



Logótipo

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CMYK: 0 64 91 0
HEX: #f27521

RGB: 255 205 3
CMYK: 0 21 93 0
HEX: #ffcc03

RGB: 250 250 250
CMYK: 2 2 2 0
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RGB: 31 31 31
CMYK: 75 65 60 80
HEX: #1f1f1f

Opacidade: 32%

Opacidade: 45% e 55%

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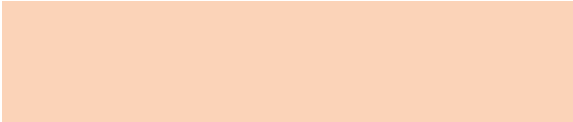
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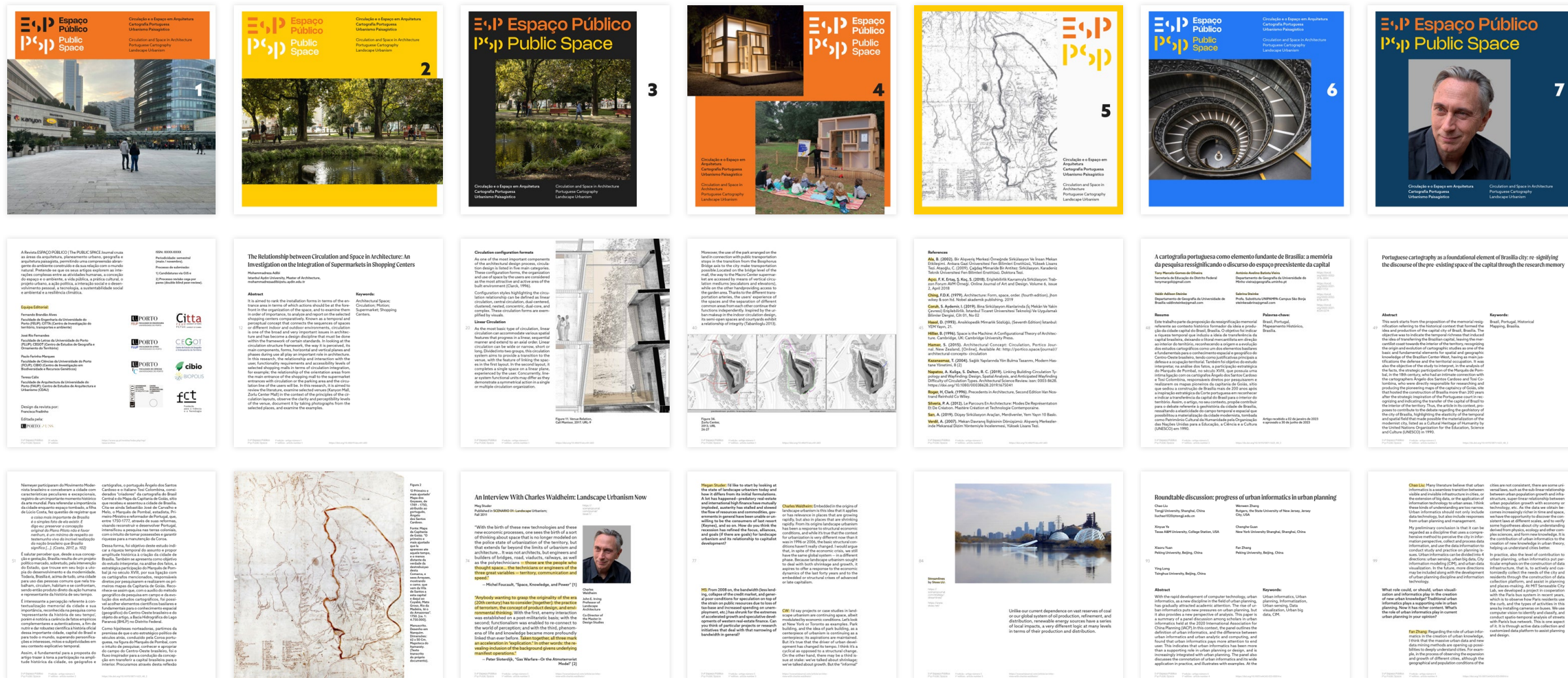
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ESPAÇO PÚBLICO

Public Space

Circulação e o Espaço em Arquitetura
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Urbanismo Paisagístico

Circulation and Space in Architecture
Portuguese Cartography
Landscape Urbanism

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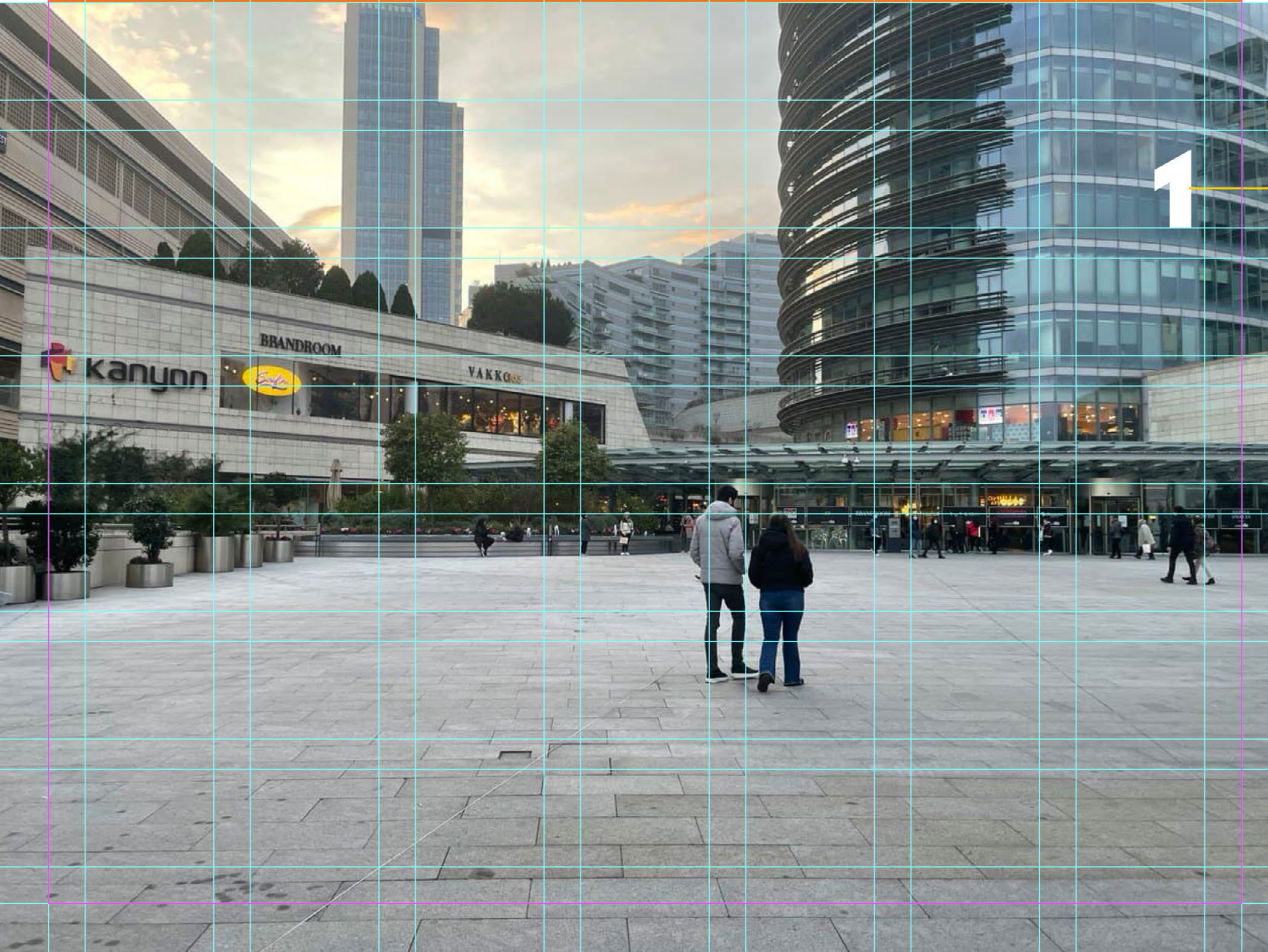
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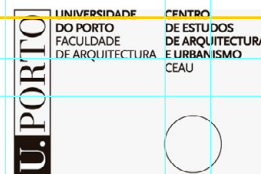
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Alinhamento: à esquerda
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**E, P Espaço
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**Circulação e o Espaço em Arquitetura
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**Circulation and Space in Architecture
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1

A folha de rosto tem os elementos da capa, excluindo o fundo e as imagens e é sempre a uma cor.

The Relationship between Circulation and Space in Architecture: An Investigation on the Integration of Supermarkets in Shopping Centers

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Abstract

It is aimed to rank the installation forms in terms of the entrance area in terms of which actions should be at the forefront in the organization of the space, and to examine them in order of importance, to analyze and report on the selected shopping centers comparatively. Known as a temporal and perceptual concept that connects the sequences of spaces or different indoor and outdoor environments, circulation is one of the broad and very important issues in architecture and has become a design discipline that must be done within the framework of certain standards. In looking at the circulation structure framework, the way it is perceived, its main components, forms, horizontal and vertical planes and phases during use all play an important role in architecture. In this research, the relationship and interaction with the user, functionality requirements and accessibility levels of selected shopping malls in terms of circulation integration, for example; the relationship of the orientation areas from the main entrance of the shopping mall to the supermarket entrances with circulation or the parking area and the circulation line of the users will be. In this research, it is aimed to review the literature, examine selected venues (Kanyon Mall, Zorlu Center Mall) in the context of the principles of the circulation layouts, observe the clarity and perceptibility levels of the venue, document it by taking photographs from the selected places, and examine the examples.

Keywords:

Architectural Space;
Circulation; Motion;
Supermarket; Shopping
Centers.

Títulos de artigos:

Moret
Regular
Tamanho: 19 pt
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Nomes dos autores dos artigos:

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Título em Coluna de Texto:

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Largura: 2 colunas

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Alinhamento: justificado à esquerda
Espaço entre parágrafos: 2,4 mm
Hifenizado
Largura: 4 colunas

13

Introduction

As one of the most important building components of architectural art from the past to the present, the circulation network system has undergone many changes, whereas new approaches, social behavior and many functional actions, optimal use and visual beauty depending on the user have emerged. It shows differences with circulation derivatives and for the purpose of the space. Examples of these spaces are comprised of residences, commercial areas, shopping malls, office buildings, terminals, and metro stations.

Since ancient times, circulation has been an important factor from the formal, conceptual and semantic context in the design process from the city scale to the building scale, becoming an important structural element that integrates spaces, experiences space as it performs the act of circulation and undertakes the function of transition from space. Concurrently, it is a significant component of the space, affecting its users physically, socially and psychologically in their experience and perception of the space.

It is equipped with interrelated space classes where users in shopping malls perform various and different social activities (socializing areas such as cinemas, cafes, restaurants, fast food and entertainment venues, playgrounds, supermarkets, etc.). With the inclusion of supermarkets, which have become a part of malls, into the circulation system, different requirements have arisen in terms of design discipline and service in these areas. In such venues, the plan layouts of malls are an important and impressive factor. Malls are examined under three main headings in terms of plan layouts (Verdil, 2004).

