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issn 2175-974x | ano 2019 year

semestre 02 semester

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PAISAGENS DE PELE E PÍXEIS: LANDSCAPES OF SKIN AND PIXELS:  
HISTÓRIAS URBANAS, PERCEPÇÕES URBAN HISTORY, PERCEPTION,  
E IMAGENS AND IMAGES

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Silva, M. A., Nogueira, F. H. S., Oliveira, R. V. S. and Duarte, J. F., 2019. Landscapes of skin and pixels: urban history, perception, and images. Translated from Portuguese by André da Silva Maia. *Virus*, Sao Carlos, 19. [e-journal]. Available at: <http://www.nomads.usp.br/virus/virus19/?sec=5&item=104&lang=en>. Accessed: dd/mm/yyyy

### **Abstract**

Present-day cities are additionally various cities in time. If we understand that temporalities are mixed together, history becomes a fascinating game of unraveling. Time and space, the tangible and the intangible, both always plural, constantly cross each other, especially in today's hastiness. Folding upon themselves, the times of the cities present us a challenge of how to run through their layers and how to perform historical studies when a vector axis is abandoned. In fact, how do those layers present themselves, especially in cities where experiences were gathered for long-lasting periods? The physical matter gets older and leaves traces on surfaces. How to deal with such traces? They are our objects of study. Our methodological course began with field explorations: before the arrival of books, the presence in loco was fundamental. However, the intangibility of digital screens offered another sort of leap. If, on the one hand, it has put us apart from the experience with the matter, on the other hand, it has opened a gigantic horizon and contact surfaces. Facing such impasses, we bring considerations on the experience with cities, histories and the digital, that compose a trajectory of two decades of collaborative research dedicated to the construction of information.

**Keywords:** Cartography, Cities, Landscapes, Digital, Research methodology

ARTICLE SUBMITTED ON 18, AUGUST 2019

## **1 Field explorations**

Immersed in a wilderness, people who did not know each other met. They came to live together among conflicts and belligerence, although acting together towards the construction of new landscapes. Brazilian Northeastern region compiles countless experiences related to the establishment of urban centers during the Ultramarine Expansion, in the early sixteenth century.

When we deal with landscapes such as of Brazilian Northeastern cities Olinda, Recife and Salvador – where urban growth diminished their older historical nucleus and brought them a number of weavings – or the ones we see in Brazilian cities like Igarassu, Penedo and Itamaracá – where these connections are seemingly less implicated – we stand before the challenge of apprehending how each of those examples can be accessed and compelled to contribute to the current urban debate. Such process, we so forth describe, consists in a way of constructing information and also a way of enriching the present through the diversification of methodological tools and the gathering of experiences that may pervade the senses, the matter, the body and the media.

The slightest confrontation between such diverse landscapes puts away general explanations about the construction of this portion of land that would later be called Brazil. If their respective arrangements suggest an irregular aspect, if their major edifications are located upon hills, if their accesses are made through the water and if their pathways are defined by semi-detached houses, such issues become irrelevant when we consider the different features and destinies by which they currently express themselves.



**Fig. 1:** Recife's historical center from the point of view of the river and Olinda. Source: Landscape Studies Research Group archives, 2013.

If a brief contrast between the collection of landscapes above is able to bring upsetting concerns to the extent where classical references on the theme are rejected, there is another challenge that is facing the fact that "things are not in space, they are within time" (Anjos, 2001, p.115). The words of Cyro dos Anjos sums, in a certain way, an investigative effort towards depicting urban experiments within time and space. Combined actions in both these dimensions have encouraged the activities of the Research Group Landscape Studies (registered on the CNPq database since 1998), located on the School of Architecture and Urbanism from the Federal University of Alagoas (UFAL), which, among other research lines, seeks to comprehend how historical urban centers from the first centuries of colonization were erected in Brazil and which are the consequences and traces of such history nowadays<sup>1</sup>.

Therefore, for accessing those landscapes, it became necessary to create a mechanism that prioritized primary sources. Between those historical records, there were words, images and landscapes themselves. In fact, the investigation begins with long journeys. Trips throughout Northeastern Brazil, Minas Gerais, Rio de Janeiro. Without a strict course or the support of exhaustive readings, although moved by the act of experimenting and wandering (SILVA, 2016). Because when the group started the journey, although inadvertently, the experiences of Guy Debord and his Situationist colleagues echoed (Debord, 1958 apud Jacques, 2003), or even the ones of Benjamin wandering through Paris or Moscow (Benjamin, 1994, 1989)<sup>2</sup>.



**Fig. 2:** Exploratory journeys of the Research Group Landscape Studies. Source: Landscape Studies Research Group archives, 2013.

Besides the collection of sources and photographic registers, those field immersions provided the individual's exposure to experiences through the production of sketchbooks. Such artifacts, taken by different materialities, are products that try to express those experiences through shapes, colors, textures. They might be declaimed, fractionated into parts or wide spread over the floor but also built in such a way that knowledge gets close to the aesthetic search, having the matter as a reference.

These trips and countless conversations gradually came up with the questions that underpinned the research. These questions were made individually but also collectively, during discussions about the delimitation of the studied subjects and, above all, their convergences. At the end, the researchers chose cities and a subject to access them. Firstly, the research project raised 20 places between the south of the State of Bahia and the State of Paraíba, Brazil. Afterwards, this set of places was reduced to, approximately, ten.





**Fig. 3:** Travel journals from the Landscape Studies Research Group. Source: Research Group Landscape Studies archives, 2015.

