

# ATLAS ESCOLARES MUNICIPAIS IMAGENS E NARRATIVAS

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## Introduction

Under other angles of view, the maps that constitute an Atlas are imagetical supports and, as this, lead us to think about a chain of social and discursive practices that indicate the historicism of images socially build. As an imagetical support the map exerts on us an enchantment, not just why it transforms the reality in representation, but also why it changes our act of seeing into this transformation. Initially we wil weave a short narrative thread to understand the nature of the images and its unfoldings about what we consider the surface of our investigations about educational practices with maps. This narrative thread, in its wrong side will draw up, in an implicit way, three main points of cultural-western trajectory, even if under the perspectives of Atlas from municipal schools : one point concerns the geometrization of the world as an essential part of the nature's book language , another point is that in which the communication and the technology have, according to Jameson (2004, p. 23) an “ epistemological function”; at last, a reality flooded over images and a valuation of cultural experience.

## Objectives

Understand the theoretic and methodological unfoldings that imply the Sumaré's School Atlas, a city from Campinas'metropolitan area, as imagetical supports in the practices of primary education, through visual narratives as the drawing.

## Methodology

When our look travels around the visual surfaces of the images, we see and read. When we read, the visible shapes, recognizable in the space, the obvious meaning becomes the verbal context of a missing real context, like this, an image/narrative also constitutes itself as a cultural process of visual intelligence construction that gives visibility to our special practices.

Kelner (1995, p.109) remarks that we need to learn about the images, how they “influence in our lives, considering the content that they communicate in concrete situations” for this is necessary to detach the surface from the complex work of the signals'construction and the articulation from the representations.

The hegemonic rationality strategically associated with new regimes of visibility produces meanings and representations, symbolic goods, that impose certain interpretations, views of word and of society. This rationality doesn't stop to build new signs and representations , new images to impose the unequal operations of territories'

organization by material and immaterial economy produced by the established culture. The simultaneity of the operations produces events that, even being result of a single system of relations, suggests more unfinished images, lines of unstable mosaic that challenge its own geographic shapes and its own functions and, the geometric accuracy by which they are represented in its extension and consistency.

Sumare, a city from Campinas' metropolitan area, in São Paulo' state, is constituted, at the same time, by opaque urban zones, sensitive territories that constitute the new belonging maps in its move and intensity, in its contingencies and uncertainties that desarticulate the word objectively produced; and flare urban zones where an invading hegemonic rationality inscribes its devices of expropriation and command.

The slow mobility of the opaque urban zones permits the living together with the precariousness of the special urban practices. This condition of metropolitan regions, according to Santos (1994, p. 83) makes possible other chains, different from those that are possible with the connection capitalism: The city is the place where life moves the most. This co-presence teaches the men the difference. Because of this, the city is a place of education and re-education. The biggest the city is, biggest and more significant will be the movement, the co-presence will be denser and vaster and also bigger lessons and learning.

See the system-world, through the geographic space is also see the fluid, unstable, changeable spaciousness marked by the changes and singularities, spreading itself and a force field and connections that make possible the continuance or the rising of other processes, involves not seeing just the metamorphosis of the landscape but see at the same time the selectivity of the space in which the identities and the regulation circumscribed.

The maps that imply Sumare' School Municipal Atlas are objects previously represented, but seen as imagetical supports, or cultural images, have an interdiscursivity, which if we take into account let the production or the recognition of a narrative topography unhitched from the static and conventional hierarchies promoting conceptual rising images, or by a territorial discourse that doesn't come from the traditions of the geography in the schools, a geography whose epistemic structure puts the world in order to subject the differences, but a territorial discourse that gives back to its readers, the thought. Not the real thought, but that thought able to realize the multiplicity and not the unity of the force game and its drawing in the space, the becomings in the nodosity and the lines in the chain and its update in the events.

In a Geographic Atlas we have texts and images and is intended that ,during the reading, the text doesn't dominate the image, and the image should be the shortest way to read what the words are in charge of representing, the words should complete what the image didn't permit us to read. As if the image and the word were separated.

The map should effect visually all the meanings and, this way, print velocity into the operations of reading the information. In this movement the image-shape is captured by the linear sequency of the word that multiplies infinitely the search of sense. The interesting point in this strange movement is that the images becomes empty and the words loose their importance.