Bedestens (a word of Persian origin, it is the name given to large dome-covered structures and usually rectangular in plan, built for the sale of valuable goods), appear as traditional shopping venues. What we encounter is the 'cartesan' plan layout. Comprised of shopping blocks in a grid structure and circulation areas following each other rhythmically and occurring within the axis system buildings with this layout are spatial organizations where the shopping action occurs within the space. The second plan layout in the mall design can be defined as 'tree' or 'branch.' These types of shopping structures are referred to by this name because their circulation areas resemble branches that separate from a trunk, while reaching other space patterns from the entrance space. The final plan layout in the mall design is the 'dumb-bell' system based on mutual attraction, which is the most common type in current shopping mall structures. The elements comprised of this attraction system are usually the supermarkets located at the corners or bottom points of shopping malls.

Regarded as usage areas, the circulation line of the supermarkets in the shopping malls and the relationship between the spaces also emphasize the dynamic and statistical relationship of the building and show differences in accordance with its function. Thus, they can separate the usage areas, pass through, or end in it, and can make the venue more defined.

The aim of this research is to define and exemplify the concept of circulation and its types, the compatibility of circulation relations in the context of the spatial setup of the supermarkets within the shopping malls (AVM), the usage percentages of the circulation and access facility, the design disciplines

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Hifenizado

Largura: 3 colunas

Número de página:

Azo Sans

Thin

Tamanho: 11 pt

Entrelinha: 13,2 pt (auto)

Alinhamento: à esquerda

Eixo do x: 4,8 mm



Figure 5.
Vatican
Museum,
Italy URL-4



Figure 6.
Robbin
Chapel, Japan
URL-5

Legendas em inglês:

Azo Sans
Medium
Tamanho: 8,6 pt
Entrelinha: 10 pt
Linguagem: Inglês (britânico)
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Espaço entre parágrafos: 2,4 mm
Largura: entre 1 e 2 colunas

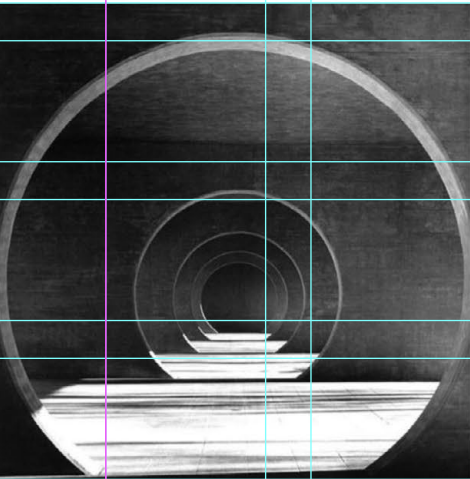


Figure 7. Casa
Rotunda,
Mario Borata,
1969. URL-6

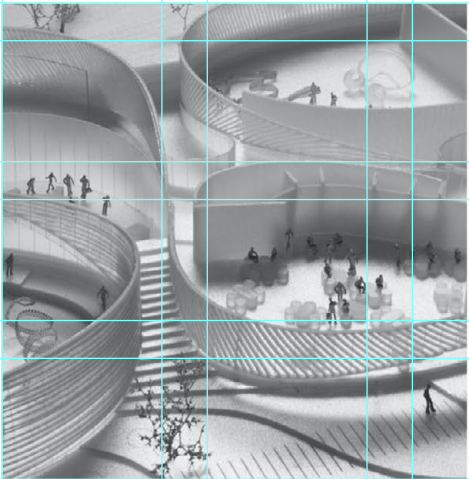


Figure 8. Human Body
Museum, France 2013.URL-7

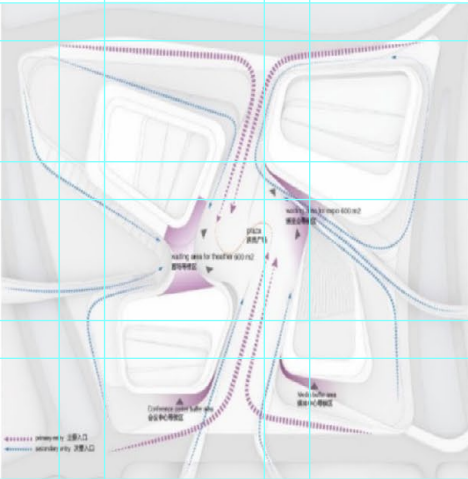
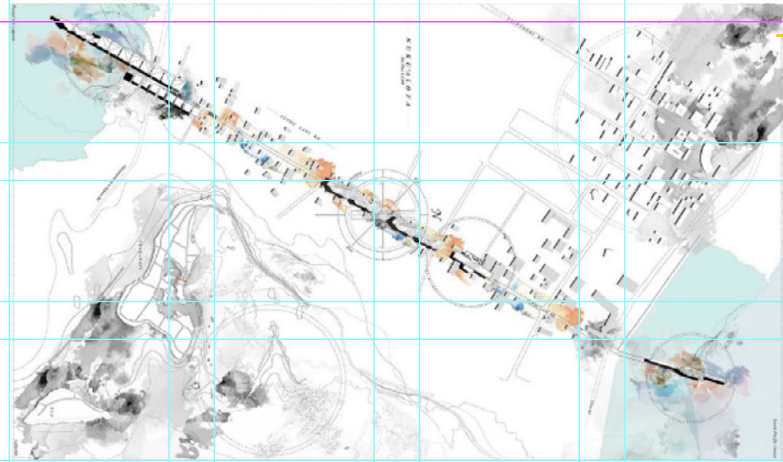


Figure 9.
Plants Fair,
China 2014.
URL-8

Figure 15.
Lucy Vete.
2017. URL-13



As imagens obedecem às linhas da grelha, tanto as verticais como as horizontais, sendo redimensionadas de acordo com a qualidade e proporção. Podendo ainda exceder a margem da página, evitando recortar parte da imagem – não mais que 2 mm -. No entanto, não é possível acomodar todas as imagens a essa regra, nesses casos – como o da imagem ao lado – deve escolher-se a dimensão e alinhamento que menos exceda as linhas da grelha.

Central circulation

In this type of circulation composition, since it consists of many venues around a central, focal venue, the secondary venues appear equal in terms of their function, form and dimensions. Being integrative, spiraling, collecting and directing, which assumes the function of transition between spaces from the starting point, they provide wide transition areas for users, while having become an important design discipline for them to perceive the space more clearly.

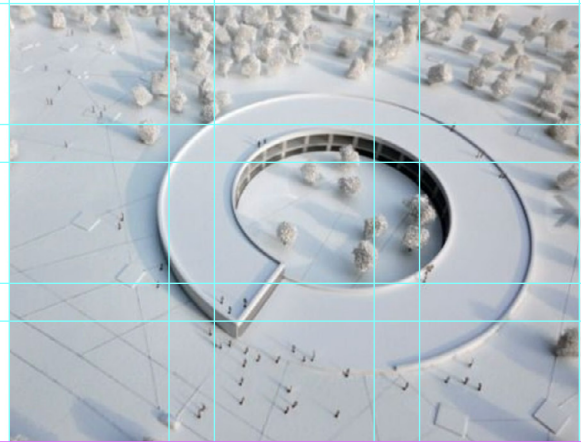
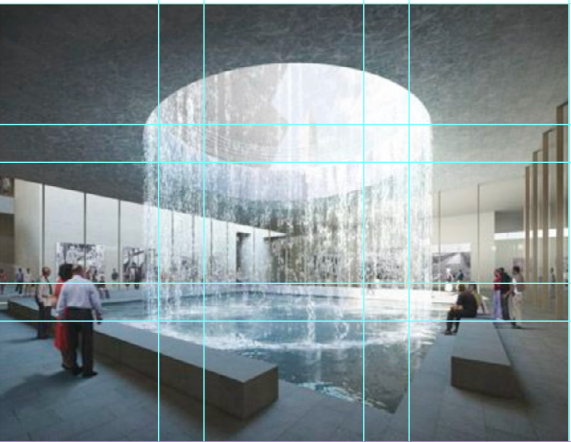


Figure 16.
African -
American
Cultural
Museum.
Smith
Group.2012.
URL-15

Figure 17.
Red House,
Canada, 2013.
URL-14.

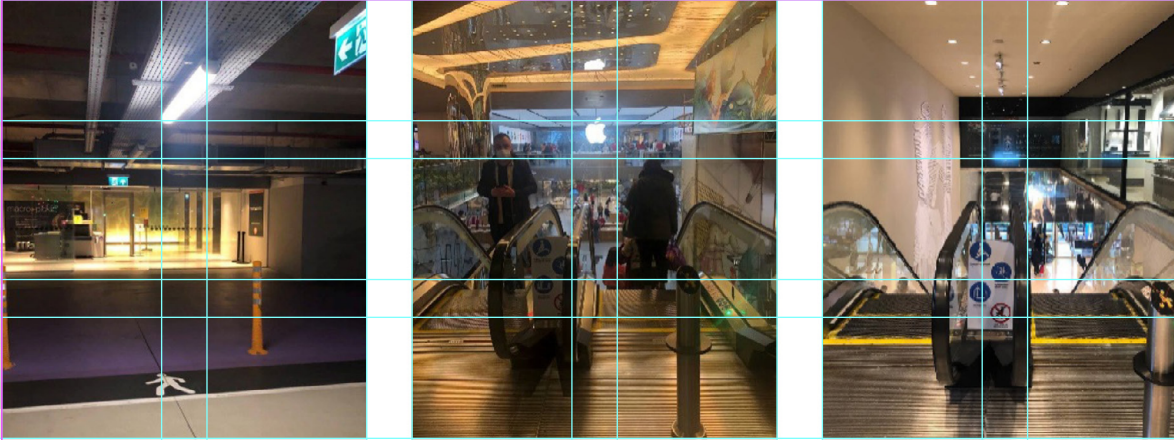


Figure 36. Zorlu shopping mall's Macro Center parking area, pedestrian circulation area. Adibi

As legendas, dentro dos espaços que ocupam na grelha, podem ser alinhadas à linha de cima ou de baixo, dependendo da relação com a imagem.

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Conclusion:

Not only does ensuring the spatial distribution and circulation relationship in shopping malls according to user needs and function provide a different experience for the users in each place, it also creates important effects on the user behavior in this context, circulation efficiency, spatial and visual continuity, time and physical environment.

Gaining sufficient equipment within the scope of circulation definition, types and design elements, gaining a new understanding about the environment, directing users from stagnation to dynamism in line with this information, providing a circulation with a more useful and visual perception at the highest level. In revealing a relationship with the environment and the relations within itself, as well as in circulation design, it is aimed to present innovative ideas in terms of aesthetics, flexibility, comfort and dimensional features.

As a result of examining the two shopping malls; In both shopping centers, it was determined the Macro Center supermarkets are located close to the main venues and user entrances from the car parks. On the other hand, pedestrian access routes can provide access to these venues by using the vertical circulation mediums of both malls and the main circulation line. Since these supermarkets, which are subject to certain restrictions, have limited circulation areas, whereas access to all places of the shopping malls is not allowed after shopping is finished. The mall location discipline criterion obliges these supermarkets in a way that doesn't permit them to disrupt the visual perception, thus preventing said visual perception of the shopping mall from being adversely affected.

As it is forbidden to take photos from the interior on macro center super markets due to the store policy, photos of these spaces could not be taken.

