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THE IMAGE AS ICONOGRAPHIC GEOTECHNOLOGY

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Abstract: The images, as iconographic elements, are arranged everywhere where the vision reaches. In an inclusive perspective, the use of assistive technology makes it possible to overcome the lack of visualization, enabling, among other possibilities, the notion or symmetry of iconographic aspects, and the understanding of the world around them. We emphasize that iconography permeates issues that are within the scope of semiotics, which leads us to the need for understanding about signs and how their universe reflects on the perceptive awareness of the images that surround modern society. Thus, we present a discussion about geotechnologies, as a factor beyond machinic, material elements, but above all, those immaterial ones, a reflection of a constancy of human creativity for understanding the world. This way, the article presents a construction that aims to highlight the image as an iconographic geotechnology, which enables and enhances the (re)cognition of the place. In this sense, the composition was based on bibliographic reviews, with theorists who support the basic themes of iconography, semiotics, geotechnology and place, in a web of ideas and concepts that culminate in the initial proposal of the text. Finally, we present a perception of the iconographic elements as well as geotechnological ones, and thus constituted by their immaterial, creative and human aspects, providing the (re)cognition of their lived space, by the subject.

Keywords: Image, Iconography, Geotechnologies, Place

AT FIRST PLACE

The iconographic aspects are present in all directions that our sight reaches and perceptible through assistive technology for those with needs for this sense, allowing, ensuring the perception and understanding of the world, since this technology comprises, among other possibilities, resources and

methodologies that provide inclusive actions for deaf people and people with disabilities and/or with specific needs.

But what is iconography and how does it present itself to people? It must be noted that iconography permeates issues that are within the scope of semiotics, among its analysis criteria about signs, and its universe reflects on the perceptive awareness of the images that surround modern society.

In a way of deconstructing the very perceptive naturalization of geotechnologies, we bring to the discussion another characterization, based on the immaterial conception and thus, inherent to human subjectivity, being present in the continuous and creative doing of each subject. This perspective, which renews conceptions about geotechnologies, allows looking at the place and (re)knowing it beyond photographs, but also through memories, which are living drawings in the memory of each person. This way, we flee the plastered idea of geotechnologies in the square of machinic, physical and palpable limits, for living, creative and subjective considerations of the human essence.

From these questions, the textual construction emerges that aims to highlight iconography as this geotechnological element that enables, enhances the (re)cognition of the place, within the discussions for a geographic education. A discussion that is self-justified by walking in a narrative that demonstrates the overflow of the proposal in the face of the limits of machinic perception, and presenting the images as iconographic elements, within another perspective of geotechnologies, as a reflection of human creativity, as a search for understanding the world. Therefore, the foundation also characterized the methodological aspect, based on a theoretical review that supports the basic themes of iconography, semiotics, geotechnology and also the place, in a web of ideas and concepts

that enable the understanding of geographic education, or that is, the one that is for living spaces.

With the discussions, it is noticed that the images as iconographic elements are arranged throughout the geographic space, composing the details of the landscape that our senses allow us to perceive. Therefore, geotechnologies make it possible to map the place through the icons and the intrinsic relationships between subject - geographic space, conferring meaning and belonging, revealing the (re)cognition of the place. This way, we ratify that images as iconographic geotechnologies, which allow the subject to (re)know his lived space, being constituted by its material aspects, but, above all, by immaterial, creative and human aspects.

REFERENCING THE LOOK

Our starting point is to demonstrate what iconographies would be, since we have already started our writing by stating that they are everywhere, composing the landscape and everything we can observe. Therefore, we bring to the discussion Panofsky (2007), a precursor in this field, who puts us before a triad for understanding iconographies: the pre-iconographic, the iconographic and the iconological.

Although iconography is more directly linked to the field of art, its interpretation is present in multiple ways, closely linked to the subjectivity of the subject, because by relating the triad with the image or the perception of the images that make up the landscape of a place, we can analyze geographically as follows:

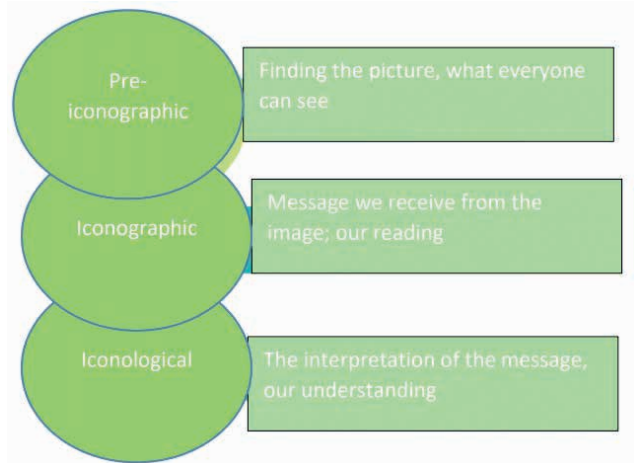


Figure 1: Conceptual iconographic interpretation from Panofsky (2007)

