forgotten.

At times, the scent of damp earth rose gently before blending with less welcoming odors. Beauty and discomfort could not be separated; they accompanied one another with every step. One moment, my eyes rested on cool shade, towering trees, and sunlight shimmering across the water. The next, they met discarded waste, open wounds, and unmistakable signs of neglect. The river concealed nothing. It revealed

itself exactly as it was: vulnerable, scarred, and yet profoundly alive.

My body responded to everything around it. The uneven ground demanded constant attention; my feet searched for balance, and every step required adjustment. Fatigue arrived gradually—not as a burden but as a quiet companion—reminding me that walking asks something of us. Within that effort, an unexpected empathy emerged. If walking this path required so much from my own body, what must it mean for the river to continue its journey every day, crossing the city while enduring interruptions, diversions, and countless forms of violence?

Silence accompanied much of the walk. Yet it was never an empty silence. It was full—filled with thoughts that had not yet become words, with sensations that resisted explanation. In that silence, I began to hear more clearly: the water, the footsteps of those walking beside me, and my own breathing. Walking together created a quiet sense of communion. We did not need to speak constantly. It was enough to know that other bodies were there, sharing the same movement, the same attention, the same openness to being affected. At times, simply stopping, gazing at the river, and placing a hand on the earth felt complete.

Preparing to plant a sapling was one of those moments when time seemed to slow even further. Hands covered with soil, the care devoted to placing the young tree in the ground, the attentive glances exchanged among us—nothing about the gesture was grand, yet everything about it was intentional. In that moment, planting became a way of affirming that hope can still take root, even along wounded riverbanks.

Collecting waste awakened a different kind of feeling. Every object lifted from the water carried with it a discomfort that was difficult to ignore, almost a shared sense of shame. It was impossible not to wonder how often the river had been treated as little more than a backdrop, an afterthought, or a destination for everything people wished to discard. I knew that collecting those objects would not erase the problem. Yet I also knew that, after touching them with my own hands, I could no longer pretend the problem was invisible.

As the walk unfolded, the river ceased to be scenery and became a companion. Walking with the river, rather than merely beside it, gradually acquired meaning. I found myself trying to follow its rhythm, respecting its curves and accepting its interruptions. It was as though my own body had begun to learn from the river: to persist, to bend without breaking, and to continue moving even when the way ahead is uncertain.

When the walk came to an end, a feeling lingered that remains difficult to describe. It was neither joy nor sadness, but something woven from care, responsibility, and affection. The river itself had not changed. What had changed was the way I encountered it. I left carrying far more than physical tiredness. I carried with me a different way of listening—an attentiveness that refuses to fade once awakened. That day, walking with the river taught me to listen with my whole body. And once such listening begins, it continues to echo, even far beyond the riverbanks.





What the river reveals

Lydi Barbieri da Silva

That Saturday morning, putting on the blue shirt felt like a pleasant, almost symbolic gesture. I imagined an easy walk, a few photos for Instagram with the hashtag **#WalkingRivers**, and the quiet satisfaction of having “done my part.” What I did not expect was that Ribeirão Cambé—the stream I had driven past countless times without really noticing—was about to teach me a lesson in humility.

The first surprise was silence. When we were invited to stop talking and simply walk, I quietly wondered whether it was really necessary. Then the sounds began to emerge. They were not the idyllic sounds of nature I had expected. The river itself was almost silent, shallow and discreet. What dominated the soundscape was us—or rather, the traces we had left behind. Glass bottles clinking inside collection bags, plastic crinkling under our hands, aluminum cans collapsing as they were gathered. The sound of disposal had become louder than the sound of the river.

I heard more cars than birds.

Once we began collecting the waste, the experience became unsettling. It was no longer simply a cleanup; it was an inventory of urban neglect. Every object seemed to carry a story that we could only imagine as we moved through the woods: a discarded condom, a broken cellphone, a cracked

baby bottle that had probably been collecting rainwater for months. When I picked up that bottle, I caught myself saying to a friend walking beside me: *A family once came here. A child drank milk on this riverbank.* And then they left the bottle behind, abandoning it as casually as they abandoned the river itself—as though, within the city, it no longer possessed meaning or deserved care.

The question, *If I were a river, what would I say?*, initially struck me as something one might hear in an environmental self-help workshop. Yet as I watched people hesitate before answering, the question suddenly became serious. It revealed something uncomfortable: perhaps we are no longer capable of imagining the river as a being worthy of empathy. Perhaps we have forgotten how to recognize it as something that deserves care in its own right.

As we continued walking, one thought returned to me again and again. The problem is not simply that rivers need saving. The deeper problem is that many of us have already forgotten what a river is. We spent hours walking beside Ribeirão Cambé, and for many of us it was the first time we had encountered it as something truly alive. It is not an urban drainage channel. It is a living vein. And, through our own negligence, we continue to clog that vein with plastic.

There was even a moment of unintended humor. We stopped beside a stretch where the water appeared cleaner, and someone remarked, “At least it’s still safe here.” I looked around and wondered: *Safe from what?* Perhaps temporarily free from the litter we had just removed. Yet the stream remains surrounded by the city, by expanding asphalt, and by agricultural runoff reaching it from upstream. That apparent-

ly “safe” place was little more than a fortunate interruption in a much larger landscape of vulnerability.

Looking back, I realize how mistaken my expectations had been when I accepted the invitation to join WalkingRivers. I imagined leaving with the comforting feeling of a completed mission, something easily summarized in a hopeful social media post. Instead, the experience dismantled that expectation with remarkable gentleness. WalkingRivers taught me that environmental care is never something we finish. There is no final destination, no moment when the work is complete.

Rather than the satisfaction of having accomplished something, I left carrying the weight of a responsibility that belongs to all of us—not only as academics but, above all, as citizens. Caring for the places we rarely notice is not simply an act of kindness. It is an expression of intelligence in its deepest sense: recognizing that caring for the Earth is inseparable from caring for ourselves.

Nature is woven together like an immense web. What we discard into a river upstream does not remain there. It travels downstream, reaches other cities, contaminates soils, enters food chains, and eventually returns to us in ways we seldom perceive. It may reappear in the water we drink, the food we eat, or even the air we breathe.

Only then did I begin to understand what WalkingRivers truly means. It is not about becoming an environmental hero. It is about recovering the intelligence to recognize our belonging to the Earth. Protecting what lies beyond our immediate sight is ultimately a way of protecting ourselves. Care begins with the river, but it always returns to the one who learns to dwell with it.



Along the riverbanks

Luciano de Oliveira Garcia Marigo

Experiencing WalkingRivers felt much like setting out on a journey with family to a distant place where, upon arriving, an unexpected feeling of home makes you wonder whether you had ever truly left.

Like any journey, this one began with preparation. In this case, packing meant gathering everything needed for what initially seemed like an ordinary trail: comfortable shoes, long pants, a water bottle, and one simple requirement shared by everyone—a blue T-shirt. More than a dress code, the color symbolized our belonging to the group and our willingness to immerse ourselves in the rivers and streams that weave through the urban landscape of Londrina, Paraná.

On the way to the meeting point, the familiar butterflies in my stomach appeared, much like arriving at an airport hours before a long-awaited flight. For me, one of the greatest joys of any journey is meeting the people who will share it. Professors, advisors, classmates, research colleagues—in short, friends who transformed the walk into a genuinely collective experience.

As soon as we began walking, it became clear that this was no ordinary trail. The route gradually unfolded as an invitation to cultivate environmental awareness and to renew our relationship with the rivers and streams flowing through

the city. It reminded us that the relationship between human beings and nature has never disappeared entirely; it has simply been obscured by the pace of urban life, consumerism, and the routines that shape contemporary society.

Walking along the banks of Ribeirão Cambé, the first signs of environmental degradation quickly became impossible to ignore. As we collected discarded waste and other materials, every object became an invitation to reflect. The accumulation of litter, the visible neglect, and the seemingly insignificant actions that, over time, become deeply harmful to the ecosystem revealed how everyday habits can profoundly shape the landscapes we inhabit. More than documenting pollution, the experience awakened a critical awareness of our shared responsibility for these places.

For this reason, WalkingRivers became much more than a simple hike. Even amid pollution, neglect, and inadequate environmental management, the experience reaffirmed the importance of valuing and protecting the remaining green spaces within the city.