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Largura: 5 colunas

A cartografia portuguesa como elemento fundante de Brasília: a memória da pesquisa ressignificando o discurso do espaço preexistente da capital

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Resumo

Este trabalho parte da proposição da ressignificação memorial referente ao contexto histórico formador da ideia e produção da cidade capital do Brasil, Brasília. O objetivo foi indicar a riqueza temporal que induziu a ideia de transferência da capital brasileira, deixando o litoral mercantilista em direção ao interior do território, reconhecendo a origem e a evolução dos estudos cartográficos como um dos elementos basilares e fundamentais para o conhecimento espacial e geográfico do Centro-Oeste brasileiro, tendo como justificativas principais a defesa e a ocupação territorial. Também foi objetivo do estudo interpretar, na análise dos fatos, a participação estratégica do Marquês de Pombal, no século XVIII, que possuía uma íntima ligação com os cartógrafos Ângelo dos Santos Cardoso e Tosi Colombina, responsáveis diretos por pesquisarem e realizarem os mapas pioneiros da capitania de Goiás, sítio que sediou a construção de Brasília mais de 200 anos após a inspiração estratégica da Corte portuguesa em reconhecer e indicar a transferência da capital do Brasil para o interior do território. Assim, o artigo, no seu contexto, propõe contribuir para o debate referente à geohistória da cidade de Brasília, ressaltando a elasticidade do campo temporal e espacial que possibilitou a materialização da cidade modernista, tombada como Patrimônio Cultural da Humanidade pela Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO) em 1990.

Palavras-chave:

Brasil, Portugal, Mapeamento Histórico, Brasília.

Artigo recebido a 02 de janeiro de 2023
e aprovado a 30 de junho de 2023

Sublinhado correspondente ao link:

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Links:

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Largura: 4 colunas

Legendas em português

Exceção de Largura: 3 colunas

48

Portuguese cartography as a foundational element of Brasilia city: re-signifying the discourse of the pre-existing space of the capital through the research memory

Abstract

This work starts from the proposition of the memorial resignification referring to the historical context that formed the idea and production of the capital city of Brazil, Brasilia. The objective was to indicate the temporal richness that induced the idea of transferring the Brazilian capital, leaving the mercantile coast towards the interior of the territory, recognizing the origin and evolution of cartographic studies as one of the basic and fundamental elements for spatial and geographic knowledge of the Brazilian Center-West, having as main justifications the defense and the territorial occupation. It was also the objective of the study to interpret, in the analysis of the facts, the strategic participation of the Marquês de Pombal, in the 18th century, who had an intimate connection with the cartographers Ângelo dos Santos Cardoso and Tosi Colombina, who were directly responsible for researching and producing the pioneering maps of the captaincy of Goiás, site that hosted the construction of Brasília more than 200 years after the strategic inspiration of the Portuguese court in recognizing and indicating the transfer of the capital of Brazil to the interior of the territory. Thus, the article in its context, proposes to contribute to the debate regarding the geohistory of the city of Brasília, highlighting the elasticity of the temporal and spatial field that made possible the materialization of the modernist city, listed as a Cultural Heritage of Humanity by the United Nations Organization for the Education, Science and Culture (UNESCO) in 1990.

Keywords:

Brazil, Portugal, Historical Mapping, Brasília.

Quando um artigo apresenta duas línguas para o título, resumo e palavras-chave, repete-se o modelo retirando os modelos que não são traduzidos, como os autores do artigo. Permitindo o reconhecimento de que é um novo artigo, com uma tradução em inglês, mas sem uma repetição excessiva.

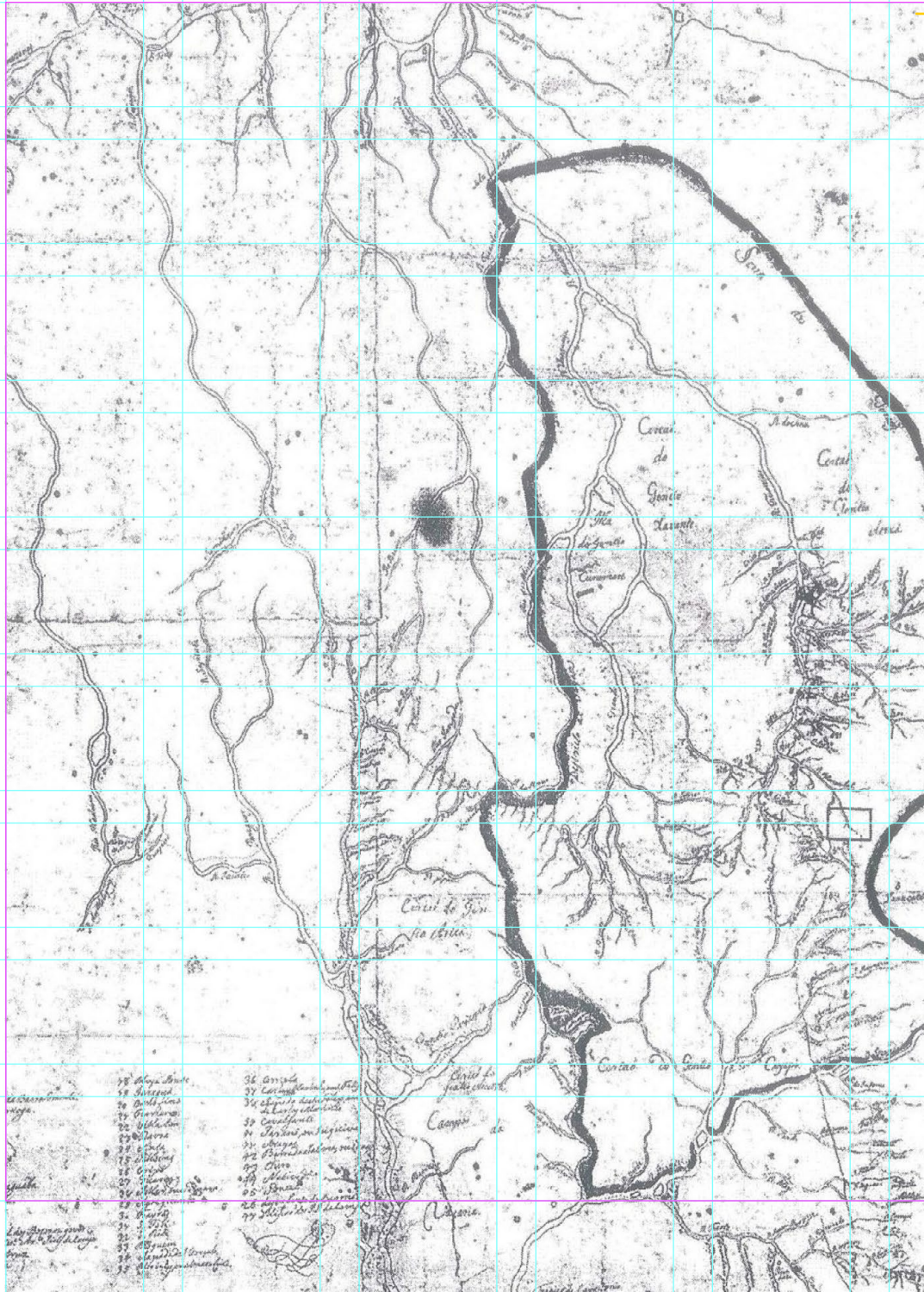


Figura 3

O Primeiro e mais ajustado', de 1749 - 1750, atribuído ao português Ângelo dos Santos Cardoso, já com a indicação do sítio do futuro DF do Brasil.

Fonte: Ângelo dos Santos Cardoso, Mapa da Capitania de Goiás. "O primeiro e mais ajustado que la aparece ate aquele tempo, e o menos distante da verdade da destrebuicao desta Comarca, e seos Arrayaes, mostrando o camo. que vem da Vila de Santos a esta capital e daqui ao Cuyabá, Mato Grosso, Rio da Madeira, té o do Amazonas". 1750. [ca. 1: 4.750.000].

Manuscrito.
Desenho em Nanquim.
Dimensões:
62 x 50 Cm.
Mapoteca do Itamaraty.

Outro exemplo de uma imagem que, sem ser recortada, não consegue respeitar as guias, optando-se pela dimensão que melhor favorece a compreensão da imagem. Mantendo o cumprimento da regra nos outros elementos presentes na página.

Legendas em português:

Azo Sans

Medium

Tamanho: 8,6 pt

Entrelinha: 10 pt

Linguagem: Português (acordo ortográfico)

Alinhamento: à esquerda

Espaço entre parágrafos: 2,4 mm

Largura: entre 1 e 2 colunas

65

Compreende-se que era de importância estratégica para Portugal conhecer e dominar as características e riquezas naturais da principal colônia, interessado em descrever as possibilidades da paisagem cartografada, bem como a estrutura da ocupação colonial necessária à Coroa. Este hábito já era exercido desde o século XVI, pela prática da sistemática atualização das cartas- padrão, onde cartógrafos, durante as viagens, registravam os aspectos geográficos gerais, como: hidrografia, caminhos, rotas, portos, ocupações humanas e outros.

Dessa forma, para referendar a importância dos pesquisadores estrangeiros no Brasil, o artigo reconhece que o mapa geral dos limites da Capitania de Goiás, elaborado pelo geógrafo italiano, em 1751, é considerado pela historiogeografia como o pioneiro documento a mostrar os limites de Goiás, impactando diretamente em transformar a região em capitania em 1748. Data que pode indicar a existência de um mapa anterior atribuído oficialmente a Tosi Colombina. No confronto de ideias e documentos,

Quanto ao fato de ser consagrado por diversos historiadores como o primeiro mapa da Capitania de Goiás, não se pode desconsiderar o ofício do português Ângelo dos Santos Cardoso enviado ao Marquês de Pombal, em 1755, e que contradiz a versão usual. Cardoso informou ter repassado a Tosi Colombina, a pedido, cópia de seu mapa da Capitania de Goiás, cujo original havia anteriormente enviado a Alexandre de Gusmão. (Vieira Júnior et al., 2010, p. 1946).

O percurso histórico que interliga os personagens, objeto do artigo, responsáveis pelo

desenvolvimento cartográfico da região, levanta ainda dúvidas e requer confirmações referente ao seu pioneirismo, enquanto realizadores do primeiro ensaio de mapa para a região central do Brasil.

Porém, como esse não é o objetivo do artigo, ressaltamos e percebemos que a contribuição e a importância dos pesquisadores, geógrafo e cartógrafo, Ângelo dos Santos Cardoso e Francesco Tosi Colombina, vão muito além do simples fato em confirmar quem foi o 'primeiro' a cartografar a região, com a clara missão em interpretar e ocupar a paisagem central do território brasileiro. E sim pelo considerável fato em reconhecê-los como propulsores para o advento da cartografia na região e no país, contribuindo para a leitura e interpretação da geografia local e sobretudo por apresentar e consolidar a cartografia como elemento geográfico fundante e fundamental para o conhecimento, ocupação e exploração das paisagens, fomentada pelo principal método de análise espacial, a pesquisa de campo. Segue assim, indicação do infográfico geohistórico (Figura 04).

Citações em texto em português:

- Azo Sans
- Italic
- Tamanho: 10,3 pt
- Entrelinha: 12,36 pt (auto)
- Linguagem: Português (acordo ortográfico)
- Alinhamento: à esquerda
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An Interview With Charles Waldheim: Landscape Urbanism Now

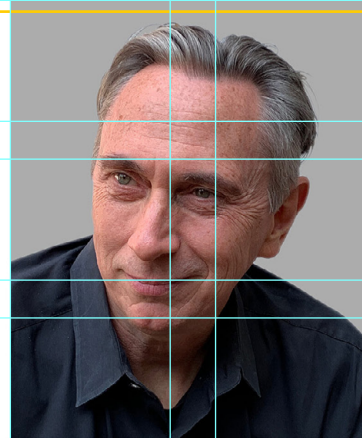
Meg Studer

Published in **SCENARIO 01: Landscape Urbanism;**
Fall 2011

[https://
scenariojournal.
com/journal/
issue-1/](https://scenariojournal.com/journal/issue-1/)

"With the birth of these new technologies and these new economic processes, one sees the birth of a sort of thinking about space that is no longer modeled on the police state of urbanization of the territory, but that extends far beyond the limits of urbanism and architecture... It was not architects, but engineers and builders of bridges, road, viaducts, railways, as well as the polytechnicians — those are the people who thought space... the technicians or engineers of the three great variables — territory, communication and speed."