Source: Elaborated by the author, 2023

The analysis of an iconography is directly related to the subjective of the subject, because the interpretation is personal, and every iconographic path will be disposed from the form of observation, particularly through the senses. This way, the same landscape, the same place and its imagery representation, can be interpreted in different ways, awakening feelings of strangeness, disgust, belonging and indifference, from the perceptive conception of each person. For Panofsky:

[...] the research process seems to start with observation. However, both the observer of a natural phenomenon and the examiner of a record are not limited to the limits of the scope of vision and the available material; in directing attention to certain objects, they obey, consciously or not, a principle of prior selection dictated by a theory, in the case of the scientist, and by a general concept of history, in that of the humanist. It is perhaps true that “nothing is in the mind but what was in the senses,” but it is at least equally true that much is in the senses without ever entering the mind. We are mainly affected by what we allow to affect us [...] (PANOFSKY, 2007, p.25) (an emphasis was added)

According to the author, we can see that every observation goes beyond the visual

aspect, reaching thresholds of meaning and feelings that we allow or take us without warning, about every image that affects us. This corresponds to the feelings we come to perceive when we are faced with a landscape that reminds us of nostalgic feelings, without ever having experienced that place.

It is worth bringing here a discussion presented by Santaella and Noth (1998), when they tell us that, when it comes to the world of images, we must be aware that it will be arranged in two aspects: the first, of a material nature, represented by visual issues, but the second will also have to be accepted, which refers to the immaterial, corresponding to the field of fantasies, of mental representations.

The unifying concepts of the two domains of the image are the concepts of sign and representation. It is in the definition of these two concepts that we find the two domains of the image, namely, its perceptible side and its mental side, unified these into something third, which is the sign or representation. (SANTAELLA; NOTH, 1998, p.15)

This way, the question of the sign emerges, from a relationship with Peirce's semiotics (2003), of relevance for the study of images and, therefore, of representations, since it is directly linked to semiotics, whether in the field of communication or of meaning (ECO, 2012).

By accepting Peirce's discourse (2003, p. 46), "a sign is that which, under a certain aspect or way, represents something to someone", we agree that, what configures the subjectivity of the representation, thus aligning, the speech à Panofsky (2007), is the sui generis iconological interpretation of the subject. Therefore, the same image or landscape can be interpreted and correspond to meanings in different ways for each person, just like the person contemplating the waves that reach the beach or people in the art gallery, each one will be internalizing a feeling that he will never be able to be compared in the same proportions

to the others by his side.

The iconographic perception, the meaning, and thus the idea of meaning that runs through semiotics, is about to characterize a direct relationship to what is experienced and understood by each subject, according to Epstein (1986), reaffirming the unique perspectives and different possibilities that we have to understand what is around us.

When we understand the message given by Santaella and Noth, about the world of images and their disposition in two aspects, material and immaterial, we find their approach to geotechnologies, corroborating with Pereira (2015, p. 52), when we accept that the dynamics of ontological processes that are the basis for human, technological and therefore creative processes, are therefore the basis for geotechnologies, which allow the understanding of the world, as we perceive it. This directly influences the way of interacting with it, because signs are beyond material "things", as phenomena present in everything, including our minds, and this way, part of each subject's daily life.

This perspective of geotenological conception is defended by the research group in Geotechnologies, Education and Contemporaneity (GEOTEC), from "Universidade Estadual da Bahia" (UNEB), where the premise of the immaterial condition of technologies is present in studies and research carried out by the members of the group. Therefore, we take as a guide what Hetkowski (2010) presents us with about how geotechnologies are to represent the creative, imaginative and re-environmental capacity of a social group.

Still in this line of discussion, according to Brito and Hetkowski (2010), geotechnologies can and must be considered in addition to a collection of techniques aimed at recognizing or even interpreting geographic space, above all, as a possibility for questions of

understanding the spatial clipping, that is, the place, enhancing the aspects of subject-place interaction, and the notion of belonging to it.

Viewing the technological elements in a different way, here from a geotechnological perspective, we open up a range of possibilities for (re)recognition of geographic space. From that event, we put ourselves in a position to perceive that not only machinic elements, but also the immaterial ones, those that are not in palpable conditions, however, understandable and sensitive by different sensorial aspects by the subject, elements seen as simple, for example of drawings, mental maps or photographs, begin to configure geotechnological elements, and thus enable actions that enable the (re)cognition of the place.

This recognition overflows with feelings, affections, belonging, memories, legacies and crystallized memories of the place, which emerge in other interpretative angles, now intensified by geotechnological elements that made possible new interpretations about the same place, as a scenario of social interaction.

The place, a category of fine breadth of geographic science, is placed as a concept that reveals feelings and particular attention to the geographic space, since it is in this cut that we nurture feelings, of adoration or aversion, as Tuan (1980) brings us, topophilic or topophobic, but always in judgment of that fragment and a certain time lived.