Against the backdrop of degradation, however, another reality also emerged. The fresh air beneath the trees, the sound of flowing water, and the joy of walking together revealed the remarkable capacity of these places to inspire reflection, cultivate environmental awareness, and nurture a renewed relationship with the more-than-human world. Caring for rivers, we gradually realized, is not only beneficial for nature; it is equally an act of caring for ourselves. In this sense, our relationship with the Earth resembles what biology describes as mutualism: a relationship in which all involved flourish together.

Walking alongside water is, above all, a deeply moving experience—one that deserves to become part of the everyday lives of people from all walks of life. Entering the woods, listening to the sounds, breathing in the scents, sharing laughter, and discovering new ways of seeing the world reminded me that experiences like this belong not only to academic life but to life itself.

Looking back, WalkingRivers was an extraordinary experience. I am deeply grateful to PET Geografia and PPGEU-UEL for organizing the event with such care and dedication. More than a well-planned walk, it became an opportunity to share ideas, experiences, and ways of understanding both the Earth and ourselves.





Between the Street and the River

Raul Moura

Continuing the purpose of WalkingRivers, the local action materialized this international movement of care for water. More than a route, the activity—which took place simultaneously in different parts of the world—reaffirmed the urgency of protecting rivers as fundamental elements for sustaining life and the more-than-human world.

The walk along the stream was marked by the engagement of a collective effort of volunteers committed to transforming the journey into an act of presence and care. It was an interdisciplinary and collaborative experience in which the act of trail-making was permeated by exchanges of knowledge, encounters, and a profound sensory enrichment. The blue worn by everyone ceased to be merely a color and became the living symbol of water—the element that brought us together, sustaining and generating life.

However, the action also revealed the challenges faced by urban rivers. The Permanent Preservation Area (APP) presented clear signs of degradation, with large amounts of solid waste improperly discarded: plastics, construction debris, and other materials that did not belong in that environment. Faced with this reality, the group engaged in collecting these materials, resulting in several bags of waste removed from the area.

Throughout the route, moments of pause allowed sensory experiences, interactions, and dialogues with the environment to emerge, composing the final reflections of the activity. Participants had the opportunity to encounter the forest surrounding the stream, a space full of life inhabited by birds, monkeys, and other species that depend directly on this water resource—as do human beings. In that place, one sensation became shared by everyone: thermal comfort. The presence of a microclimate significantly milder than that of the avenue surrounding the area became evident. The air itself felt different—cleaner, lighter, and more pleasant than that of the immediate urban surroundings.

These elements transformed the event into much more than a simple environmental action. They turned it into a meaningful experience in which every moment carried value. The forest and the continuous sound of flowing water softened the noise of vehicles moving along the avenue. This contrast awakened in me the sensation of crossing a threshold, as if there were a portal located precisely at the boundary between asphalt and forest. Upon crossing it, the difference between these two worlds became undeniable: in the sounds, the smells, and the sensations experienced by the body.

As I approached the stream, I was able, even briefly, to forget the existence of the other world—the urban rush, the engines, the constant movement of people, and the grayness of buildings. This small refuge exists so close to our everyday lives, yet remains distant from many people's experiences. Nevertheless, it is essential for well-being, quality of life, and the possibility of more meaningful relationships with urban nature.

It becomes evident that, beyond being an APP dedicated to protecting water resources, this space also represents a form of resistance against climate change and against the logic of unlimited exploitation that frequently shapes human interventions in the environment. However, attributing responsibility to humanity as a homogeneous whole would be insufficient, as it overlooks the unequal structures that organize environmental impacts. Many people are not agents of environmental destruction, but rather subjects situated within systems of capital accumulation that concentrate power and decision-making in the hands of a few. Therefore, the issue cannot be reduced to blaming humanity itself, but must consider the economic and political structures that guide these dynamics.

This dimension of resistance became especially visible throughout the WalkingRivers route, particularly during the moments when we crossed back into the urban environment that surrounds the stream: a landscape marked by heat, grayness, and accelerated rhythms. At that moment, a question emerged: how can two such different worlds exist side by side, separated by only a few meters?

I tried to remember whether, within the urban area of Londrina, there were other places as vibrant and alive as the riverbank where we were walking. The answer was not encouraging. Urban green spaces often follow selective, commercial, and speculative logics shaped by real estate interests. When preserved areas become valued, they frequently contribute to increasing the economic value of surrounding properties. This unequal distribution of access to environmental qualities is also related to environmental injustice, since populations

living in peripheral areas often experience limited access to healthy and well-preserved natural environments, including spaces such as the banks of Ribeirão Cambé.

At the end of the journey, we shared a moment of fellowship marked by laughter, affection, and a genuine sense of collective belonging. To conclude the action, several native tree seedlings were planted. At that moment, I was overcome by a deep emotion, accompanied by nostalgia and the certainty that I would experience it all again.

This is WalkingRivers: caring, walking, listening, and contemplating life. The movement of water is, in its essence, beautiful.





Learning on the banks

Pedro Augusto Emiliano de Souza

I have always understood, in theory, that Geography is the science of relationships. In textbooks, Environmental Education (EE) assumes the fundamental role of explaining how society and nature mutually shape one another. However, it was on the riverbanks that this understanding ceased to be merely a paragraph in a book and became a way of experiencing and feeling the world. There, between flowing water and vegetation, I realized that understanding the impacts of urbanization and economic dynamics is not something that can be achieved only through charts and concepts; it is also something experienced through the body, through presence, and through occupying space.

For me, WalkingRivers materialized what we call at the university the “teaching, research, and outreach triad.” Yet, far beyond being an academic principle, this experience allowed me to feel knowledge move beyond the pages and encounter the real demands of our community. I understood that my critical formation as an undergraduate student is not strengthened within the limits of four walls, but rather when I allow practice to exceed the boundaries of the classroom and connect me with the social commitment inherent to the university.

Throughout the journey, I realized that, for education to be truly transformative, I first needed to learn how to dwell

in harmony with that environment. I understood that it is impossible to care for what we do not know or with which we have not established a bond. Environmental Education became the force that allowed these roots of belonging to grow: by experiencing the place and recognizing local dynamics through touch, sound, observation, and attentive presence, my relationship with the environment became more sensitive and, above all, more responsible.

Integrating Geography with this lived experience transformed me. I felt myself being formed as a citizen capable of interpreting space not merely to describe it, but to act within it consciously and ethically. Respect for the diversity of places and the search for environmental balance ceased to be distant objectives and became part of my identity as a future geographer.

As a student pursuing a teaching degree, participating in this event represented a turning point in my formation. It showed me that my future pedagogical practices must always value lived experience and territory. Direct contact with geographical space is, without a doubt, a powerful tool for the teaching-learning process, as it allows knowledge to emerge from encounter, perception, and experience.

After all, I understood that, in order to awaken environmental awareness and care for the places where we live, I first needed to feel that I belonged to them. In an increasingly digitalized world, this sensitive and unconventional experience taught me that Geography is also learned through the roots we grow along the riverbanks we walk.



Reimagining the river

Carlos Henrique Rodrigues da Silva

Participating in the WalkingRivers activity, held along the banks of Ribeirão Cambé in the municipality of Londrina, Paraná, represented a milestone in my academic and personal formation as a Geography student. The proposal of experiencing the river through walking, attentive observation, and awareness practices allowed me to understand the river beyond its physical dimension, revealing it as a living element, socially constituted, and deeply intertwined with human practices and ways of dwelling in the world.

Walking along the banks of Ribeirão Cambé required, above all, a slowing down. Throughout the route, I was invited to observe the landscape more carefully, listen to the sounds of the water, vegetation, and urban surroundings, perceive different smells, and recognize the marks of human action inscribed in the environment. This exercise of attentiveness developed a more sensitive perception of aspects that often remain unnoticed in everyday life, such as waste accumulation, transformations of the riverbanks, the fragility of riparian vegetation, and the visible signs of environmental degradation.

During the walk, the river ceased to be merely a cartographic element or an object described through theoretical concepts and became an integral part of urban life. Ribeirão Cambé revealed itself as a landscape of contradictions, where natural elements and anthropogenic impacts resulting from

urbanization, inadequate land use, and insufficient environmental management coexist. This perception encouraged reflections on how everyday social practices directly influence the dynamics of water systems.

The awareness practices proposed throughout the activity fostered a more affective and reflective relationship with the river. Thinking about Ribeirão Cambé through lived experience, I understood that the river responds to human actions, whether through pollution, silting, or biodiversity loss. This realization awakened a stronger sense of environmental responsibility and reinforced the importance of developing an ethical relationship with nature.