— Michel Foucault, "Space, Knowledge, and Power" [1]



Charles
Waldheim

John E. Irving
Professor of
Landscape
Architecture

Co-Director of
the Master in
Design Studies

"Anybody wanting to grasp the originality of the era (20th century) has to consider [together]: the practice of terrorism, the concept of product design, and environmental thinking. With the first, enemy interaction was established on a post-militaristic basis; with the second; functionalism was enabled to re-connect to the world of perception; and with the third, phenomena of life and knowledge became more profoundly linked than ever before. Taken together, all three mark an acceleration in "explication." In other words: the revealing-inclusion of the background gives underlying manifest operations."

— Peter Sloterdijk, "Gas Warfare—Or the Atmoterrorist Model" [2]

Destaque em inglês:

Azo Sans

Regular

Tamanho: 12 pt

Entrelinha: 14,4 pt (auto)

Linguagem: Inglês (britânico)

Alinhamento: justificado à esquerda

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Desvio do Sublinhado: -3 pt

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Opacidade: 45%

Autores de citações em destaque:

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Tamanho: 10,6 pt

Megan Studer: I'd like to start by looking at the state of landscape urbanism today and how it differs from its initial formulations. A lot has happened—predatory real-estate and international high finance have mutually imploded, austerity has stalled and slowed the flow of resources and commodities, governments in general have been unable or unwilling to be the consumers of last resort (Keynes), and so on. How do you think the recession has refined the focus, alliances, and goals (if there are goals) for landscape urbanism and its relationship to capitalist development?

Charles Waldheim: Embedded in the origins of landscape urbanism is this idea that it applies or has relevance in places that are growing rapidly, but also in places that are shrinking rapidly. From its origins landscape urbanism has been a response to structural economic conditions, and while it's true that the context for urbanization is very different now than it was in 1996 or 2006, the basic structural conditions haven't really changed. I would argue that, in spite of the economic crisis, we still have the same global system—in a different phase. Because landscape urbanism sought to deal with both shrinkage and growth, it aspires to offer a response to the economic dynamics of the last forty years and to the embedded or structural crises of advanced or late capitalism.

MS: From 2008 on, the bandwidth (less lending, collapse of the credit market, and general poor conditions for speculation on top of the strain on public resources due to loss of tax-base and increased spending on unemployment, etc.) has shrunk for the extremes of accelerated growth and speculative developments of western real-estate finance. Can you think of particular projects or research initiatives that deal with that narrowing of bandwidth in general?

CW: I'd say projects or case studies in landscape urbanism are continuing apace, albeit modulated by economic conditions. Let's look at New York or Toronto as examples. Park building, and the idea of park building, as a centerpiece of urbanism is continuing as a centerpiece; its aspirations are maintained. But it's true that the driver of urban development has changed its tempo. I think it's a cyclical as opposed to a structural change. On the other hand, there may be a third issue at stake: we've talked about shrinkage; we've talked about growth. But the "informal"

Sublinhado Geral

Sublinhado Geral

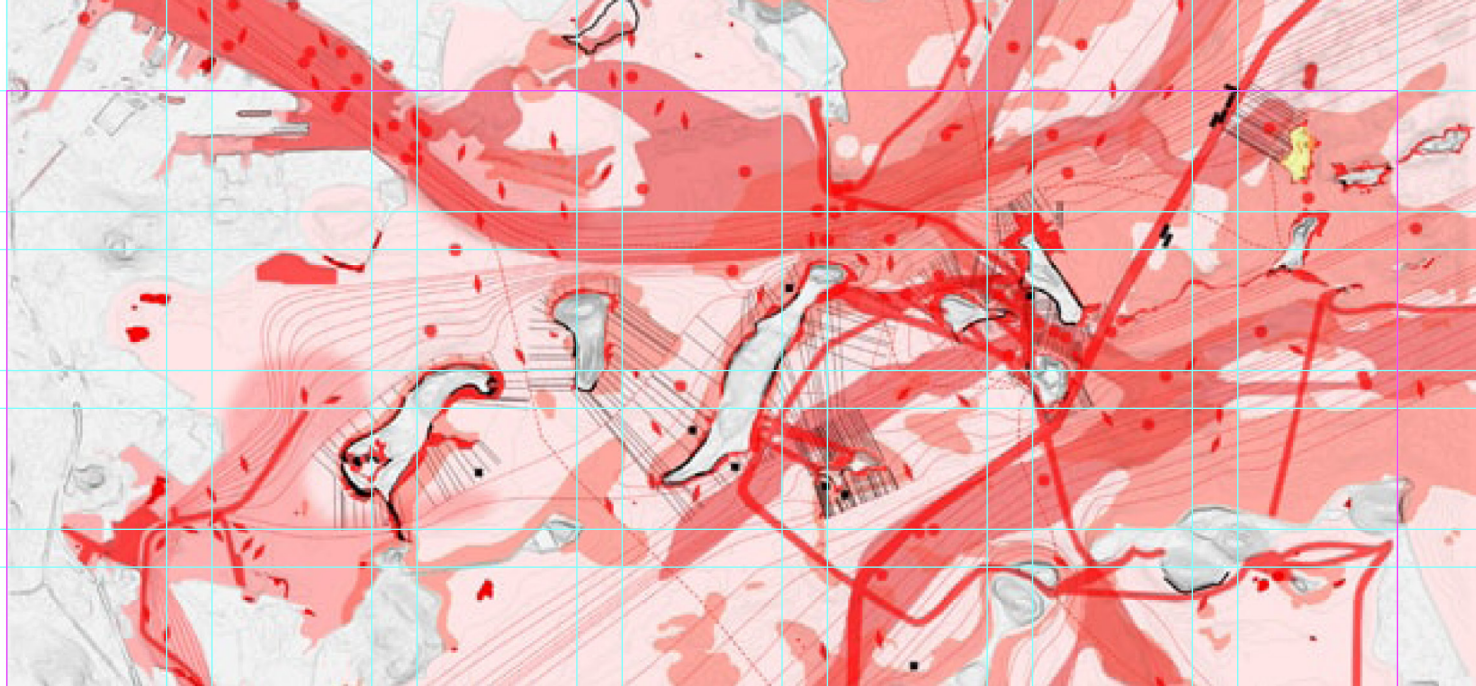
Numa entrevista com 2 interlocutores, a resposta surge desencontrado 1 linha do começo da pergunta e a pergunta sempre na guia imediatamente seguinte ao final da resposta.

Sendo o nome dos interlocutores, ou sigla, sempre sublinhado.

Perguntas em entrevistas:

Medium

79



[https://
scenariojournal.
com/strategy/
underworld/](https://scenariojournal.com/strategy/underworld/)

Underworld, networked corridors
in Boston, project by Allison
Dailey, Harvard GSD student.

From its origins, landscape urbanism aspires to build an understanding of urbanism in which the ecological forces and flows that support urbanism are considered as part of the city as opposed to external to it.

Destaque em inglês:

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Tamanho: 12 pt

Entrelinha: 14,4 pt (auto)

Linguagem: Inglês (britânico)

Alinhamento: justificado à esquerda

Espaço entre parágrafos: 1,5 mm

Hifenizado

Largura: 4 colunas

renewable energy and technologies, but also thinking about energy more akin to agriculture — it is both renewable, locally sourced, and embedded in our cities as opposed to external to them. I think the topic of renewability does a couple of interesting things: Unlike our current dependence on vast reserves of coal or our global system of oil production, refinement, and distribution, renewable energy sources have a series of local impacts, a very different logic at many levels in terms of their production and distribution.

For example, wind and solar and hydroelectric based energy production: While they can be thought of as large mono-functional engineering systems, they can be thought about instead as distributed, embedded, highly localized conditions where each house or each block or each urban system are essentially both producing and consuming and feeding a larger system of supply and demand — which is a very different logic than the logic of consumption at the heart of our cities today. And if that research and practice continues, at the rate that it has, I think we'll be seeing a very interesting approach to urbanism than the current consumption system that is externally extracted, refined and pumped in, where the entrained energy, waste implications, and carbon implications are viewed as external to the city.

MS: In many ways there's an echo of that in Geddes' valley section and how MacKaye develops that profile for Western Massachusetts in the use of lumber, timbering, and water power from the valley to Boston itself.

[See Benton MacKaye, "The New Exploration: Charting the Industrial Wilderness," in Survey Graphic 7 (May 1925: 153-157), reprinted in

Quando a pergunta é dividida em duas páginas, a resposta em vez de surgir na linha seguinte, passa para a guia inicial da página seguinte. Como demonstrado nesta e na página 30.

Planning the Fourth Migration, ed. Carl Sussman. (Cambridge: MIT Press, 1976)] **How do you think that those shifts toward a more decentralized and localized energy economy will tie into the logistics that have developed through the divergence of industrial production and information production? For example, if we have more localized energy production, what types of formal echoes might appear in other consumption trends and values?**

CW: I think it's a really interesting question, especially if we include agriculture and sustainable food practices in landscape urbanism conversations. The model many are looking at in terms of both energy and food production is one in which renewability and sustainability are the goal. One of the implications is that latitude matters in a way that it hasn't for the fossil fuel economy — for example, the north of Africa has enormous solar potential, as does the south of the US; at the same time, the North Sea and Massachusetts have a lot of wind — the latitudinal and geographic distinctions, among many others, enable the production of energy locally and will have an effect on patterns of urbanization.

Your reference to MacKaye and Geddes is apt and has relevance for landscape urbanism: Landscape urbanism is both a continuation of and dependent on the legacy of regionally informed planning practice, but it is distinct from the genealogy in a couple of ways. The genealogy of Geddes, MacKaye, and even McHarg, and other Anglo-Scottish, regionally-informed planning practitioners, produced a world view that has been quite important to the formation of landscape architecture, landscape planning, and landscape urbanism.

Where we differ is that they tended to be too invested in geological determinism; that is, either through empirical observation or by way of an evangelical zeal, urbanism was meant to be an expression of geological determinants, in the moralizing sense of McHarg used it. I think those lines of regional planning overstated the centrality of production and distribution of material resources, and they missed entirely the rise of consumption. And I think it's like other forms of modernist planning in the west, where they thought urbanization

Roundtable discussion: progress of urban informatics in urban planning

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Xiaoru Yuan

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Ying Long

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Abstract

With the rapid development of computer technology, urban informatics, as a new discipline in the field of urban planning, has gradually attracted academic attention. The rise of urban informatics puts new pressures on urban planning, but it also provides a new perspective of analysis. This paper is a summary of a panel discussion among scholars in urban informatics held at the 2020 International Association for China Planning (IACP). In this context, the panel outlines the definition of urban informatics, and the difference between urban informatics and urban analytic and computing, and found that urban informatics pays more attention to end user. This indicates that urban informatics has been more than a supporting role in urban planning or design, and is increasingly integrated with urban planning. The panel also discusses the connotation of urban informatics and its wide application in practice, and illustrates with examples. At the

Keywords:

Urban informatics, Urban planning, Informatization, Urban sensing, Data visualization, Urban big data, CIM.

Quando o artigo apresenta mais de 4 autores pode ser necessário dividir o resumo/*abstract* em duas páginas, como demonstrado nesta página e na seguinte.

same time, the team identifies the difficulties of its development mainly reflected in the two aspects of resources and talents, and the learners of urban planning discipline have natural advantage in learning urban informatics. Finally, the panel discusses how to improve teaching, and concludes that the promotion of good cases, discipline integration, training data thinking rather than focusing too much on methods and other concepts.

