

## LANDSCAPE, GEOGRAPHY AND ART: THEORETICAL REFLECTIONS IN SEARCH OF INNOVATIVE METHODOLOGIES.

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### SUMMARY

This article aims to discuss the importance of landscape, geography and art, seeking the representation of this landscape as a way of exposing both the natural and cultural dynamics of societies. It is worth emphasizing the issue of applicability of such alternatives in teaching practice, it can lead to the involvement of the participants, under the influence of a playful perspective, aiming at a lighter strategy, as well as awakening science in the search for innovative methodologies.

**Keywords:** art, perception, landscape, geographic science.

### PAISAGEM, GEOGRAFIA E ARTE: REFLEXÕES TEÓRICAS EM BUSCA DE METODOLOGIAS INOVADORAS

### RESUMO

Este artigo visa discutir acerca da importância da paisagem, geografia e arte, buscando a representação dessa paisagem como maneira de expor a dinamicidade tanto natural quanto cultural das sociedades. É válido enfatizar a questão de aplicabilidade de tais alternativas na prática do ensino, pode ocasionar um envolvimento dos participantes, sob a influência de uma perspectiva lúdica, visando uma estratégia mais leve, como também, despertar a ciência na busca de metodologias inovadoras.

**Pavras-chave:** arte, percepção, paisagem, ciência geográfica.

### INTRODUCTION

It is opportune to reaffirm the need for more complex investigations concerning the teaching that covers the dynamics of the landscape. semiarid landscapes.

Thus, at a time when, as Quintella Baptista and Campos (2013) demonstrate, the modality of treating education, even the so-called traditional one, is still not widely disseminated in the Semiarid region, where knowledge about our reality figures with stereotypes of myths, folklore, myths and superstitions. The studied region exudes very characteristic cultural and behavioral aspects, one of the examples found in cordel literature, which could be better used by the governmental educational system.

It is added, under the influence of official government documents referring to education, such as the National Curriculum Parameters-PCN, that geographic concepts must be worked on based on everyday experiences. When we analyze the curricular proposal of that document, we can see the suggestion of the landscape listed its importance as a subsidiary for the understanding of the spatial organization.

Therefore, we aim to reflect on the convergence between Geography and Art and Landscape, in order to provide knowledge about landscape and semi-arid nature, and therefore serve as a basis for coexistence with the Semiarid in a playful way for teaching.

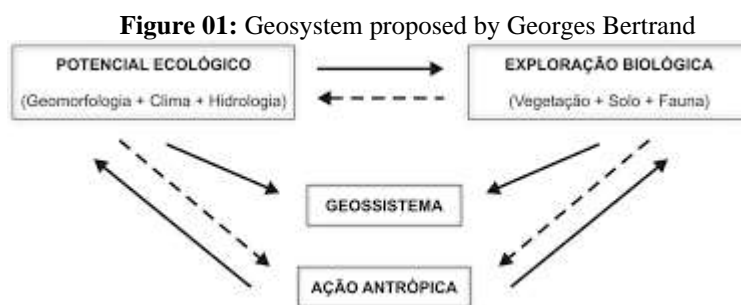
Landscape: from category to concept and from concept to category

We chose to start, in this way, by entitling the discussion that involves the concept of landscape throughout its path in geographical science, given the establishment of a “descriptive” label, which is designated from the period that comprises Classical Geography, until the present day. and, sometimes, Geography uses other categories to explain the phenomena to the detriment of Landscape, and the latter can very well be studied under the phenomenological bias, as much as the Place, for example.

The concept of landscape, at first, experienced the transdisciplinary and total aspect, but, due to positivist influences, it had to adapt to the fragmented scientific point of view. Thus, the terms are incorporated: cultural landscape, natural landscape, forest landscape (VITTE, 2007, p. 75).

According to Falcão Sobrinho (2006; 2007), the reflection that the landscape organizes, at a given moment, relations of interdependence and integration between natural elements, occasionally explaining the harmony of such elements. The aforementioned author chooses landscape as a category of analysis, having the relief as an element of investigation, demonstrating that, despite the apparent "homogeneity" reporting the Semiarid, specifically, having the Acaraú Valley as a case study, there are different geomorphological aspects that directly influence in the dynamics of landscapes.

Therefore, we can also highlight the work of Bertrand (1972) of the French geographic school, engendering the geosystemic method which constitutes a spatial category whose structure and dynamics result from the interaction between ecological potential, biological exploration and anthropic action (figure 01).



Fonte: Bertrand (1972)

Regarding its applicability, we can list the study by Ribeiro (op. cit), in which the application of the geosystemic method in a delimited area is verified, in fact, one of the few works of practical and methodological content, with regard to the geosystem having the ability to contemplate physical and socioeconomic aspects. However, as Falcão Sobrinho (2007) points out, the studies by Ribeiro (op. cit) did not provide a plausible reflection on the culture of individuals towards landscapes.