The exchange of perceptions among participants was also a fundamental dimension of the experience. Each person brought a different perspective on the river, shaped by their own memories, experiences, and ways of relating to places. These encounters broadened our collective understanding of that landscape. The dialogues developed throughout the walk demonstrated that WalkingRivers is not limited to an individual experience, but rather constitutes a collective process of meaning-making, learning, and care.

From an academic perspective, the experience proved to be a highly relevant active methodology for Geography teaching and learning. The direct encounter with the river enabled the articulation between theory and practice, strengthening the understanding of concepts such as landscape, watershed, society–nature relationships, and environmental education. Observation in the field allowed us to recognize processes discussed in the classroom, including the occupation of riverbanks and the impacts of urbanization on water systems.

Furthermore, WalkingRivers aligns with the principles of critical environmental education by encouraging reflection, awareness, and engagement with lived environments. By experiencing the river through the body and the senses, the activity contributed to meaningful learning that surpasses the simple transmission of knowledge and promotes a deeper, more sensitive, and humanized understanding of geographical space.

Reading the landscape throughout the walk allowed me to understand Ribeirão Cambé as a hybrid landscape, produced through the interaction between natural and social elements. This critical reading revealed conflicts and challenges related to water management in urban environments, reinforcing the importance of the geographer's role in interpreting and proposing alternatives for contemporary socio-environmental challenges.

By the end of the activity, I realized that my relationship with the stream had been transformed. WalkingRivers enabled me to redefine the river—not simply as a watercourse, but as a place of life, memory, and social relationships. This experience reaffirmed the importance of pedagogical practices that bring scientific knowledge closer to the concrete experiences of territories, contributing to the formation of a critical, sensitive, and engaged perspective on the relationship between society and nature.





Another way of perceiving

Glória Fiamma Soler

Walking along the banks of Ribeirão Cambé, in Londrina, had a profound impact on me. I believe that whenever we come into contact with nature, it always has something new to reveal and teach us. Following the stream on foot became, for me, an opportunity to slow down and reflect on how we relate to nature, what we do to it, and how we perceive its presence in our daily lives.

As an individual, I felt deeply grateful to be, in some way, close to nature. Even though collecting the waste found along the riverbanks was a small and symbolic action, it was an extremely meaningful experience. We stopped and witnessed nature struggling to persist amid the amount of waste that became visible even before entering the woods. Contact with nature transforms the way we perceive it. As we walked and collected different types of discarded materials, we talked, reflected, and interpreted the environment around us. Each pause along the trail had a purpose: sometimes simply to observe the beauty of the landscape and the way it endured amid the remaining traces of degradation; at other times, to share what we were feeling and discuss what the place was revealing to us.

At the beginning of the walk, we divided into smaller groups, which was important because it allowed us to collect

a greater amount of waste. My partner and I dedicated ourselves intensely to ensuring that nothing was left behind. We felt satisfied as the bags became full, but at the same time, our satisfaction was gradually accompanied by sadness. The more waste we removed, the more evident it became that such a beautiful place had been neglected and undervalued.

For us, as human beings capable of thinking, feeling, and perceiving the power of nature around us, experiences such as WalkingRivers are essential. Initiatives like this invite us to stop, look, and pay attention. I believe the project deserves greater visibility—not only within the academic community, but among everyone who passes by Ribeirão Cambé or other natural spaces every day without noticing them or reflecting on the impacts caused by improper waste disposal.

The woods surrounding Cambézinho, on the day of the WalkingRivers initiative, were beautiful despite the marks of pollution that surrounded them. Life: perhaps this is the word that best describes that day when we experienced, observed, and cared for nature while also caring for ourselves. I believe that something changed within everyone who participated. This is the power of nature: it transforms itself, and it transforms us as well—sometimes immediately, sometimes years later.

If, in the future, we still fail to recognize the harm we cause to the life around us, the consequences of this neglect will continue to reveal themselves in the present.

I never tire of writing about the beauty of the woods on that day. The cool breeze, the fresh air—so different from what we felt before entering the forest—created another atmosphere. Sunlight touched the leaves as the wind moved

through the trees, and it truly seemed as if they were dancing. I also never tire of remembering how nature appeared before us when we observed it without judgment. The mind became quiet, leaving only space to admire the grace of something that was simply there, existing and resisting.

When I hear the expression “the neighbor’s grass is always greener,” I think about how unfortunate this way of seeing the world can be. How can we admire something elsewhere while failing to recognize the beauty of what is already ours and close to us? Just as we appreciate the landscapes of distant countries, why are we sometimes unable to perceive the value of the natural places that surround us?

For me, this experience revealed that beauty often depends on perception. When we truly perceive, we begin to care; and when we begin to think about caring, transformation is already underway.

The day I participated in WalkingRivers became part of who I am. I was happy, surrounded by friends, engaged in an action I chose to participate in, while nature embraced us and revealed its strength. The end of the walk was one of the moments that touched me the most: the planting of three fruit trees. I cannot fully express the importance of that gesture, but I know one thing: caring for life is always rewarding.

I am grateful for the opportunity to write about what I experienced and felt. Above all, I am grateful to nature, which constantly renews itself and never stops revealing its beauty to us.





River voices: what would the river tell us if it could speak?

José Rafael Vilela da Silva

Danieli Barbosa Araujo

During the walk, after the first movements along the banks of Ribeirão Cambé and the activities already developed, the group encountered an inviting space for pause. Beneath the shade of a bamboo grove, along an open stretch of the trail, a unique place emerged: an in-between space where the movement of walking gave way to dwelling, and where attention could deepen, inviting us to inhabit the interval that Guimarães Rosa (2001) calls the “third bank of the river.”

It was a space crossed by multiple sensations. On one side, the subtle sound of flowing water, partially concealed by vegetation; on the other, the noises of the city that continued to reverberate throughout the landscape. This overlapping of sounds revealed the condition of the stream: a body of water inserted into and constantly strained by the urban environment. The river and the city coexist, although not in balance.

As Silva (2021, p. 93) states, “the city becomes the crypt of rivers, and water scarcity worsens. But to know about the river, one must live it, see it, feel it.” However, in contemporary life, there is increasingly little time or willingness to engage in such an encounter. As a result, the water crisis also becomes an ontological crisis, expressing the harmful ways

through which water—one of the foundational and fundamental elements of existence—is used, controlled, and neglected (Bernal Arias; Marandola Jr., 2018; 2023).

According to Moulin (2021, p. 12), despite the rupture of our communion with rivers, “even so, rivers remain as beings capable of conceiving on their own terms. The question is: can we relearn to listen to them?” Provoked by this question, we invited participants to sit down. The silence that had been cultivated throughout the walk deepened. It was not simply the absence of speech, but an openness to listening—to the Earth, to others, and to ourselves. It was within this context that the open-air activity “River Voices” began.

The proposal emerged from a simple yet challenging question: what would the river tell us if it could speak? As an imaginative exercise, this question operated as an ontological displacement.

It invited participants to temporarily suspend their central human position and place themselves in the perspective of another being: the river-being itself. Although seemingly simple, this gesture carries radical implications, as it challenges the logic that reduces natural elements to objects or resources and opens possibilities for recognizing nature as a subject of experience and relationship.

Thus, the activity was grounded in the understanding that our relationship with the Earth is lived before it becomes an object of instrumental reasoning. In dialogue with the notion of geographicity (Dardel, 2011), we sought to reactivate this primordial bond that constitutes us as beings of the Earth. At the same time, the geopoetic dimension (White, 2017; Bouvet, 2012) of the proposal allowed this relationship

to be expressed not only through concepts, but through sensations, experiences, and forms of sensitivity.

In this sense, we followed the meanders of Bernal Arias's thought (2018, p. 100), which proposes that "water, more than a resource, expresses the very writing of the Earth" and that the Earth, "[...] as a terrestrial element, composes the very meaning of our dwelling." Such a perspective allows us to think of waters poetically—or "hydropoetically"—bringing us closer to our earthly condition as human beings.

Therefore, after the initial explanation, participants were invited to write on small pieces of paper what the river would say if it could speak. Afterwards, each person shared their phrase aloud in a sequence mediated by a ball of blue string. The string, passed from hand to hand, symbolized the continuous flow of the river, connecting individual voices into a network of meanings—a current that linked different expressions into a collective body.