All in all, this panel's report contributes to the wider discussion about the role of urban informatics plays in urban planning.

Chao Liu: Many literature believe that urban informatics is a seamless transition between visible and invisible infrastructure in cities, or the extension of big data, or the application of information technology to urban areas. I think these kinds of understanding are too narrow. Urban informatics should not only include data technology, but also include responses from urban planning and management.

My preliminary conclusion is that it can be regarded as a discipline that uses a comprehensive method to perceive the city in information perspective, collect and process data information, and use the data information to conduct study and practice on planning issues. Urban informatics can be divided into 4 directions: urban sensing, urban big data, City information modeling (CIM), and urban data visualization. In the future, more directions may be included along with the development of urban planning discipline and information technology.

cities are not consistent, there are some universal laws, such as the sub-linear relationship between urban population growth and infrastructure, super-linear relationship between urban population growth with economy or technology, etc. As the data we obtain becomes increasingly richer in time and space, we have the opportunity to discover the consistent laws at different scales, and to verify some hypotheses about city understanding derived from physics, ecology and other complex sciences, and form new knowledge. It is the contribution of urban informatics to the creation of new knowledge in urban theory, helping us understand cities better.

In practice, also the level of contribution to urban planning, urban informatics put particular emphasis on the construction of data infrastructure, that is, to actively and customizedly collect the needs of the city and residents through the construction of data collection platform, and assist in planning and places-making. At MIT Senseable City Lab, we developed a project in cooperation with the Paris bus system in recent years, which is to observe how Paris residents use the curb, and the types of activities in this area by installing cameras on buses. We use computer vision to identify and classify, and conduct spatio-temporal analysis of streets with Paris's bus network. This is one aspect of it. It is through active data collection and customized data platform to assist planning and design.

Fan Zhang: Regarding the role of urban informatics in the creation of urban knowledge, I think that the massive urban data and new data mining methods are opening up possibilities to deeply understand cities. For example, in the process of observing the expansion and growth of different cities, although the geographical and population conditions of the

Numa entrevista com mais de 2 interlocutores, as respostas movem-se 1 coluna para a direita. E o início da pergunta e das resposta surge sempre na guia seguinte ao fim da caixa de texto.

Sendo o nome dos interlocutores, ou sigla, sempre sublinhado.

Sempre que uma resposta ficar dividida em duas páginas, passa a começar na página seguinte.

Como demonstrado na página seguinte.

What role could, or should, urban visualization and informatics play in the creation of new urban knowledge? Traditional urban informatics plays a supporting role in urban planning. Now it has richer content. What's the role of urban informatics play in current urban planning in your opinion?

Chenghe Guan: I'd like to talk about one of the three most basic domains just mentioned, which are participants or stakeholders. We should not treat 600 million people living in rural or non-urban areas in China as individuals, but as families or collectives and communities with inherent social structures. Correspondingly, due to the typology of the built environment, the idea of digital urban platform and pre-cast construction are easier to achieve in townships and villages, comparing that in the larger cities. We can learn how to use urban big data to know when people in villages need to change their living environment, or when their family structure changes. It is a comprehensive system to effectively solve their long-term lifestyle problems, for example, through a data platform, rather than simply providing them with what they need at the moment.

If we use this urban data platform in other countries, such as using collected data to observe park activities, stakeholders will become park users of the urban land system. It is difficult for everyone to tell whether they are park users or not, and we always face the challenge of incompleteness of data collection. Taking a step back, there will always be a bottleneck when we obtain data. These bottlenecks make the city operation not efficient even if urban information is available. The biggest barrier is that city information cannot be communicated and exchanged. When our research results are combined with the results of others, we may find that we need to recalculate the model. Therefore, if it can be unified, big data can then be truly applied to cities.

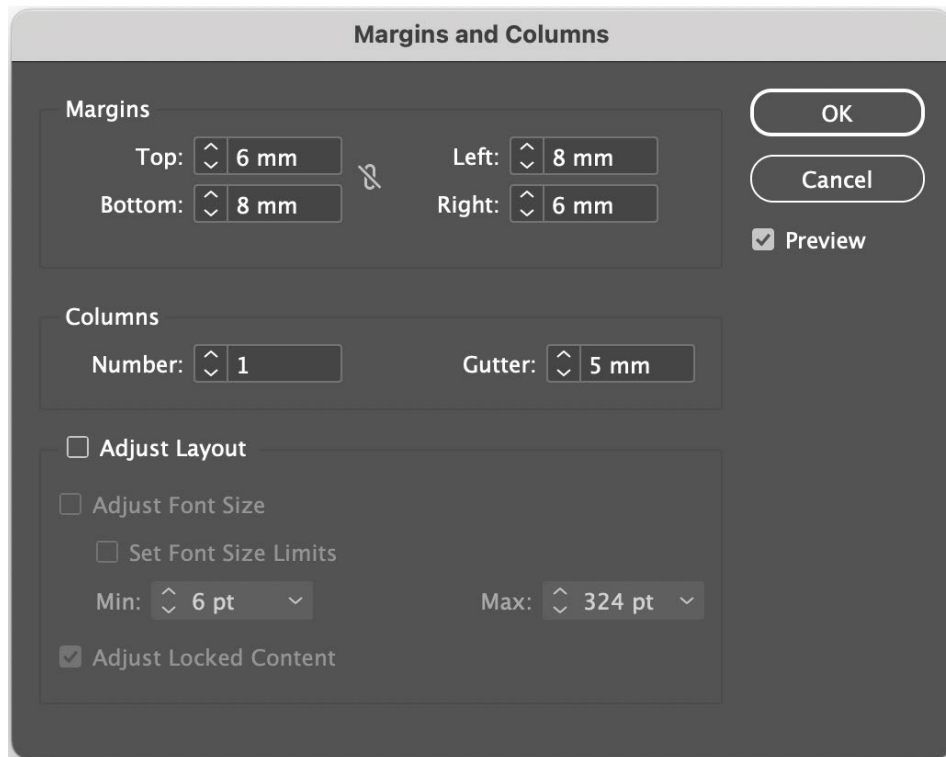
Wenwen Zhang: At present, the most commonly used theory in transportation planning is the application of machine learning to improve the prediction accuracy of existing models, interpret able machine learning to identify the impact of nonlinear relationships on transportation demand, and agent-based simulations to predict the impact of traffic technologies that have not been widely used on future cities, and to solve the research barriers due to the lack of user preference data. I think another contribution of big data and urban informatics is to make some national-scale models which can be better developed. The previous data was more fragmented, but now comparable models between cities can be established, such as Google Street View.

For data visualization, I think there are two main aspects of applications. On the one hand, it can effectively communicate with the public using the visualizing results during public participation, so that they can agree with your model and support your planning decisions. On the other hand, for researchers, data visualization can make the black-box model more effective.

Definições no Adobe Illustrator

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Margens e Guias

Margens do miolo:

Margins and Columns

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☒ Preview

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Max: 324 pt

☒ Adjust Locked Content

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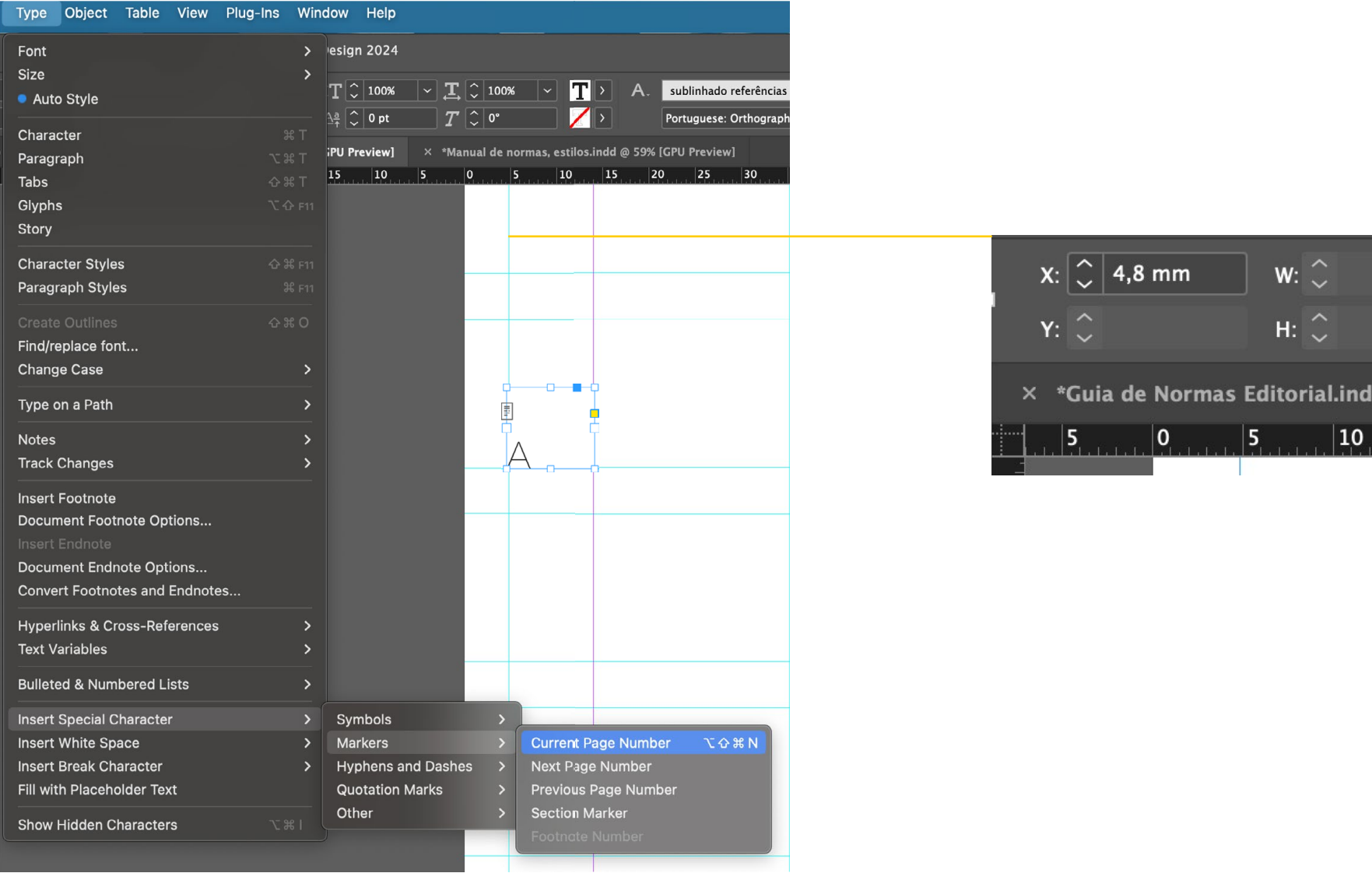
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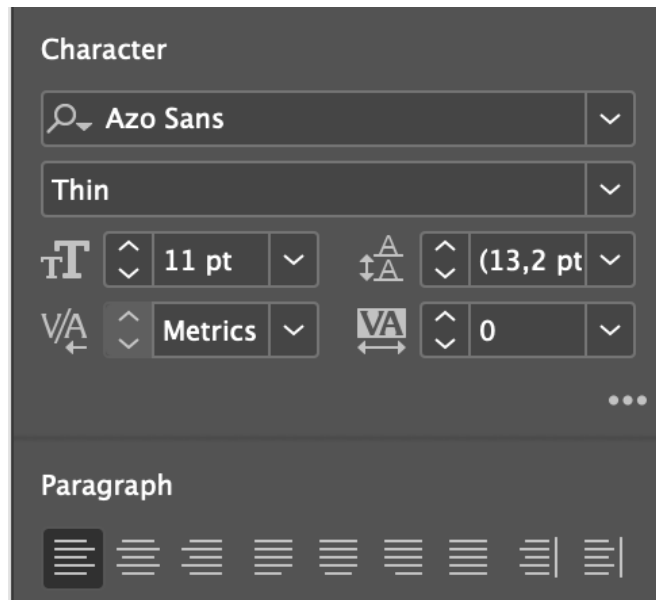
8

