

**URBAN IMAGES: PERCEPTION OF THE LANDSCAPE IN SOBRAL – CE**

**IMAGENS URBANAS: PERCEPÇÃO DA PAISAGEM DE SOBRAL - CE**

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**RESUMO**

Aplica-se o método de intervenção pedagógica intitulado “Círculos de Cultura” idealizado pelo educador Paulo Freire (1921-1997) que apregoa a aprendizagem integral, o respeito, a autonomia, o diálogo, a valorização de saberes e o protagonismo. Essa abordagem freiriana possibilitou a aquisição de habilidades, competências além de produção de vasto acervo fotográfico, construindo o conhecimento de forma compartilhada.

**Palavras-chave:** Aprendizagem, diálogo, protagonismo.

**ABSTRACT**

The method of pedagogical intervention entitled "Culture Circles" idealized by the educator Paulo Freire (1921-1997), which advocates integral learning, respect, autonomy, dialogue, valuing knowledge and protagonism, is applied. This Freirean approach made it possible to acquire skills, competencies and produce a vast photographic collection, building knowledge in a shared way.

**Keywords:** Learning, dialog, protagonism.

**INTRODUCTION**

The cultural approach of Geography is intended to be adopted in analyzing the landscape of Sobral through photographic documentation of numerous public and private spaces such as streets, avenues, parks, squares, churches, houses, buildings, commercial points, and others, imbued with decodable signs, based on careful and sensitive observation and the diverse perspectives of high school students from public schools and the researcher.

The objective is to identify in Sobral the "ten versions of the same scene" advocated by Meinig (2002), who conceives the landscape as 'nature, habitat, artifact, system, problem, wealth, ideology, history, place, and aesthetics'.

Geographer Corrêa (2007) is taken to reinforce the importance of analyzing the urban from a cultural perspective, as it involves social, economic, and political dimensions situating them in time and space, providing a possibility that collaborates with the understanding of society.

An engaging and impactful topic for society is addressed by discussing the cultural landscape with photographic documentation, as it encompasses economic, political, and social dimensions, bringing about some inevitable questions: How to apprehend the city of Sobral from the landscape? Is it possible to reconcile the concrete and the symbolic in the landscape of Sobral?

Dissociating natural and cultural elements from the landscape is unfeasible because there is an interaction between them. A enriching bond is believed to be formed for the formulation of the concept, which is sometimes divergent according to some authors. This lack of consensus fosters debate, not exhausting the possibilities of analysis.

Besse, 2014, cited in Baldim, 2021, p. 5, conceives the landscape as united with everyday life. By thinking about the city by linking it with other elements such as nature, territory, individuals, and others, as it is an "experiential polysensory experience linked to interaction provoked by our emotions: repulsions, affection, nostalgia".

There is a range of possibilities when interpreting the image. Imagination is also activated in this mission. Flusser (2009, p. 15-16) presents the importance of technical images, their magic, and the role of the observer who is amazed and spreads this enchantment in his surroundings. Today, life revolves around images, and it is necessary to analyze them with sharp critical thinking to unveil their power. It is about enchantment, the impact of admiring the beautiful. It is believed that they are projected with this goal: to create scenarios, to involve, to direct the gaze to peculiarities, spreading this fantastic experience over the surrounding space.

## **MATERIAL AND METHOD**

The research was developed based on a bibliographic survey on the theme of cultural landscape. After a rigorous screening of materials published in magazines, documents, theses, dissertations, articles, and books, a greater basis for the proposed discussion was obtained.

An on-site experience occurred, which allowed the capture of some aspects of the landscape through a contemplative look at society and nature, observing the cultural transformation of space.

Observing the routine of the city and its residents helped to unveil some details, but it is recognized that there is much to be discovered. It is necessary to educate the senses in order to know the history of this place.

High school students from two public schools in the city center participated in fieldwork to photograph the cultural landscape, based on Meinig's categorization (2002), and also presented their perception of the collected image, complementing it in writing.

At the same time, the researcher made photographic records, exposing her position on possible image variations that may or may not be different from those produced by young people.

The result is a plural perception, full of contrasts and tensions in the landscape, involving the themes proposed by Meinig (2002), relating them to the discussion about cultural heritage. The research proposes a shared production of knowledge with the interlocutors, using technical images as a language.

The sources of the investigation are photographs produced from pedagogical interventions in two public high schools in Sobral, using the Circles of Culture method, by educator Paulo Freire (1921-1997), which advocates youth protagonism, effective learning, critical thinking, and autonomy, with dialogue as a guiding principle and action as a meaningful experience for knowledge. The gathered photographs will compose visual narratives, as they deal with the territorialization of space.

The method of reading photographs will be used to interpret the cultural landscape of Sobral, detecting numerous sensations, ideas, symbolisms, and a deep connection with the city.