During Middle Ages, as images of a comic book, the time was written in the borders of a sequence of narrative images that were being formed in the space of each box. With the development of the perspective, in the Renaissance, “the boxes froze itself in a single movement: the moment of the vision exactly like its realized from the spectator's eyesight. So the narrative was transmitted by other forms using simbolisms, dramatic poses, references to the literature, tiltles, in other words, by what the spectator knew that was happening from other sources.” (Manguel,2008,p.25)

The progressive geometrization of the geographic space, through the cartography tecnique eliminates the narrative from the map.Epistemologycally the maps, are seen as scientific images, whose objectivity reproduces true representations of the reality, a reality, therefore, empty of humanity.

Harley(2001,p.80,81) considers the cartographys as a language, especially as “a speech [...] the maps are a kind of language [...] the idea of a cartographical language is also convinient to the questions about of semiotics, pretty attractive to some cartographers. [...] the language translates more easily the historical practice.”

The repetition of the historical practice under the control of a hegemonical organizational principals, that puts the reality to work in chains, also needs a construction of a visual intelligence, I mean, the training of the look through the surfaces of the images and, also, what the look absorves: the adventures of the memory in the images of the present and the future's picture, what is comming.

The homogeneous landscape has a multiplicity of tense spaces, that subtract itself from the representations and cotaminate with life's grandeur the misery of the homogeneous landscape.Even fragile, the life compose what is missing to find a proper noun, a concept in the event, the speech of word-image, of the world-affection in the space where we lived.

The perception of a place just reaches itself when it becomes visible, thoughtfull, soundfull, when lets the usual condition of sense, of perception and of thought; just reaches the invention of a place not by empiric exercises of the languages, but by letting the thought be affected by the signs because they understand the heterogeneity, the problematic, the differences and repetitions, the relations of force, the wrong side of the surface. Formally, the narratives exists in the time, and the images in the space.

## Results

What is common among all the images is the fact that they are in the places of the own things; in the place of the things, the image produces symbols, metaphors, illustrations, diagrams, feelings, substitutions. The images characterize a non reality when we compare it with what we think; but, we don't confuse what we think with what we realized, because the image corresponds to the act of make present what is missing.

Realize and imagine occur simultaneously, but in their distinct nature, the perception goes with different aspects that articulate and constitute what is realized, the image, in turn, in its impossible ability of make present what is missing, entirely. Through this perception the images and the discourses are constituted, which in turn, constitute the sensibility and the consciousness. The way that we are affected by what we see, feel, listen and how we produce knowledge deals with the action of realize.

About the language we can say that it also puts us in relation with what is missing, so, we can not separate it from the image, that we live inside it even if we are not conscious about its structure, rules, principles, that we experiment senses, emotions, meanings, wishes and ideas, that we create realities, that we decode and discover meanings and meaningfulness.

Through the language, our body and the things express themselves and acquire expresivity; the reality, the social, political and cultural institutions live in the language that embody meanings. So, the language doesn't traslate, or even represents, it is inseparable from the reality.

According to the physiology and the physics of the view, the image was understood by the Greek people, whose culture gave value to geometry and the formalization of the logic in their relationships with the nature, as a copy of the reality and, during a long time, it was used to explain the production of the images and even the relation between what is realized and the truth about what is beeing represented.

Gestalt's theory and Husserl's phenomenology changed significantly this comprehension, in the early decades of this century. The image would be a result of a "perceptive organization" based on the criterion of the isomofia between the reality or visual stimulli and the standards of visual memorization.

We feel and realize the shapes as organized totalities that have sense in our life. The perception is a way of communication that let our relationships in the perceptive field, so its involves the meanings and the realized value of the things.

Arnheim (1954), whose thought was linked to Gestalt's theory, understands that the

shapes are signs because no visual standard exists alone, all “ shape is shape of a content”, this idea leads us to think that there is no thought without images. The visual imagination comes from great distances, as a “travelling”.

So, see would be a kind of proximity with the things, the way that they appear to us, since our feelings, sensations, wishes and memories from the way of concept, until the grasp, simultaneously, of the aleatory and the coherent. We don't inform what we see, but what we hear somebody saying, what make sense in our history of life.

### **Conclusions**

Since here our narrative thread indicates that the act of see goes further than the perceptual organization shows us, the act of see implies in a look at it as an act of choice, as conditions through which the own image reveals those who produced it.

Explore a little more the look as an act of choice seems important to us because it may help us to continue to thread inside the map's narrative different speeches about the images, as well as, understand the organization of the reality of the geometrized shapes in the space and its globalized and fluid content given by the technologies and by the communication, especially through the images.

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