This simple gesture produced a powerful effect. By holding the string, each participant was not merely waiting for their turn to speak; they were recognizing themselves as part of a shared flow. The river ceased to be only the subject of conversation and became incorporated into the very structure of the activity. As the voices emerged, it became evident that this was not merely a creative exercise, but a sensitive elaboration of the experiences lived throughout the walk.

The words did not emerge from nowhere. They were crossed by what had been seen, felt, heard, and perceived along the banks of the stream.

Some messages appeared as direct requests, almost pleas:

Give me more attention.

Help!

I need help to help you.

These words reveal an important inversion in the way the river is perceived. Traditionally understood as an element to be controlled, exploited, or managed, the river emerges here as a being that calls for care and attention. However, something even deeper is expressed in the statement, “I need help to help you”: the recognition of a relationship of interdependence between human beings and the more-than-human world. The issue is not saving the river as an act of external altruism, but understanding that its existence is inseparable from our own. Caring for the river, therefore, means caring for the conditions that sustain life itself. Other voices took on a tone of affirming existence:

Here I am!

I am still here.

These seemingly simple phrases carry significant weight. They indicate resistance: even in the face of degradation, the river remains; it insists on existing. There is, in these words, a kind of presence that asserts itself, as if the river were saying: “despite everything, I am still here, but for how much longer?”

This “still” is especially powerful. It carries an implicit timeline, a silent threat. The river is here, but its permanence is not guaranteed. The phrase thus becomes a warning. In an-

other set of statements, the identity and relational dimension emerge:

I am you. I am water. I am Earth. I am people. I am life. I am part of you.

Here, the separation between human and nature dissolves. The river is not a distant “other”; it is constitutive of who we are. These voices reveal an expanded understanding of existence, in which the human is not outside of nature but deeply implicated in it.

This perspective dialogues directly with the notion of geographicity: we are earth-beings/water-beings, and our existence is rooted in the relationships we establish with the world we dwell in. By stating “I am you,” the river reflects back an image we frequently forget: that we are made of the same matter and belong to the same flow. There are also statements expressing an ethical dimension, almost like guidelines:

Enjoy me, but don't destroy me!

Let me run!

Stop, look, and listen.

I am the river that bathes you!

These voices point to limits. They acknowledge use—“enjoy me”—but attach a condition: do not destroy. There is an attempt at balance, at a possible coexistence. The river does not deny its relationship with humans, but reclaims respect. The phrase “let me run” is particularly significant. It points to

interventions that interrupt or divert the river's natural flow, such as channelization, damming, and barriers. The request is simple and profound: to allow the river to be a river, and for its waters to flow without obstacles.

Other voices bring a temporal and ancestral dimension:

*I am ancestral, I carry stories, memories, dreams... I
am alive just like you!*

This voice expands the understanding of the river beyond the immediate present. The stream is not merely an element of the current landscape, but a bearer of memories and stories accumulated over time; it is a witness to transformations and a guardian of experiences that span generations. This reminds us of Bachelard (1997, p. 9), who highlights:

I cannot sit near a stream without falling into a profound reverie, without seeing my own happiness again... It does not have to be the stream from our home, the water from our house. Anonymous water knows all secrets. The same memory flows from all springs.

In this sense, degrading a river is not merely affecting a natural resource; it is interrupting a continuity, erasing narratives, and breaking historical bonds with the territory. For, according to Silva (2021, p. 91-92), “before being a ‘natural resource,’ the river is a place inhabited by our soul, a dreamscape.”

Finally, some voices highlighted the dimension of listening, or the lack thereof:

*I have a voice, it is you who doesn't listen to me!
I just wish you would hear me, before everything
turns into silence!*

Here, the central issue is not the absence of speech, but the absence of listening. The river “speaks” all the time through its flows, changes, and meanders; the problem is that we are not paying attention. The selective deafness, in this case, is human. The threat of “silence” concludes this idea forcefully: if we do not listen, the river may stop speaking, not because it has lost its voice, but because it ceases to exist as such. Silence, then, is not the absence of sound, but the absence of life.

When analyzing this set of statements, it becomes clear that, although diverse, they converge around a few fundamental axes: the denunciation of degradation, the plea for care, the affirmation of existence, the interdependence between humans and nature, and the urgency of listening. The activity functioned as an exercise in translation—not to faithfully represent a supposed “speech of the river,” but to open a field of sensitivity through which participants could process their relationship with it. By opening themselves to listening to the river, they also revealed their own perceptions, anxieties, and responsibilities.

The blue string circulating among everyone materialized this network of relationships. In the end, the thread connected the group in a kind of collective web, a concrete image of the interdependence expressed in the speeches. Each point along that line represented a voice, but also a listening ear. The closing of the activity took on a reflective tone. The mes-

sages were revisited, not to be judged, but to be recognized in their power. It became clear that the activity had produced a shift: the river was no longer merely something to be observed, but a possible interlocutor.

More than that, the workshop revealed that environmental awareness does not emerge through information alone, but through experience. It is not enough to know about degradation; one must feel it, imagine it, and experience it. It is perhaps at this point that geopoetics becomes essential: it allows knowledge to express itself as creation, as sensitive language.

If, throughout the walk, participants collected material waste, with “River Voices” they engaged with symbolic waste: ideas, perceptions, and forms of detachment that need to be transformed. “The distances between the river and people seem greater today because, although they are in the same location, the experiences with it have changed” (Bernal Arias, 2018, p. 105). Thus, making oneself available to listen to the river is, in a way, a path toward rebuilding our ways of perceiving and interacting with bodies of water (Bernal Arias & Marandola Jr., 2018; 2023).

Upon resuming the walk after the activity, something had already changed. Ribeirão Cambé was no longer the same, or perhaps it was the participants who no longer perceived it in the same way. The voices continued to echo, accompanying the remainder of the path and lingering long after it ended. If the river could speak, perhaps it would say much of what was expressed there. But the fact is that it already speaks: it manifests itself in the rhythm of floods, in the silence of silting, and in the vigor of its waters (Figure 6). Perhaps the most

important question is not what it would say in our words, but rather which of its many languages we are willing to hear.

And, above all, what we will do after listening to the subtle movement of waters that no longer flow as they did before



Figure 6: Stretch of the Ribeirão Cambé bed under the protection of the riparian forest. **Source:** Project Archive (2025).

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# PART IV: RIVER MOUTH





## Signposting the way: writing as a gesture of care

**Carlos Henrique Rodrigues da Silva**

**Gustavo Costa da Fonseca**

**W**alking is not merely about moving the body; it is an act that gains meaning as our eyes seek reference points and objectives that guide each step along the path.

As a preparatory stage, we conducted a preliminary reconnaissance of the route to assess the feasibility of the experience within the projected space. However, upon beginning the incursion, the transition into the natural environment was immediately confronted by a lack of signage and an accumulation of waste and debris. This degradation at the trail entrance emerged as the first concrete obstacle, hindering not only the fluidity of the walk but also the very possibility of experiencing the space in its fullness.

As we entered the woods, the scenario of degradation persisted; the density of waste and the absence of environmental signage composed a landscape saturated with dissonant visual, auditory, and olfactory stimuli. Nevertheless, beneath this layer of abandonment, the environment continued to manifest vitality—a biological resistance that persists amid institutional neglect and social indifference.

The immediate perception was of an environment that had undergone a process of de-characterization: what should



have constituted a place of safety and connection had been transformed into a space destined for waste disposal and environmental aggression. This condition reveals how the area has been systematically abandoned through a logic of misuse and degradation.

In the face of the barriers imposed by degradation and the lack of trail signage, the production and installation of signposts emerged as a strategy to give a new identity to the trail bordering the stream along the segment from Beginning to End. The signage proposal sought to transcend a merely informative function, acting as a mediating element capable of enabling integration between the ecosystem and the population. Organizing and guiding the environment promoted a sense of security and comfort, essential conditions for walking to become established as a daily practice of appropriating urban space.

In addition to guiding movement, the signs were designed to highlight significant elements of the landscape, such as natural springs and specimens of native flora. This symbolic and educational marking sought to bring such elements out of invisibility, transforming geographical points into spaces of interest and reflection, which are fundamental for building a new perspective on the environment.

The production of the signs was structured around a premise of material and symbolic sustainability: the use of wood repurposed from construction waste. This choice became an act of redefining discarded materials, transforming them into instruments of environmental education. The production process, therefore, sought to embody the ethics of care advo-

cated throughout the field experience, aligning technical practice with ecological discourse.