### BEYOND THE “FRAME”

Analyzing, in this way, Besse (2006) argues that the landscape is beyond the limits established by science, in general, establishing as a proposal of referral to Geography,

the description of the earth in its universal scope.

The reflection on the way of “seeing” the landscape enters the discussion around demystifying the dualistic view that one has around the subject, so the landscape, in general, is conceptualized as “geographic space”, cartographically delimited, or of space “vivid”. And based on Erwin Straus, Besse (2006) still highlights the landscape as the meeting point of all human feelings. With the immediate detachment of any theoretical complexity involving what we are “feeling”, with individuals under the aegis of a “wild” experience. Therefore, Besse (2006) reports that:

Landscape means participation rather than distance, proximity rather than elevation, opacity rather than panoramic views. The landscape, for being the absence of totalization, is above all the experience of the proximity of things. (BESSE, 2006, p. 80)

The discourse of centrality which involves the landscape is considered “weak”, in the same way that the understanding that the landscape should not contain limits, thus promotes “undisciplined” behavior within the landscape. There is, then, the understanding that the landscape, since the beginning of man's relationship with nature, allows for a transience, or better saying: “Beyond the frame”.

#### **LANDSCAPE AND ART**

On this subject, we can resume Besse's reasoning (2006) when the author clarifies that the representation of the landscape for the painter and for the cartographer, despite working in different fields, find similarities despite the requirement of “ a keen eye” corresponding to the work of landscape analysis. Verified during the sixteenth centuries, in Germany, and seventeenth, in Italy, through the study of the works of Da Vinci, Pourbus, Cock, among others.

From this angle, Besse (2006) offers us theoretical support, at the time that it links the “artistic” gift as well as belonging to anyone who is sensitive to the natural and understands the interaction in the landscape. In its more detailed explanation, it also promotes the reflection that the appreciation for the landscape is interdisciplinary, using, in this way, the conception that, through the analysis of natural dynamics, more than “seeing”, one can also : “reading” the landscapes.

Thus, the sculptor, cartographer and painter, for example, must be aware of the way in which, considering the landscape “due to the diversity and complexity of its configurations”, they need, above all, a deep observation of what makes up the landscape. the landscape at its core (BESSE, 2006). Therefore, the landscape can reveal to us, not only through the visible aspect, but also through bodily perceptions, in general, through smell and touch, for example.

#### **ART AND GEOGRAPHY**

This relationship between Art and Geography can also be observed through the evolution of the arts as a mechanism for contesting the current systems, whether of an economic, political or ideological nature. In this way, as Almeida (2016) points out, the imaginary becomes the protagonist, instigating the opening of human consciousness to representations of the new demands of representations of reality. Also from the consideration of the diversity of factors which are considered as new social aspirations, industrialization, pollution, among others (ALMEIDA, 2016).

Added to this, the organization of geographic science also brings to light the problems that involve perception, linked to the understanding of mental maps, under the idea of unveiling the various forms of human representations. Furthermore, as Soares et al (2013) exemplifies, “Guernica” by Pablo Picasso was conceived through reflection by the author, provided by the disastrous consequences of the Spanish civil war.

In view of this and, bringing the focus to the pedagogical and educational aspect, we have in debate that the norms which delineate the current teaching and learning, still preach the maximum truth, a standardization, to the detriment of art. However, as Soares et al (2013) points out, given the establishment of this contempt for the arts, education exceeds life itself, in this case, “education must go beyond knowledge itself”.

In addition, the author also highlights artistic creation as the result of the complex construction of collective feelings, delimited by a relatively long time, obtained due to the externalization “of everything that was internalized, in the paths of empirical impressions.”

It is essential that professors-researchers abandon their established truths in search of taking creative risks. Transforming art into a potential value for opening other perspectives, determining the artistic creative base in favor of the boldness it provides (GALLO, 2002, apud FERRAZ, 2013).

### **THE EARLY PRECURSOR OF GOETHE'S IDEAS**

We found in Goethe the necessary theoretical support in terms of verifying through his empirical observations of nature in order to provide reflections on the possibility of understanding the dynamic nature, the historicity of each part of the terrestrial globe. Thus, Diogo Filho (2016) points out that, Goethe, a great traveler, “deals with light, colors, plants, festivals, people, rocks, rivers, cities, history, relief, language, land use, climate and habits. Producing a painting, a particular painting of a journey and an era.”

The author points out that Goethe's thought, over more than two hundred years, exerted a lot of influence on the theoretical basis of several authors, be they philosophers, artists, or scientists, among them: Ludwig Wittgenstein, Rudolf Steiner, Walter Benjamin, Martin Buber, Alexander von Humboldt, George Lukács and Friedrich Schiller, for example.