This procedure will promote the sharing of a vast archive with future generations and will also aim to protect the city's memory. Creation of mind maps, in Canva, with images

captured by the researcher and high school students from two public state schools: Dr. João Ribeiro Ramos and Professor Luis Felipe located in the Centro and Junco neighborhoods, respectively.

## **RESULTS AND DISCUSSION**

The mind map facilitates the understanding of information based on mixed language (verbal and non-verbal), streamlining the organization of ideas and contributing to the learning process. This tool was utilized in this research to present the collection gathered during the year 2023 from various spaces in the city, drawing inspiration from Meinig's categorization (2002), which conceives the landscape as encompassing "nature, habitat, artifact, system, problem, wealth, ideology, history, place, and aesthetics".

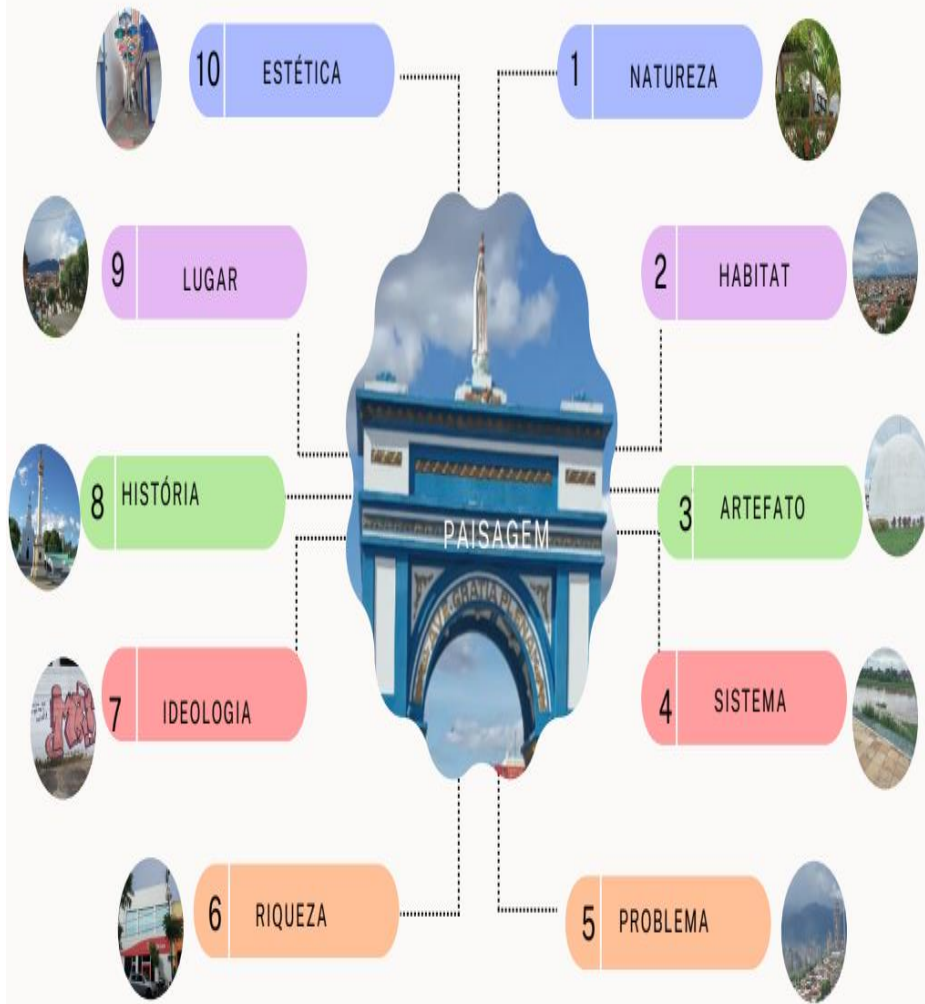
Figures 1 and 2 originate from the material collected in the city by the students and the researcher, highlighting their perception of Sobral's cultural heritage. The mind maps were created by the proposer, using the graphic design platform called Canva.

**Figure 1** - Mind map with images collected by high school students from Professor Luis Felipe and Dr. João Ribeiro Ramos schools.



Figure 2 - Mind map with images from personal collection.

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## CONCLUSIONS

The attempt to apprehend the urban through photography is due to the recognition of the imagery potential capable of highlighting a multitude of languages. By proposing image readings, we aim to contribute to geographical knowledge that encompasses various interpretative possibilities. Meinig's (2002) ten versions attributed to the landscape were detected in Sobral, a multifaceted city with its singularities and contrasts. The focus here, therefore, is on how the individual body, especially of the young person living in the city in different regions of urban space, can promote imagination for creating new mental images of the urban landscape, based on the technical image created by photography. The rationale for choosing young students from the city is due to their constant transit through public streets, the ease of visualizing and producing images from different points in Sobral, and the easy adoption of visual culture.

## ACKNOWLEDGMENTS

To the Geography teachers and school management of the Dr. João Ribeiro Ramos and Professor Luis Felipe High Schools.

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