The technical work involved selecting the pieces, taking precise measurements, and planning the informative content for each support. The use of tools such as the circular saw, combined with eco-friendly paints, prioritized durability and finishing quality, requiring coordinated efforts marked by cooperation and patience. During this artisanal activity that preceded the walk, the technical dimension merged with the reflective dimension; handling the materials was accompanied by dialogues about route mapping, the location of springs, and the planning of the planting that would complete the intervention in the environment.

The production of the signs included the WalkingRivers symbol, reproduced by hand, as well as information regarding the springs, route layout, and identification of the planted tree species. Transposing these symbols onto physical supports represented the materialization of an awareness practice: the signs ceased to be merely informative objects and became concrete marks of an environmental commitment to the place.

The composition of the letters and the detailing of the inscriptions were executed with aesthetic rigor, prioritizing clarity and visual harmony. This dedication to the finishing process gave the signs a unique identity, reinforcing the artisanal character and collective collaboration inherent to their production. Such aesthetic refinement was not merely decorative, but a fundamental element in ensuring that the message of care and respect for the environment was conveyed with the dignity that the stream's space demands.

The artisanal process constituted an experience of intersubjective collaboration. The work was guided by the sharing of perspectives and the collective adjustment of details, consolidating an environment of dialogue and a shared sense of purpose. The dedication invested in each stage reflected the awareness that this effort would become a structuring element of the experience to be lived by participants during the walk.

Throughout this process, a climate of cooperation and enthusiasm was built, in which technical knowledge was combined with ethical responsibility. The preparation of the materials was not merely a logistical stage, but an extension of the environmental care intended to be promoted, ensuring that each sign carried, through its form and finishing, respect for the territory and for the experience of others.

From a formative perspective, this prior stage proved to be as educational as the field activity itself. Producing the signage enabled a deeper reflection on the role of these instruments as pedagogical mediators, capable of guiding perception and stimulating a critical reading of the landscape. Each indication of a spring or route boundary transcended mere spatial orientation, becoming an invitation to observe and analyze environmental dynamics in the urban context.

The choice of eco-friendly paints and repurposed materials consolidated the coherence between discourse and practice—a fundamental principle of Critical Environmental Education. By aligning technical action with sustainability principles, it became evident that material choices carry dense symbolic meanings, especially when inserted into education-

al processes aimed at transforming the relationship between subjects and the environment.

At the end of the process, observing the finished signs generated a sense of satisfaction that went beyond the material result. The signs materialized the record of cooperative work, applied creativity, and ethical commitment to the environment. The experience demonstrated that the WalkingRivers project is not restricted to the walking event itself; rather, it is constructed through backstage processes, technical engagement with materials, and dialogues that give meaning to collective action.

Thus, producing the signs became an integral part of the experience, strengthening the relationship between extension practices, environmental awareness, and academic training. This stage was guided by the understanding that education focused on environmental care is materialized through concrete gestures and collective production. The ability to transform rudimentary materials into instruments of reflection reaffirms that changes in the society-nature relationship emerge from the articulation between pedagogical intention and territorialized action.

On the official day of the event, we relied on the mobilization of people who embraced the cause and participated in the walk along the stream. The installation of the signs was carried out collectively and voluntarily, with some participants assisting in handling equipment such as hoes and augers to open the soil and secure the structures.

The signs were installed along the entire route, positioned at strategic locations to value and highlight aspects hidden and neglected by the hurried and often prejudiced

gaze of the population. Many citizens carry stigmas regarding these natural spaces and reject them as places for walking and leisure, choosing instead other forms of entertainment that are commercial and manufactured.

At each point where a sign was installed, it was remarkable to observe the surprised expressions of participants upon discovering a local species or an existing spring. Comments and testimonies emerged, such as: “I didn’t know there was a spring here” or “I didn’t even know the name of this tree.” These reactions highlight the importance of marking and identifying spaces such as these, enabling individuals to experience and perceive nature in ways that promote knowledge, connection, and identity.

Through this process of marking the landscape, we can say that the space became visible to society once again as a place for walking, trails, or even simply sitting and experiencing what nature has to offer. Signage reduces the risks of getting lost and discourages the transformation of these areas into dumping grounds, as it encourages greater visitation and engagement with the environment.

Thus, new perspectives emerge from these small actions and collective mobilizations, transforming the quality of life for both the population and nature itself.





## Planting on the banks: paths of recovery and care

**John Lucas**

**Patrícia Fernandes Paula-Shinobu**

**T**he planting of native tree species in specific areas represents one of the most relevant strategies for ecosystem recovery and the maintenance of landscape connectivity. Valley bottom areas, which frequently border waterways, springs, and hillsides, perform fundamental ecosystem functions, such as protecting water resources, controlling erosion, stabilizing soils, and supporting local biodiversity.

The use of native species is crucial because it respects the floristic and functional identity of the biome, allowing for natural ecological interactions, such as pollination and seed dispersal. Furthermore, the careful selection of these species must consider spatial variations in abiotic factors, such as moisture, relief, and soil type, ensuring restoration that is ecologically consistent with the natural dynamics of the ecosystem.

One of the central actions of this stage consisted of planting native species from the Londrina region on the left bank of the Ribeirão Cambé. This initiative sought to raise awareness among the population and participants about the vital importance of tree cover and its ecological functions in preserving urban waterways. By integrating planting into

the dynamics of the walk, the activity reinforced the perception that environmental recovery is a participatory process, in which recognizing local flora is the first step toward caring for the environment.

The intervention was supported by bibliographic and documentary research, guided by municipal legislation and the Londrina Urban Afforestation Master Plan. Since the area is a Permanent Preservation Area (APP) with sufficient space for tree development, we opted to plant four native saplings, approximately 1.70 meters (5.6 feet) tall: two Pitanga (*Eugenia uniflora*) and two Gabiroba (*Campomanesia xanthocarpa*).

The choice of species was based on a survey conducted at the Municipal Nursery, following the guidelines established by the Afforestation Master Plan. The selected site, located on the left bank of the Ribeirão Cambé, is characterized by humid soils and frequent waterlogging episodes, factors that guided the selection of specimens adapted to these conditions. In addition to enriching the local flora, these species play a strategic ecological role by attracting avifauna, promoting biodiversity, and enhancing the space for community leisure and enjoyment.

After defining the appropriate species for the site, the administrative stage followed. To obtain the four saplings, authorization was required from the Municipal Environment Department of Londrina (SEMA). Through the Protocol Sector, an administrative process was opened and submitted for analysis by the responsible department; the request was promptly approved, considering that a preliminary study of the planting area had already been conducted.

With the authorization in hand, the saplings were collected from the Municipal Nursery. It is worth noting that the Municipality of Londrina provides a digital channel through which residents can complete this procedure online. For requests involving up to three saplings, citizens may go directly to the Nursery, presenting personal identification documents and providing the address of the planting location.

Once the saplings were obtained, soil preparation began. For the Gabiroba and Pitanga saplings, the ideal size of the “nursery”—the technical term used for the planting pit—is 40 cm × 40 cm × 40 cm (width × length × depth). This dimension is sufficient to allow the root system to develop properly during the initial growth phase. As the planting period occurred during a season of low rainfall, hydrogel was applied at the bottom of each pit, a product that retains water and supports sapling development during the first months after planting.

Soil preparation relied on the support of participants and the use of manual tools. After planting, the saplings were irrigated to encourage establishment and sprouting. This action materialized the guidelines of the Master Plan for the recovery of degraded areas, transforming theoretical assessments into effective practices within the urban environment.

At the time of planting, the saplings were approximately 1.70 meters (5.6 feet) tall, had a single trunk free of lateral branches, possessed a well-developed root system, and were free from plant pathogens that could compromise their growth. After planting, a brief conversation circle was held with participants to present the rationale behind the selection of the area, the administrative authorization process, and the



biological criteria used for choosing the species, concluding the activity.

The planting of native species represented an important initiative for environmental education and the promotion of urban ecological restoration. Through the integration of bibliographic research, technical support, and consultation of municipal legislation, it was possible to execute the project responsibly, considering ecological, legal, and social aspects that strengthened the objectives of WalkingRivers 2025.

The use of native species demonstrates the event's commitment to biodiversity conservation and the appreciation of regional fauna and flora. In addition to promoting environmental benefits, the initiative played a fundamental role in raising community awareness about the importance of urban afforestation and the conservation of natural resources.