Perhaps the most significant dimension of the place is the sociophysical one, in which the conceptual and the figurative are balanced between alternation and radiance, as we long for the nomad's adventure of discovering new places, new seas, new people and, at the same time, we desire a "home" where to arrive, establish and cherish our dreams and fantasies. (OLIVEIRA, 2012, p.16)

We can then say that the place holds us and frees us, moves us in multiple directions and searches, which only the subject imbricated

in the relationship can define. The look at the place and its symbolic characteristics, reflect in the subject-place relationship, unique and subjective, which confers the interaction with the geographic space and in the narrowing for the relationship of understanding and comprehension necessary to reveal the meaning and conscience about the place.

This awareness provides another education: one built from the place lived, which includes other views and understandings about people and the geographic space, built and resulting from social interactions. A geographical education, based on subjects, significant "things", iconographic elements, and the place understood as belonging.

LOOKING CLOSER

When we present an image to a group of people, be it a photograph, a drawing which represents a fragment of the geographic space, the perception will manifest itself differently for each one of them. This happens due to aspects of relationship built, or not, by each subject present there, with the place described in the image.

The iconographies, presented through signs and representations, constitute a range of possibilities for the (re)cognition of the place. These possibilities arise from the subject's own memory issue, leading to correlations with images or drawings.

In this context, the perspective of the relationship of belonging emerges, since the feeling referred to the geotechnological element, such as the iconographic representation, will be linked to the mental journey to the place observed there. A trip that can be filled with good memories, such as childhood friends, college classmates, family members or vacations, as well as pain and sad aspects of the past.

Memories, as elements inherent to every human being, constitute geotechnological

aspects by registering and keeping iconographic memories of the places we pass through. They are affective, symbolic, subjective, personal and sometimes inexplicable registers.

Let's see, as an example, a geotechnological representation of a certain place, sketched through a photograph, full of simplicity, uniqueness and multiple interpretations:



Image 02: Sunset – Baía de Todos os Santos
(Salvador - BA)

Picture: Patrícia Moreira, 2022

When we contemplate this iconographic record, for each reader of this article, the image will bring a response, from visual stimuli. Photography as a geotechnological element, froze the landscape at the moment of a sunset in ``Baía de Todos os Santos``, in one of the most beautiful postcards of the capital of Bahia. In the record we can still see traces of larger vessels in the System: *ferry boat*¹, in the arrival and departure movement of the Maritime Terminal, in São Joaquim, carrying out the crossing of people in vehicles between Salvador and the island of Itaparica, in addition to the silhouette of a small fisherman's canoe among the larger vessels.

For connoisseurs of the city of Salvador -

1 The maritime vessel system via ferry boat works as the main connection between the capital Salvador and the island of Itaparica, in the Bay of All Saints. The 13km crossing can take from 1h to 1h20, depending on the vessel, which also has different capacities for transporting passengers and vehicles, from bicycles to trucks and buses.

BA, not only the report, but the contemplation of the iconographic record can awaken memories lived in the city, nostalgia for the place, the desire to return soon. For others who don't know it yet, the image can fill the heart with hope and feed the desire for a brief trip.

The possibilities mentioned above are part of a possible iconological process, which advances from reading to the subjective interpretation that each reader may have, simply from the exposure in front of the presented image. We dare to say that in addition to images, other geotechnological devices take us to similar situations, examples of melodies and songs that teleport us to other places.

However, we are going to stick here, just about the imagery dispositions and accept that, the way the image reaches our senses and conscience, makes us think about the language that this iconographic representation starts to configure before people, and how this image has the power to provoke the feelings, memories and desires of each subject.

The possibilities of interpretation from the iconological question defended by Panofsky (2007), make it clear that the understanding process does not follow a recipe, since it is subjective, particular. This explains how we can have a group of people contemplating a single painting in a museum, or even the image commented above, and each one sees elements or is "touched" emotionally in different ways.

With this, we ratify that the human being is unique in its essence and analysis. That the interpretative markings, whether by written language or orality, demonstrate the understanding of the message, as well as the process of (re)cognition of the place through geotechnological elements such as

iconographic representations.

SOME CONCEPTIONS

When we conceive that geotechnologies are beyond material issues, and thus present from the human imagination, we have iconographic representations as elements that can be related from the memories or memories of the subjects, to the photographic records of the geographic space.

The iconographic elements allow the subject to (re)know their lived space through other elements arranged by geotechnologies, now constituted in their material aspects, but above all, by the immaterial, creative and human aspects.

The sense of place starts to be awakened from the notion of belonging evoked by the subject's senses, which even for not knowing the place, a desire that arises when igniting other senses, such as curiosity or need,

which emerge in the face of an emotion provoked by the iconographic elements, such as representations of the landscape, photographs or drawings, as true graphics of the place, giving affectivity and meaning to geotechnological elements,

When the senses are provoked, we raise other ontological questions, such as longing and desire, which are born from elements awakened by the idea of freedom or escape, provoked by the aspect involved in the image and its interpretations, that is, the iconological messages.

Each subject will benefit from his analysis in a unique way and without logical explanations for others. This is part of human nature. This is a unilaterally provoked reaction made by iconographic contemplation, through geotechnological elements that lead us to (re) cognition of old or new places.

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