Númeração da página



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Título da revista:

General

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Advanced Character Formats

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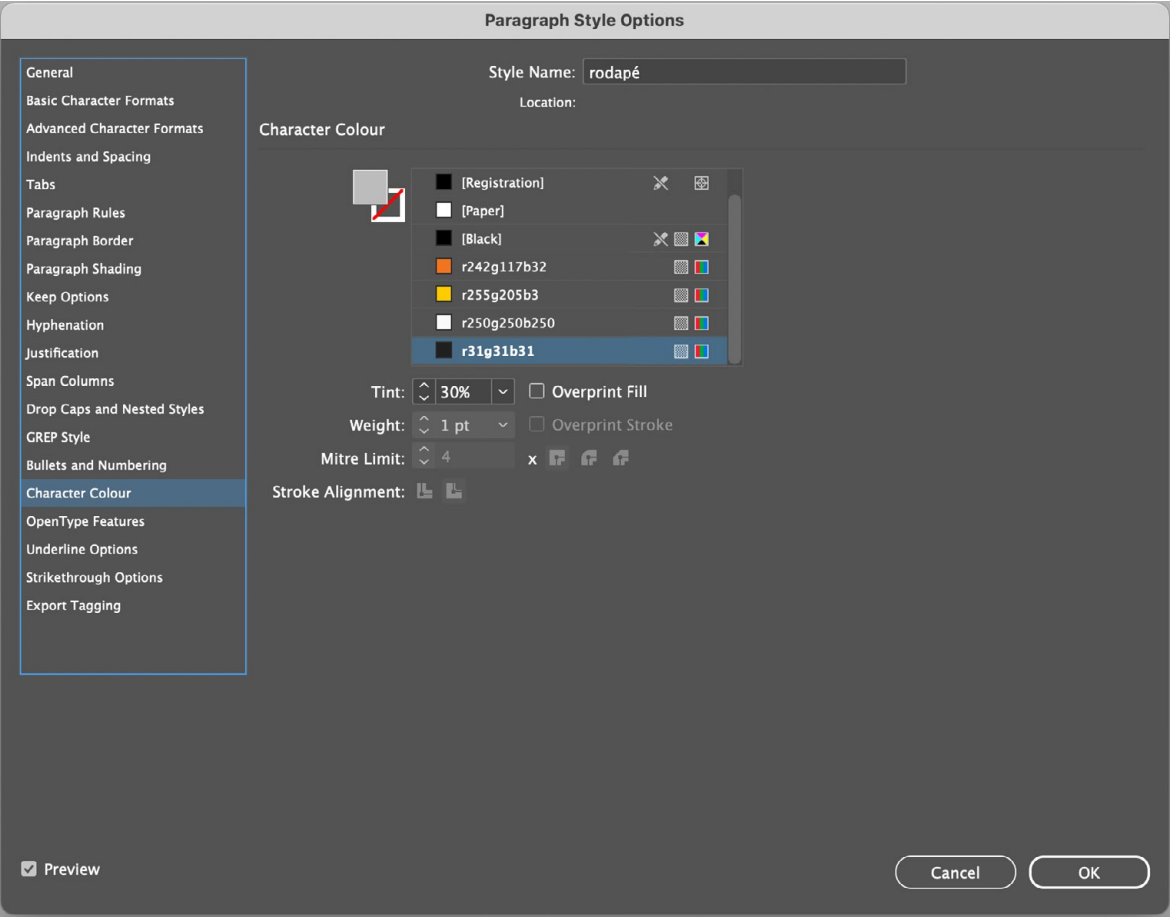
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Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: Ignore

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Nomes dos autores dos artigos:

Paragraph Style Options

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: autores nomes

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Medium

Size: 9 pt

Leading: 10,9 pt

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Paragraph Style Options

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: autores nomes

Location:

Indents and Spacing

Alignment: Left

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 1,2 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Colunas de texto em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês coluna

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Regular

Size: 10,6 pt

Leading: (12,72 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês coluna

Location:

Advanced Character Formats

Horizontal Scale: 100%

Vertical Scale: 100%

Baseline Shift: 0 pt

Skew: 0°

Language: English: UK

☒ Preview

Cancel

OK

Estilos de Parágrafos

Colunas de texto em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês coluna

Location:

Indents and Spacing

Alignment: Left Justify

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês coluna

Location:

Hyphenation

☒ Hyphenate

Words with at Least: 5 letters

After First: 2 letters

Before Last: 2 letters

Hyphen Limit: 2 hyphens

Hyphenation Zone: 1,27 mm

Better Spacing

☐

Fewer Hyphens

☒ Hyphenate Capitalised Words

☐ Hyphenate Last Word

☐ Hyphenate Across Column

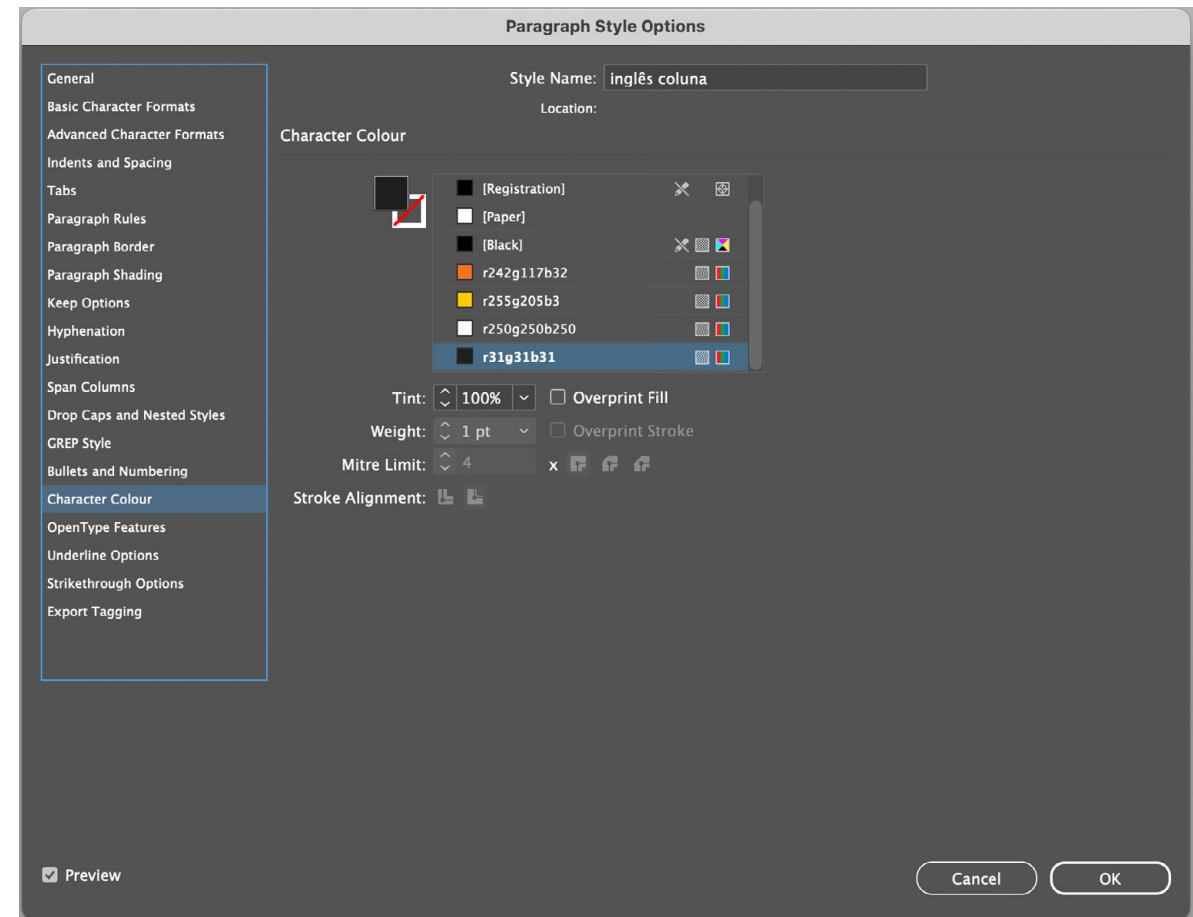
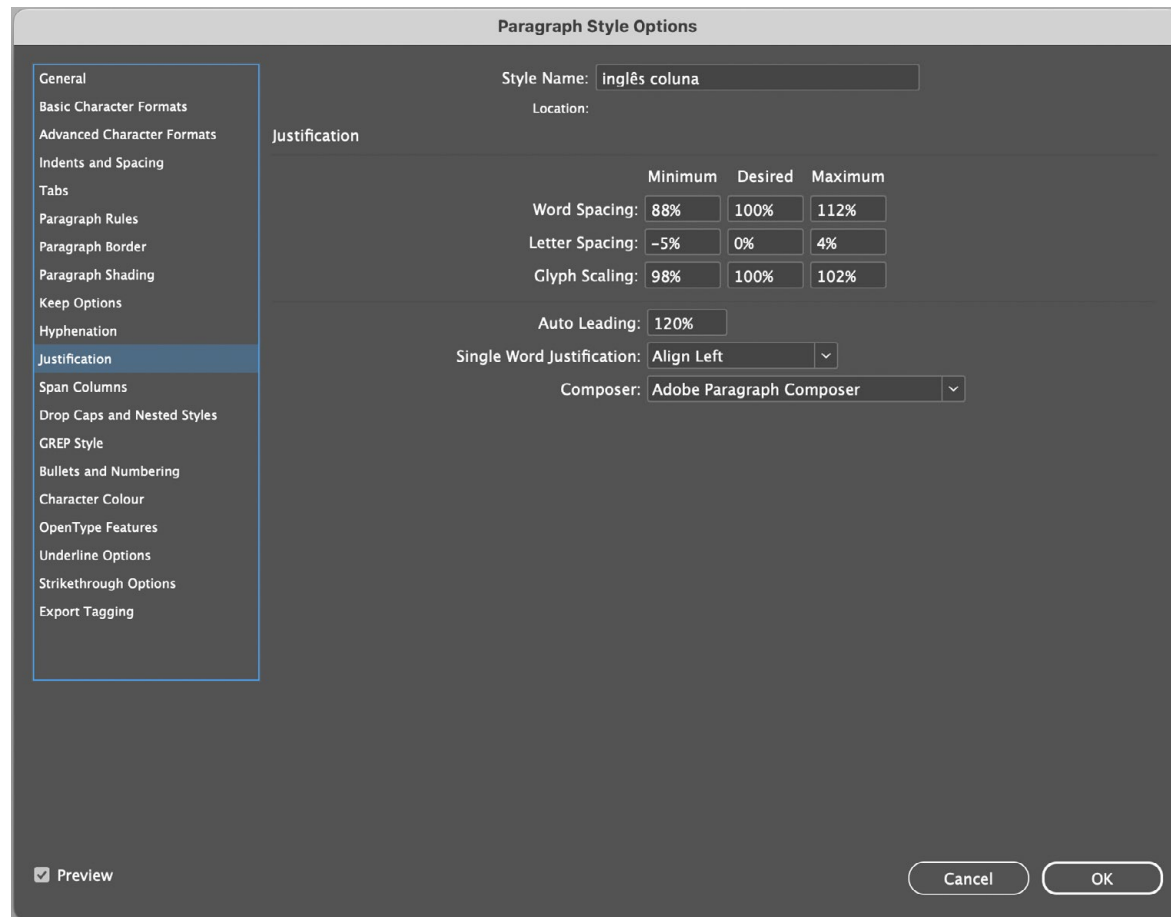
☒ Preview