Ultimately, this experience demonstrates that simple actions, when planned and grounded in technical and ecological criteria, can generate significant positive impacts for both the environment and the community. The continuity and expansion of projects connected to national and international events are essential for strengthening the relationship between populations and local ecosystems, ensuring a more sustainable and harmonious future for the planet.





## Sowing ancestry: the grumixama, the pitanga, and the river

**Breno da Conceição Neto**

**F**rom a modern philosophical perspective, the human being is considered a rational being, according to the thought of Descartes (1996). This condition legitimizes the idea that humanity possesses the power to dominate and control nature, positioning it as an object to be studied, understood, and manipulated according to human interests and conveniences.

Within this paradigm, the prevailing sense of humanism places humankind as universal and as the center of the world, nature as a resource, and rationality as the primary element of human superiority (Abram, 2011; Marandola Jr. & Lima-Payayá, 2023). This concept of the universal exalts Eurocentrism and delegitimizes the intellectual productions of non-European peoples, restricting the definition of authentic humanity to the model of the Western white man. From this logic, nature is understood merely as a resource for human appropriation (Dardel, 2011; Ferraz, 2023).

In contrast to the modern paradigm of domination and control, and seeking to understand nature as an inseparable element of life and existence, the educational practice of planting pitanga and grumixama saplings was carried out to promote an experience of affinity with the Earth. In the existential sense of education (Moreira; Aguiar, 2022), the activity

aimed to guide participants into the existential situations of these saplings, encouraging them to reflect on these plants within human histories and cultures.

This activity sought to establish a connection between education, geography, and ancestry by revealing how these plants are used by Indigenous peoples in religious rituals, cuisine, and different cosmologies. More than a simple planting activity, the practice became a symbolic act of (re)connecting with historically marginalized traditional knowledges and with other ways of dwelling in the world and relating to place.

While we dug the holes in the soil, we invited the walkers to form a circle around the plants. As in many Indigenous cultures, orality occupied the space within the circle, allowing the word to pulse through the body, cross the veins and arteries of the heart, spread through the lungs, and, like air, move from the body into the world as spoken expression. In African and Afro-Brazilian cultures, this reflects the understanding that knowledge of the world and spiritual knowledge are not dichotomous; rather, they emerge from the living school that is the world (Paula Junior, 2024), which is narrated, learned, shared, questioned, and intensely experienced through oral traditions—forms of knowledge cultivated in spaces of listening, respect, and exchange.

In the circle, we shared with the group the ancestral meanings of the grumixama and pitanga saplings around which we gathered. The pitanga, donated by the municipality and initially planted in a milk carton, was now held by one of the walkers, ready to be replanted on the banks of the Ribeirão Cambé. It was not merely an object to be placed in the world. The pitanga tree belongs to the Orixá Oxóssi; as an

ancestral plant, it opens paths and nourishes through spiritual baths and smudging rituals. It is not simply an object; it represents the divinity of the forest, hunting, and knowledge. It is an encounter with the life that has flowed through the Earth since before our arrival. It is the ancestral Earth embodied in a single being of body, spirit, and knowledge: the planted pitanga tree.

The grumixama, also known as Cumbixaba-Mirim or Comichã-mirim, a name derived from Tupi meaning “fruit that grabs or constricts the mouth when eaten,” is native to the Atlantic Forest. It is not merely a seed purchased from a market and planted in a small container; it represents the memory of the Earth, its native vegetation that has disappeared or is currently threatened with extinction. It embodies the fauna that once fed upon it and everything that surrounded the grumixama trees that existed here in the past and are now increasingly rare. The donated sapling, therefore, is a living past planted in the present so that, perhaps, tomorrow we may harvest a future different from the one that currently appears possible.

These words circulated within the open circle, and in this dance between history and living culture, they invited us to think that planting trees is not limited to a biological dimension, but encompasses, above all, cultural, community, and existential relationships. By planting, we care; by caring, we relate; and by relating, we recognize that we are part of a living web, a relational ecosystem, and an interdependence that precedes us and that, after we leave this Earth, will continue beyond us.

This is Ubuntu (Ramose, 1999), an African philosophy in which the idea of caring for others is summarized by the expression “[...] I am because we are [...]” (Ramose, 2005, p. 3), expressing the condition of interdependence. We are care: care for the Earth, for others, and for ourselves; an ethical commitment in which the existence of one is intrinsically connected to the preservation of the whole. This perspective invites us to understand that caring for oneself is, simultaneously, caring for others, for the collective, and for the community.

It is through care that one plants. In African and Afro-Brazilian worldviews, plants are sacred elements that hold the vital force necessary for existence. In various rituals, they reveal themselves as practices of care for the body, the spirit, and the divine, dimensions that cannot be separated. Planting these species while thinking alongside ancestry can recover values, rites, traditions, and forms of social organization, functioning as a pillar of resistance against external pressures and the prejudices present in society (Oliveira, 2023).

However, practices such as these are not always incorporated into academic and school contexts because, as identified by Quijano (2005), coloniality attempts to erase ancestry because it does not correspond to hegemonic forms of knowledge. Planting and reclaiming the history of what is planted, as we did, reestablishes bonds between the planters and the living ancestry embodied in the plant, resisting epistemicide by reclaiming marginalized knowledges. In this sense, planting is caring, but it also produces meanings, belongings, and memories.

From this perspective, Ubuntu reveals the world as a relational structure between the divine, the community, and

nature, which intertwine in place as a situation—where place is not made of me or for me, but rather emerges from a we that cannot be fully recognized and for a we that also remains partially unknowable (Lima, 2019). Place is not simply where the pitanga is planted or where the grumixama will eventually be harvested by us; rather, it is the relational situation in which all of this and all of us exist as radically different yet existentially interdependent beings (Lima-Payayá, 2023).

Place is, in this sense, the divinity that inhabits the plant, the history of destruction experienced by the planted species, the air breathed by those who plant, and the interweaving of all these beings. It is the ethics of welcoming within the radicality of difference. It is Ubuntu!





## Dwelling in the third bank to the flavor of coffee

**Felipe Costa Aguiar**

**Jeani Delgado Paschoal Moura**

**A**fter walking between the first and second banks of the river, we gathered to celebrate the encounter with the “third bank”: that place to which geographical perception led us through the senses.

But what does it mean—to celebrate? The dictionary provides us with a few possibilities: to commemorate, celebrate, or honor an event, date, or achievement with solemnity or joy. The verb, in this sense, directs us toward a situation of gathering, where we are and exist with other people in presence or in “presence/absence”—that is, physically with them or through memory and imagination (Bernardes & Aguiar, 2020). Celebrating here means gathering to joyfully recognize that something deserves to be honored, such as the finding of the third bank of the river.

By this, we do not mean that the third bank, mysteriously crafted by Guimarães Rosa in his short story, was found in the real world, as if we were counterposing physical space to literary space. If someone tried to do so during or after the walk, they would certainly become confused; what we did throughout the journey was imagine what the landscape

and the place were telling us as “signs of the Earth” (Dardel, 2011).

What we celebrated was not the identification of the third bank of the river, but its discovery: our encounter with this place that is neither the first nor the second bank, but the third—another space, so alive that the old man in the story could inhabit it.

It is this singular dwelling that we celebrate: the way we, through our own geographical perception, managed to reach the third bank. That place that only we can assume within the landscape of the Earth; the point where, upon crossing the first and second banks, we question who we are in relation to the Ribeirão Cambé. We celebrate the discovery of how we relate to this river over which we pass daily—alongside or above—and whose sound we hear only muffled by the highway, often without knowing where the water and the moist earth actually meet along its banks.

We celebrate this encounter with the flavor of coffee, echoing Grato (2013, p. 92-93), for whom this moment reveals itself as a “way of teaching and learning intoned by lively conversations. The flavor of reading to the flavor of coffee, a playful-pedagogical act,” in which the beverage becomes a celebration of the walk. Coffee as a celebration is not merely the act of drinking; it encompasses all the geography involved in the act of savoring. Celebrating with coffee leads us back to the place, the people who gather, the space of sharing, the events celebrated, and the time dedicated to being present. It is the gathering of all things that compose the rite and are part of the act of celebrating.