Due to his eclecticism, according to Diogo Filho (2016) Goethe “can be referenced both in History of Philosophy books and in History of Science books, since there is no consensus on what he did, since his writings permeate both the fields.” It can be seen in Goethe, as (DIOGO FILHO, 2016) “takes a very different stance from most of his contemporaries, as he develops a new way of doing science largely related to his artistic activity.

Costa Falcão and Falcão Sobrinho (2016), warn that Goethe, propagated the idea of the “Doctrine of colors”, where each color would be related to the reproduction of specific feelings in the human being, for example, blue, darkness, soon derives from the color black, but it is also capable of conveying a feeling of coldness and emptiness, thus, Goethe emphasizes the important relationship between the gaze and light. They argue that Rudolf Steiner warns that for Goethe, who observed great works of art in Italy, art, as a way of perceiving nature, also expresses the hidden natural laws, a journey that

fostered subsidies in the sense of ideas which led him to the elaboration of a theory of colors, as an interpretive support for other sciences.

Goethe was concerned with both the aesthetic and the scientific for the understanding of nature, assisted by the qualitative character to the detriment of the exacerbated quantification that occurred in the materialist scientific methods of his time. Such reasoning indicates the need to reflect on Goethe's work, so his works, through time, were relegated due to the lack of understanding, in his time, of the importance of the possible connection between scientific and artistic knowledge.

Within this perspective, Costa Falcão and Falcão Sobrinho (2016) when researching on the work of Goethe, together with Humboldt, expose us to the establishment of merits regarding the authors, the former being less mentioned when we currently refer to scientific knowledge. Because of this, the preponderance of Goethe's works is presented, for the scientific character having field activity as an educational methodological basis, as a way of understanding nature.

In Goethe's works, science, poetry and literature are considered intrinsic knowledge. And even though he was accused, by a large part of the scientific community of his time, of adopting a strictly literary bias in his research, however, according to Costa Falcão and Falcão Sobrinho (2016), during his trajectory he dedicated much more to the investigations of nature to the detriment of literary creation.

In addition, with regard to the temporal perception of the phenomenon, the joint relationship between the parties stands out in a spatial perspective with the addition of time. Observing the transformation of the phenomenon in evolution, through detailed empiricism. Contemplation corroborates in the proper sense the subjection of the phenomenon, penetrating the soul of the observer. Concluding the analysis of these methodological steps by Goethe, he proposes the study of the phenomenon by Intuition, responsible for the symbiosis between phenomenon and individual, a crucial relationship integrating two worlds, two natures, externally and internally.

#### **NATURE/SOCIETY BRUSHING AND PRODUCING LANDSCAPES**

We will start from the theoretical assumption based on Sauer (1998) due to the relevance of the discussion that the author presents the landscape seen under the aegis of the interaction with other landscapes, since the landscape “seen”, at first, is part of a set of According to Sauer (1998, p 24) “the geographer may describe the individual landscape as a type or probably a variant of a type, but he always has the generic in mind and proceeds by Comparison”.

Considering, at first, the existence of a natural landscape, serving as a basis for the promotion of the cultural landscape, it has been circumscribed that, for Sauer (1998) such association, should not be analyzed under the bias of the idea that for the existence of one, the cancellation of the other is necessary.

Sauer (1998) reinforces the aspect of interdependence of the so-called “natural” and “cultural” landscapes, with the need to exemplify the first landscape (natural landscape) to be called “site”, an area with predominance of vegetation and other resources. natural resources in abundance, and, therefore, a landscape that is subject to human beings who “can develop it, partially ignore it and/or exploit it” (SAUER, 1998, p. 30).



In this way, it is possible to understand the uplift of a cultural landscape linked to its natural half in harmony. However, Sauer (1998) pays attention to these cultural “traits” being analyzed within a perspective in which the geographer observes, human beings also belonging to the natural, stating that “there is no place for a dualism of the landscape” (SAUER, 1998). , p. 30).

### FINAL CONSIDERATIONS

The preponderance of studies on the educational bias involving Landscape, Geography and Art is highlighted, based on the premise that they express, in a forceful way, the emblematic aspects of the nature/society relationship. Also reinforcing the importance of a contextualized education to the semiarid environment. Criticizing, in this way, about the process which education in the semiarid region was submitted within a curricular perspective strictly based on the construction of stereotypes of the studied region, having as an influencing agent the narratives coming from the southeastern region of Brazil.

It is proposed the emergence of an education for coexistence with the semiarid region within a conception that seeks to review all teaching processes, from the production of teaching materials, curricular reformulations, to the renewal of methodologies. We have, then, to think about the discourse of official educational documents, which disseminate that, despite the standardization present in them, there is sometimes a recommendation to “adapt” the contents to local peculiarities.

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