Cancel

OK

Estilos de Parágrafos

Colunas de texto em inglês:



Estilos de Parágrafos

Palavras-Chaves, keywords, em inglês:

Paragraph Style Options

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês keywords

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Regular

Size: 10,6 pt

Leading: (12,72 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Paragraph Style Options

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês keywords

Location:

Indents and Spacing

Alignment: Left

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Destaques em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês destaques

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Regular

Size: 12 pt

Leading: (14,4 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês destaques

Location:

Advanced Character Formats

Horizontal Scale: 100%

Vertical Scale: 100%

Baseline Shift: 0 pt

Skew: 0°

Language: English: UK

☒ Preview

Cancel

OK

Estilos de Parágrafos

Destaques em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês destaques

Location:

Indents and Spacing

Alignment: Left Justify

Balance Ragged Lines

Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 1,5 mm

Align to Grid: None

Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês destaques

Location:

Hyphenation

Hyphenate

Words with at Least: 5 letters

After First: 2 letters

Before Last: 2 letters

Hyphen Limit: 2 hyphens

Hyphenation Zone: 1,27 mm

Better Spacing

Fewer Hyphens

Hyphenate Capitalised Words

Hyphenate Last Word

Hyphenate Across Column

Preview

Cancel

OK

Estilos de Parágrafos

Destaques em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês destaques

Location:

Justification

	Minimum	Desired	Maximum
Word Spacing:	88%	100%	112%
Letter Spacing:	-5%	0%	4%
Glyph Scaling:	98%	100%	102%

Auto Leading: 120%

Single Word Justification: Align Left

Composer: Adobe Paragraph Composer

☒ Preview

Cancel

OK

Estilos de Parágrafos

Citações em texto em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês citações em texto

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Italic

Size: 10,3 pt

Leading: (12,36 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês citações em texto

Location:

Advanced Character Formats

Horizontal Scale: 100%

Vertical Scale: 100%

Baseline Shift: 0 pt

Skew: 0°

Language: English: UK

☒ Preview

Cancel

OK

Estilos de Parágrafos

Citações em texto em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês citações em texto

Location:

Indents and Spacing

Alignment: Left

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 10 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 1 mm

Space After: 2 mm

Space Between Paragraphs Using Same Style: 1 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Legendas em inglês:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês legendas

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Medium

Size: 8,6 pt

Leading: 10 pt

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: inglês legendas

Location:

Indents and Spacing

Alignment: Left

☒ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Links:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: links

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Thin

Size: 7 pt

Leading: 8 pt

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: links

Location:

Indents and Spacing

Alignment: Left

☒ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

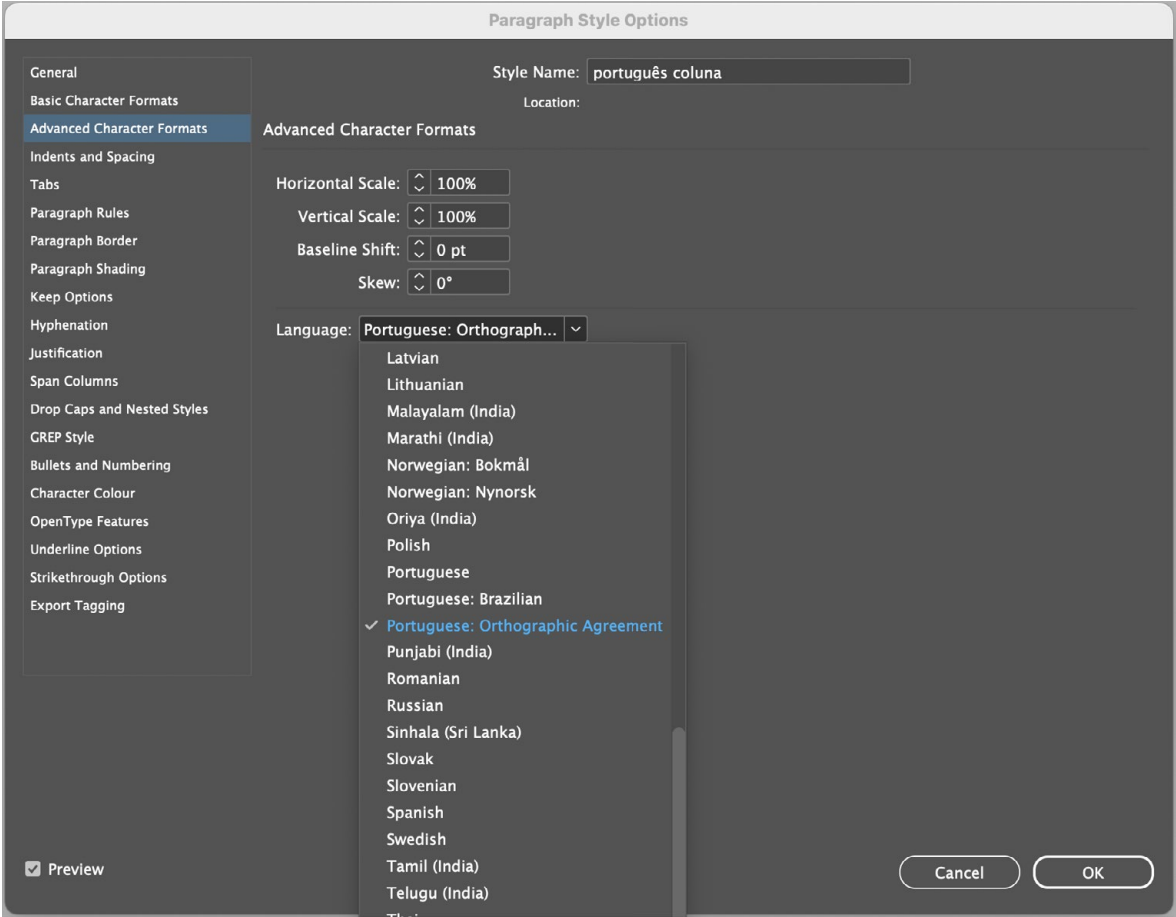
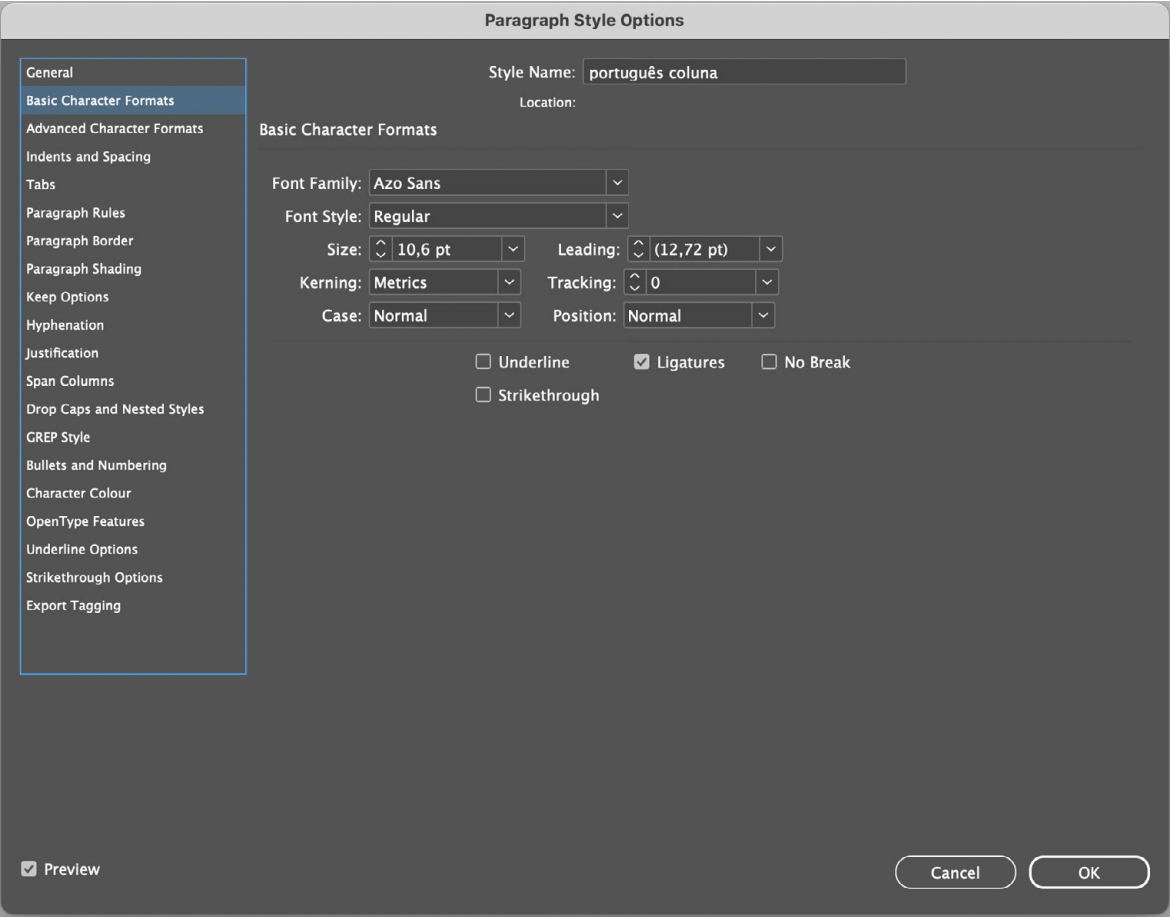
☒ Preview

Cancel

OK

Estilos de Parágrafos

Colunas de texto em português:



Estilos de Parágrafos

Colunas de texto em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português coluna

Location:

Indents and Spacing

Alignment: Left Justify

Balance Ragged Lines

Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

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Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português coluna

Location:

Hyphenation

Hyphenate

Words with at Least: 6 letters

After First: 3 letters

Before Last: 3 letters

Hyphen Limit: 2 hyphens

Hyphenation Zone: 1,27 mm

Better Spacing

Fewer Hyphens

Hyphenate Capitalised Words

Hyphenate Last Word

Hyphenate Across Column

Preview

Cancel

OK

Estilos de Parágrafos

Colunas de texto em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português coluna

Location:

Justification

	Minimum	Desired	Maximum
Word Spacing:	88%	100%	112%
Letter Spacing:	-5%	0%	4%
Glyph Scaling:	98%	100%	102%

Auto Leading: 120%

Single Word Justification: Align Left

Composer: Adobe Paragraph Composer

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português coluna

Location:

Character Colour

[Registration]

[Paper]

[Black]

r242g117b32

r255g205b3

r250g250b250

r31g31b31

Tint: 100%

Weight: 1 pt

Mitre Limit: 4

Stroke Alignment:

☐ Overprint Fill

☐ Overprint Stroke

☒ Preview

Cancel

OK

Estilos de Parágrafos

Palavras-Chaves em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português palavras-chave

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Regular

Size: 10,6 pt

Leading: (12,72 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português palavras-chave

Location:

Indents and Spacing

Alignment: Left

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

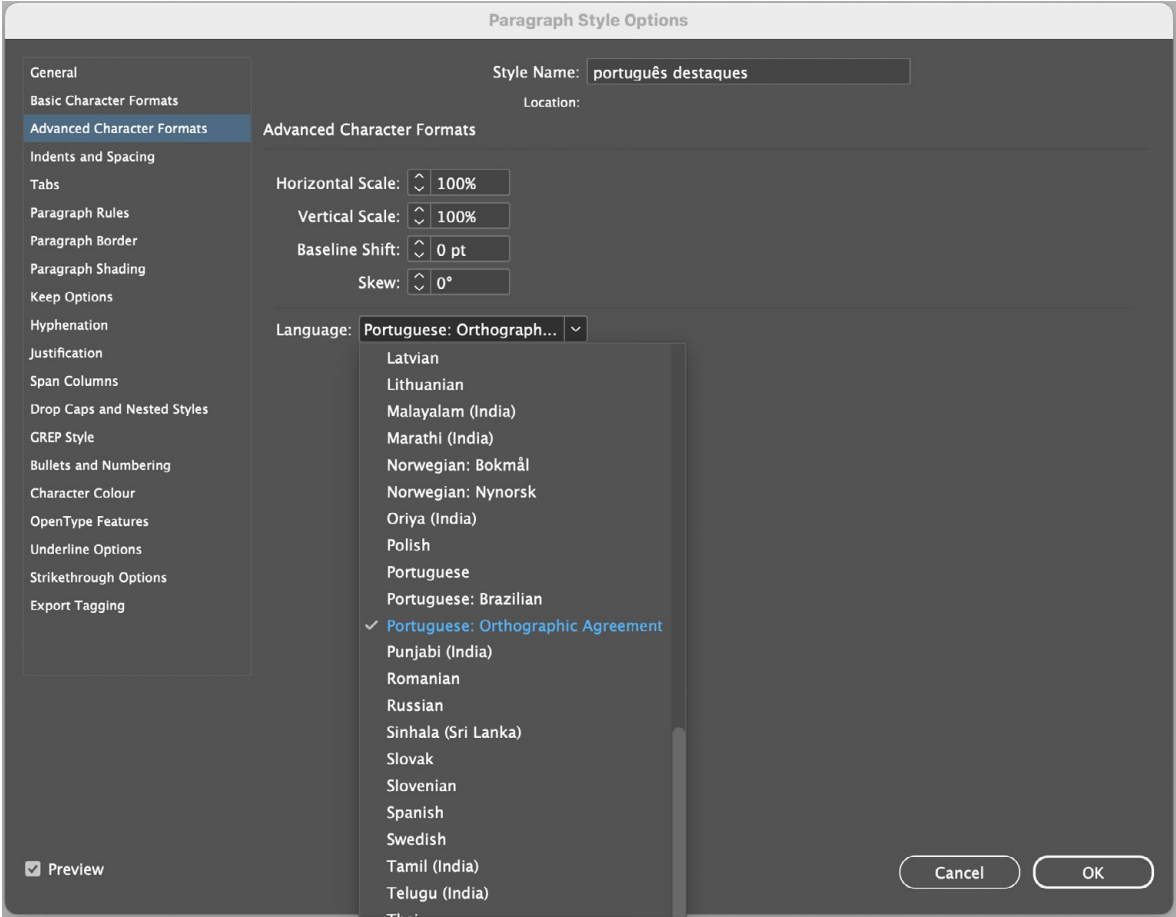
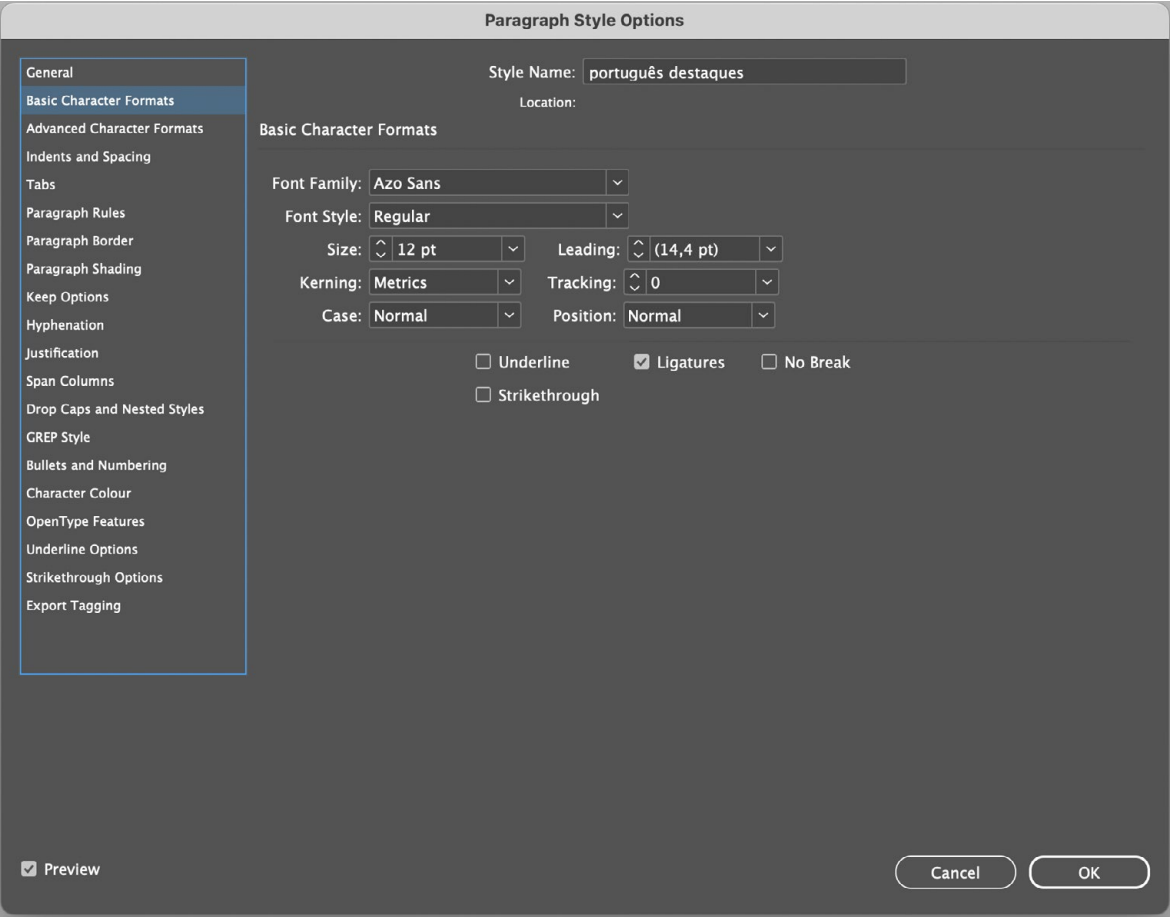
☒ Preview

Cancel

OK

Estilos de Parágrafos

Destaques em português:



Estilos de Parágrafos

Destaques em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

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Keep Options

Hyphenation

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Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português destaques

Location:

Indents and Spacing

Alignment: Left Justify

☐ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 1,5 mm

Align to Grid: None

☒ Preview

Cancel

OK

General

Basic Character Formats

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Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português destaques

Location:

Hyphenation

☒ Hyphenate

Words with at Least: 6 letters

After First: 3 letters

Before Last: 3 letters

Hyphen Limit: 2 hyphens

Hyphenation Zone: 1,27 mm

Better Spacing

☐

Fewer Hyphens

☒ Hyphenate Capitalised Words

☐ Hyphenate Last Word

☐ Hyphenate Across Column

☒ Preview

Cancel

OK

Estilos de Parágrafos

Destaques em português:

Paragraph Style Options

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Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português destaques

Location:

Justification

	Minimum	Desired	Maximum
Word Spacing:	88%	100%	112%
Letter Spacing:	-5%	0%	4%
Glyph Scaling:	98%	100%	102%

Auto Leading: 120%

Single Word Justification: Align Left

Composer: Adobe Paragraph Composer

☒ Preview

Cancel

OK

Estilos de Parágrafos

Citações em texto em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

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Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português citações em texto

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Italic

Size: 10,3 pt

Leading: (12,36 pt)

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

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Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português citações em texto

Location:

Indents and Spacing

Alignment: Left

☒ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 10 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 1 mm

Space After: 2 mm

Space Between Paragraphs Using Same Style: 1 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Parágrafos

Legendas em português:

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

Tabs

Paragraph Rules

Paragraph Border

Paragraph Shading

Keep Options

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Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português legendas

Location:

Basic Character Formats

Font Family: Azo Sans

Font Style: Medium

Size: 8,6 pt

Leading: 10 pt

Kerning: Metrics

Tracking: 0

Case: Normal

Position: Normal

☐ Underline

☒ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Indents and Spacing

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Paragraph Border

Paragraph Shading

Keep Options

Hyphenation

Justification

Span Columns

Drop Caps and Nested Styles

GREP Style

Bullets and Numbering

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: português legendas

Location:

Indents and Spacing

Alignment: Left

☒ Balance Ragged Lines

☐ Ignore Optical Margin

Left Indent: 0 mm

Right Indent: 0 mm

First Line Indent: 0 mm

Last Line Indent: 0 mm

Space Before: 0 mm

Space After: 0 mm

Space Between Paragraphs Using Same Style: 2,4 mm

Align to Grid: None

☒ Preview

Cancel

OK

Estilos de Caracteres

Título em Coluna de texto:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: título em texto

Location:

Basic Character Formats

Font Family:

Font Style: Bold

Size:

Leading:

Kerning:

Tracking:

Case:

Position:

☐ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Sublinhado Geral:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: sublinhado

Location:

Underline Options

Options

☒ Underline On

Weight:

10 pt

Offset:

-3 pt

Colour:

r255g205b3

☐ Overprint Stroke

Gap Colour:

Gap Tint:

Type:

Tint:

45%

☐ Overprint Gap

☒ Preview

Cancel

OK

Estilos de Caracteres

Sublinhado (do início) da referência:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: sublinhado referências

Location:

Basic Character Formats

Font Family:

Font Style: Medium

Size:

Leading:

Kerning:

Tracking:

Case:

Position:

☒ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: sublinhado referências

Location:

Underline Options

Options

☒ Underline On

Weight: 10 pt

Offset: -3 pt

Colour: r255g205b3

☐ Overprint Stroke

Type:

Tint: 45%

Gap Colour:

Gap Tint:

☐ Overprint Gap

☒ Preview

Cancel

OK

Estilos de Caracteres

Destaque (do início) da referência:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: referências destaque

Location:

Basic Character Formats

Font Family:

Font Style:

Medium

Size:

Leading:

Kerning:

Tracking:

Case:

Position:

☐ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Estilos de Caracteres

Sublinhado correspondente ao link:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: subinhado link

Location:

Underline Options

Options

☒ Underline On

Weight: 2 pt

Type:

Offset: -2,5 pt

Colour: r255g205b3

Tint: 55%

☐ Overprint Stroke

Gap Colour:

Gap Tint:

☐ Overprint Gap

☒ Preview

Cancel

OK

Autores de citações em destaques:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: autores citações

Location:

Basic Character Formats

Font Family:

Font Style: Medium

Size: 10,6 pt

Leading: Auto

Kerning:

Tracking:

Case:

Position:

☐ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Estilos de Caracteres

Perguntas em entrevistas:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: perguntas em entrevistas

Location:

Basic Character Formats

Font Family:

Font Style:

Medium

Size:

Leading:

Kerning:

Tracking:

Case:

Position:

☐ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK

Itálicos:

General

Basic Character Formats

Advanced Character Formats

Character Colour

OpenType Features

Underline Options

Strikethrough Options

Export Tagging

Style Name: Itálicos

Location:

Basic Character Formats

Font Family:

Font Style:

Italic

Size:

Leading:

Kerning:

Tracking:

Case:

Position:

☐ Underline

☐ Ligatures

☐ No Break

☐ Strikethrough

☒ Preview

Cancel

OK