As a geographical flavor (Gratão, 2012; 2014; 2024), coffee is not merely the liquid itself. It is the existential situation in which we are immersed and from which we emerge as beings who savor. Geographical flavor refers to the landscape drunk, but also to the place where we drink; it refers to the landscape planted, cultivated, harvested, roasted, and ground, but above all, to the place where we gather to savor the art of conversation (Gratão, 2018; Morellet, 2001).

Savoring coffee is dwelling: whether around the kitchen or living room table, in a conversation circle or on a park bench, at a restaurant table or in any other space where people can gather to savor together. Savoring, as the dictionary indicates, relates to the verb *to appreciate*, which can mean evaluating, analyzing, or judging the value of something, as well as expressing admiration, taste, or pleasure. It can also be used in the sense of esteeming, considering, or observing closely, as in the act of “appreciating the view.”

Appreciation is relevant in this context because it is the imagination sparked by geographical flavor that weaves an “investigation that seeks to sustain the idea that flavor, landscape, and culture connect in the universe of human experience and existence” (Gratão, 2024, p. 22). When understanding geographical reality through this complex lens, one perceives that “flavor [...] is a manifest expression of the landscape” (Gratão, 2014, p. 8). It is a historical and social phenomenon, but above all, a deeply existential one.

We savor the third bank of the river with the flavor of coffee, living the place that the beverage provides as an act of gathering. We appreciate what the third bank was able to show us: the voices of the river, the perceptions of the land-

scape, the history of the seeds planted, and literature—understood not merely as a published book, but as a form of engagement in and with the world (Moreira & Aguiar, 2024); a way of poetically expressing what, how, and why we inhabit the world as we do.

Coffee as a celebration, in this sense, is an invitation to inhabit together and appreciate what was lived, reflecting on where we arrived and what we will do in this place. What place is this? The third bank: the one that is neither the first nor the second, but another that traverses our being in non-objective ways and, therefore, can only be accessed through other senses. It is a place listened to, imagined, dreamed, touched, smelled, and savored—an infinity of modes of perceiving that we are barely capable of naming. It is a place that, *a priori*, has only a name; therefore, all other information about it must be unearthed.

Celebrating with coffee is an invitation to inhabit together and know this place beyond its name, through its multiple possibilities of reading and writing that reveal themselves in the art of conversation. For Grato (2018) and Morellet (2001), this is the art of listening to the other, exchanging words, and unearthing what was lived within the flow of ideas and meanings.

Conversation, thus, resembles a dance that invites us to become dancers who, together, perform steps toward a destination that only the shared choreography can reveal—a place where we find ourselves together in the final step. In the conversations held around the coffee table, the final step is not a leap or a pirouette that makes us physically reach the third bank of the river. The final step of this choreography is

a question: how will the first, second, and third banks of the Ribeirão Cambé look the next time we walk along them? That, now, is entirely a matter of time.





## Outflows

**José Rafael Vilela da Silva**

**R**eaching the mouth of a river is often understood as reaching an end. However, as we follow the course of a river, we learn that flowing out does not mean terminating; it means continuing into another body, in another form, at another rhythm. The water that reaches the mouth does not disappear; it transforms, mixes, and expands. It becomes part of something larger.

It is with this image that we approach these final considerations. This book, much like the walk that inspired it, does not end here.

It outflows.

Throughout these pages, we traveled along banks, crossed trails, listened to voices, collected waste, planted trees, shared food, imagined the river speaking, and, above all, allowed ourselves to walk in a different way. Each chapter was like a stretch of this journey, revealing not only a physical path along the banks of the Ribeirão Cambé, but also a sensitive, geopoetic, and existential shift toward other shores.

If there is one thing that becomes clear in this set of experiences, it is that walking, when lived as a pedagogical, phenomenological, and geopoetic practice, goes far beyond the simple act of moving through space. Walking, in this context,

is a way of knowing; a way of relating; a way of dwelling. It is place.

In its edition in the city of Londrina, WalkingRivers took shape as an experience that inextricably articulated teaching, research, and outreach. Not as a model to be mechanically replicated, but as an invitation to experiment with other ways of producing knowledge. A knowledge that is not limited to abstraction, but instead emerges from the body in motion, from attentive listening, and from the encounter with the other and with the world.

Throughout the journey, we were constantly confronted by tensions. Beauty and degradation coexisted. The sound of water mixed with the noise of the city. The power of the encounter was crossed by the realization of indifference. These tensions were not resolved, and perhaps they never should be. They are part of the reality we inhabit.

However, what the experience showed us is that it is possible not to become numb to them.

The pedagogical practices developed throughout the walk—the collection of waste, the listening workshops, the tree planting, and the sharing of coffee—were not merely isolated activities. They constituted awareness strategies capable of provoking shifts in how we perceive and relate to the environment.

By picking up trash with their own hands, participants confronted the materiality of pollution. By imagining listening to the river, they were invited to suspend human centrality and recognize other forms of existence. By planting trees, they participated in a gesture that projects itself into the future. By sharing food, they experienced collective dwelling.

These gestures, though simple, carry transformative power. They remind us that our relationship with the Earth does not take place solely in the realm of ideas, but through daily practices—in the ways of making, being, and existing in the world.

In this sense, the notion of geographicity proved to be central. Throughout the walk, we were continuously invited to reclaim this primordial bond with the Earth, a bond that is often weakened by the dynamics of contemporary urban life. Recognizing oneself as a being of the Earth implies not only rationally understanding this relationship, but also feeling it, living it, and experiencing it.

Geopoetics, in turn, opened space for this relationship to express itself in a sensitive and creative way. The voices of the river, the individual narratives, and the images evoked along the route—all of this compose a language that escapes the limits of technical discourse, but which is fundamental for constructing other ways of knowing.

By gathering these experiences in book form, we sought not only to record what was lived, but also to share a journey. A journey that is, at once, unique and open. Unique because it is rooted in a specific context: the Ribeirão Cambé, the city of Londrina, and the individuals who participated in the walk. Open because it can inspire other practices, in other places, with other waters, other bodies, and other stories.

The narratives that make up the third bank of this book—the individual accounts of the participants—demonstrate precisely that. Each walk was unique. Each person related differently to the path, the activities, and the river. Yet,

there is something that runs through all these experiences: the possibility of being affected.

Being affected by the waters.

Being affected by the other.

Being affected by the Earth.

Perhaps this is one of the most important points to highlight: in a world marked by acceleration, fragmentation, and detachment, creating spaces for sensitive experiences is, in itself, a political gesture of resistance. Thus, as Moulin (2021, p. 13) states, “against the current, we can also reinvent and learn to be more like a river—to move, to dive and ascend, to find new banks, to let life flow and run.”

WalkingRivers Londrina does not solve the environmental problems that plague the Ribeirão Cambé. It does not eliminate pollution, it does not stop the advance of degrading processes, and it does not replace necessary public policies. To assume so would be naive. But it does something equally important: it shapes perceptions. And shaping perceptions means shaping possibilities for action.

With regard to action, we would like to return to the objective that guided our endeavor: to know the third bank of the Ribeirão Cambé. In the end, what did we come to know? The third bank is not configured as a place apart from the first and the second, nor as a bank opposite to them, but as a space of tension where both meet and transform into something else through geographical perception.

Within this tension, the third bank emerges as an in-between space (Aguiar & Moura, 2024; Aguiar, 2026), where the preconceptions of the riverbanks are re/translated in light of embodied knowledge that stems from the sensitive experience of perception. In this way, the third bank of the river does not constitute a fixed knowledge—whether in an encyclopedia of the Ribeirão Cambé or in a handbook about this waterway—but rather an event: that of a perception that summons us to interpretation through a fundamental question: who are we in relation to the stream?

Given this, rather than asking what the third bank of the river is, it matters more to outflow into another question—open, capillary, and drifting: who are you in relation to the stream?

If, by the end of the walk, the river was no longer the same—not because it had changed in itself, but because those who traveled along it began to see it differently—neither were we. This change, though subtle, can reverberate in future practices, daily choices, and ways of dwelling in the city.

Outflowing, therefore, is precisely this: allowing the experience to continue flowing beyond itself.

The outcomes of the event are already revealing themselves as possibilities. New editions of WalkingRivers may emerge, other rivers may be traveled, and other communities may become involved. More than replicating a methodology, it is about keeping a way of doing alive—a way that values listening, presence, and connection.

There are also dreams positioned on the horizon.

The dream that urban rivers will cease to be made invisible.



The dream that educational practices will open themselves more to the lived world.

The dream that we may inhabit the Earth in a more sensitive, responsible, and collective way.

The dream that listening will become a daily practice.

These dreams are not distant utopias. They are built through small gestures, shared experiences, and the decisions we make every day.

Just as a river is not formed from a single spring but from multiple tributaries, the transformations we desire depend on multiple initiatives, at different scales, and by diverse subjects.

This book, in this sense, is one of those tributaries.

It does not claim to exhaust the topic, nor to offer definitive answers. On the contrary, it positions itself as an opening. As an invitation. As a provocation.

If, throughout the reading, something shifted—a thought, a sensation, an anxiety—then it has already fulfilled part of its role. And perhaps, upon closing this book, the question that remains is not only about what the river would tell us, but about what we will do with what we have already heard.

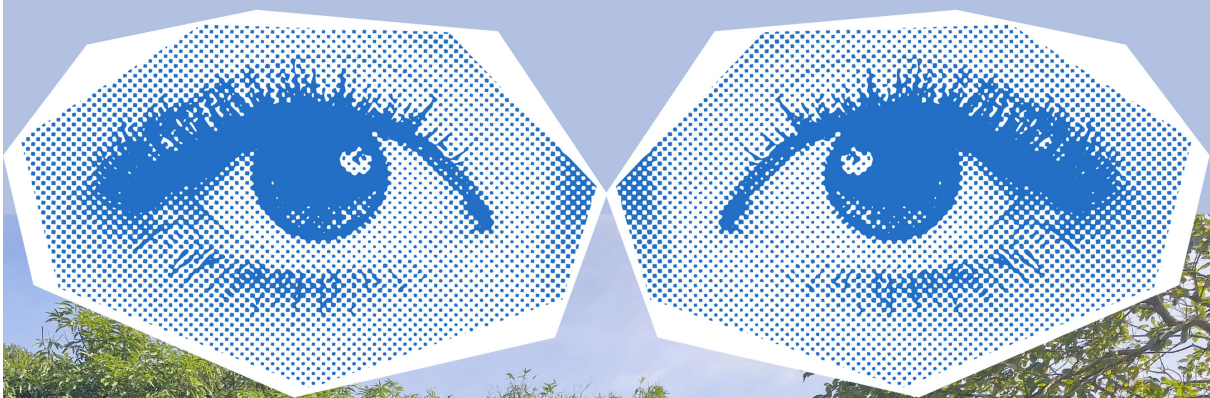
Because, in the end, we are not outside of this flow; we are all the current...



**Figure 7:** The continuous flow of waters in the Ribeirão Cambé.  
**Source:** Project Archive (2025).

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WATER SPRINGS





Water springs

José Rafael Vilela da Silva

The photographs that make up this exhibition, “Olhos d’água,” are not merely records of what was seen along the walk. They are expressions of an encounter and carry a gesture of attention, a moment of pause, and unique perceptions of the Ribeirão Cambé and the landscape that surrounds it.

Throughout the journey, we invited participants to walk, listen, touch, and imagine. But, also spontaneously, many began to look—and to photograph. These gazes, translated into images, reveal something fundamental: there is no single river, no single landscape, and no single experience.

The photographs, in this sense, are fragments of lived geographicities. They do not seek to capture an objective and totalizing reality, but rather to express situated perceptions, crossed by the sensitivity of those who walk. These are images that emerge from experience.

The diversity of images composes a visual narrative of the walk—not linear or homogeneous, but connected to what was lived. Each photograph is a fragment and, at the same time, an opening.

There is an evident geopoetic dimension in these images. By framing the river, choosing a detail, or recording an instant, the walker also becomes the author of a reading of the

world. And this reading, even if silent, dialogues directly with the reflections and narratives that have crossed this book.

If, in the previous chapters, the experiences were shared through spoken and written words, here they gain outlines, color, light, and texture. The images expand upon what was said, but they also reveal what escapes verbal language. They make the sensitive visible.

Olhos d'água is, therefore, a space for the continuity of the experience. A place where walking extends into looking. As your eyes travel through the following pages, we invite the reader not merely to see, but to linger in their gaze. To recognize in these records not only the Ribeirão Cambé, but also the possibilities of another way of dwelling and perceiving the waters.

Because, just like rivers, gazes also flow.

And, when mindful, they can become sources of transformation.















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About the Authors

Andreia Bonfim da Silva

Master's student in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Breno da Conceição Neto

PhD Candidate in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Carlos Henrique Rodrigues da Silva

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Danieli Barbosa de Araujo

Postdoctoral researcher in Geography within the Graduate Program in Geography (PPGEO-UEL) at UEL.

Felipe Costa Aguiar

Postdoctoral researcher in Geography within the Graduate Program in Geography (PPGEO-UEL) at UEL.

Giulia Roberta Codato Gava Santos

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Glória Fiamma Soler

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Gustavo Costa da Fonseca

Master's student in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Jéssica Bianca dos Santos

PhD Candidate in the Graduate Program in Geography (PPGEO-UEL) at UEL.

John Lucas

Master's student in the Graduate Program in Geography (PPGEO-UEL) at UEL.

José Rafael Vilela da Silva

Postdoctoral researcher in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Kevin Raunak Lobo

International coordinator of the Walking Rivers event.

Larissa Alves de Oliveira

PhD in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Luciano de Oliveira Garcia Marigo

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Lydi Barbieri da Silva

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Lygia de Oliveira Ribeiro

PhD Candidate in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Mayara Faria de Souza

PhD Candidate in the Graduate Program in Geography (PPGEO-UEL) at UEL.

Nicolas Vinícius Cesario de Aguiar

PhD Candidate in Geography through the Graduate Program in Geography (PPGEO-UEL) at UEL.

Patrícia Fernandes Paula-Shinobu

Professor in the Department of Geography and the Graduate Program in Geography (PPGEO-UEL) at UEL.

Pedro Augusto Emiliano de Souza

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Raul Moura Undergraduate

Undergraduate Geography student at UEL and fellow of the PET Geography program.

Sergio Aparecido Nabarro

Professor in the Department of Geography and the Graduate Program in Geography (PPGEO-UEL) at UEL.





The “Walking Rivers: Multiple Experiences and Textualities” Collection stems from the need to reclaim the bond between people and rivers through the political and pedagogical gesture of walking.

This series proposes a “geography in action” and systematizes the participation in the global WalkingRivers movement, which mobilizes communities to traverse the banks of local rivers. By walking, the author-researchers transform the recognition of the surroundings into a practice of investigation and belonging.

The title Walking Rivers refers both to the water flows that sustain biomes and to the displacement of the subject who brings the river out of invisibility. Walking, here, is a way to deny forgetting; writing about this path is to materialize care and environmental justice.

The proposal of Multiple Experiences and Textualities defines the framework of the series. We understand that the

river demands the confluence of different types of knowledge: research, focused on the analysis of risks and vulnerabilities; outreach, which integrates the university with the community on riverbanks and public squares; and lived experience, which translates the encounter with water into essays, memories, and poetics.

The collection is an initiative of the Research Group on Phenomenology, Geography & Education, linked to post-doctoral internships under the supervision of Professor Jeani Delgado Paschoal Moura, from the State University of Londrina (UEL).

Each volume is an invitation to inhabit the “third bank,” where theory and practice, teaching and research meet to challenge and rethink our relationship with the Earth.

We inaugurate the collection with the volume “Walking Rivers - The Third Bank of the Cambé Stream.” May this record serve as a foundation for new thoughts and actions capable of reintegrating the flow of rivers into the daily life of places.

Welcome to the flow. The river is passing by; shall we walk with it?

Collection Coordinators:

Jeani Delgado Paschoal Moura

Felipe Costa Aguiar

José Rafael Vilela da Silva



Walking Rivers

This book opens up space for meanders and banks: places of pause, detour, deepening, and the sharing of experiences. Just as rivers do not follow rectilinear paths, the knowledge produced here is constructed through curves, missed connections, and crossings. The voices and writings gathered within these pages compose a mosaic that expresses the richness of the lived experience.

Much more than merely recording an event, this work aims to prolong the experience. We want to allow its waters to continue to circulate, touch, and provoke reflections; after all, waters are pregnant with meanings and inhabit, at one and the same time, nature and culture.

By gathering accounts, memories, and investigations, we reaffirm the urgency of thinking about and living urban rivers as spaces of education and care. May this reading inspire other walkers toward new practices and ways of inhabiting cities, in an eternal dialogue with their waters.

José Rafael Vilela da Silva