At this moment, the immersions would continue through registers produced by travelers from other centuries. The present study was also motivated by writings and images produced by the ones who earlier arrived to such lands, especially at the beginning of the colonization process. Within this extensive collection, along with the beautiful set of watercolor maps from the Albernaz family and all the Dutch legacy, dozens of reports made by those travelers were particularly appealing – friars, explorers, adventurers, war agents. The mentioned set was the result of a series of domination, war and commerce strategies among European nations that eventually affected the tropical lands. Therefore, the repercussion of the Dutch Golden Age, in which science, commerce, culture and arts were blooming, reaches the opposite side of the Atlantic. Here, the Dutch proceeded to extensively explore the lands and the inhabitants of the New World. Maps and depictions of urban scenes with detailed plants and animals were left as a study source. They were given by a character distant in time but eloquent in his different forms of expression. Thus, much more than the travel journals, pictures and drawings produced during field trips, other great set of information kept arriving in a crossing of times, sights, science and art<sup>3</sup>.

Those reports brought fundamental information regarding the history of minds. On the other hand, the information accuracy led to a comparative analysis with the present times. Because at first – especially in relation to Frans Post’s drawings or paintings – the memory of what we saw on the fields revealed such familiarity. By the geographical relief continuities, movements and habits present in daily life, those features simply offered a key to the dissolution of an ascending understanding of time.

Even the lines drawn upon Albert Eckhout’s giant portraits provided an aesthetic input that was the result from his observations upon local inhabitants and his desire of accomplishing a pictorial synthesis of those people. Physiognomic configuration characterized by a series of symbols that kept telling us – besides the violence of transcultural encounters – about a possible desire of dignifying the human beings of such land. For another instance, the small locations portrayed by Frans Post merged with nature and idealistically depicted Africans and their descendants: quiet, in engaging conversations or walking with their flawlessly white clothes as if they had forgotten the cruel dimension of slavery<sup>4</sup>.

All this process generated a collection of research sources obtained from a systemic gathering that also comprehended official blueprints, views, photographs and graphical representations. Therefore, it created a large informational database that, from research within local and national institutions, expanded towards an

international research on primary sources in Portuguese and Dutch archives and, concomitantly, by experiencing those cities, especially within those two countries. This dataset was slowly adapted to a broad academic production, including dissertations, thesis, books, research projects and cultural products, all of them made available by public funding.

## **2 Objectual and virtual explorations**

Given the substantial duration of the research, it gradually embraced what was initially considered a counterpart: the virtual immersion. Throughout almost 20 years, great technological advancements came into being and provided information that dismissed trips. In front of the screen, the body rested. There was no longer distressed movements or chances of getting lost in the streets. On the other hand, there was not the excitement of standing in front of an architecture established by old precepts and that could have been seen in a curve along the road. Gradually, it became easier to go on a fascinating journey through libraries, museums and art galleries archives. The earth from above could be penetrated by an increasingly precise zoom. Thus, it employed its very own method that was also suspended and altered as new landscapes were made available by the unlimited cyberspace.

However, field learning remained echoing upon digital experiences. Besides the act of wandering, there was a training to observe details and inspect corners, which pervaded the experience of screening maps and reports. The indicative paradigm that Ginzburg related to the efforts of detectives, thriller novels writers, women, archivists and image inspectors such as Aby Warburg (Ginzburg, 1989) guided the experiment.

It was this careful look that lingers between the lines that provided the surprising effect, averse to what separates subject and object. That was the effect of things looking back at us, feeding back the trail identification process even when they were almost entirely covered by time dust. Almost. For when we suppose there is no more evidences, it is possible to look beyond what is before us and 'compare what we see in the present, what has survived, with what we know has disappeared.' (Didi-Huberman, 2017, p. 41).

Thus, we can never say: there is nothing to see, there is nothing left to see. In order to know how to be suspicious of what we see, we must know better, see despite everything. Regardless the destruction, the suppression of all things. It is appropriate to learn how to look through an archeologist's eye. It is through such look – and such sort of interrogation – that we see that things start to look back at us from their buried spaces and crumbled times [...] (Didi-Huberman, 2017, p. 61, our translation)

The crossings began to take place. The data essentially acquired through the study of historical images are no longer only compared to its field correspondents, but also to those that emerged from the virtual immersions. That procedure resulted in the complexification of an investigative game that was unpretentiously started and guided by the identification of coincident remains upon landscapes. Later, that procedure made the analysis increasingly variant and plural

The relentless gaze upon the sources brought specific questions as to drawings, identification of urban components and location of edifications, the relation between natural elements and buildings, circulation systems, settlement of villages, among other objective aspects. Furthermore, questions about who was responsible for their construction, the gestures they produced, what dreams, beliefs and ambitions they sought. These were the multiple skins falling apart into single layers, becoming surfaces and synthesizing information built during the time in matter.

We can understand a surface as what falls off something: that comes directly from them, separates from them and, therefore, proceeds from them. And that separates from them in order to come crawling towards us, up to our sight, such as pieces of a tree bark. Unless we accept to bend down and collect some of its pieces. (Didi-Huberman, 2017, p. 67, our translation).

The intense group work started to spread the interrogations and the certainties that were rambling. Teaching and research processes were somehow connected and mutually nurtured each other. The methodological procedures tested within the research office and classrooms and vice-versa, endorsed the experience. The design of cultural products was also an important tool: the production of videos that dealt directly with the theme and the challenges of the research, via an aesthetic perspective, brought an artistic sparkle that increased certainty and doubts. That was essential<sup>5</sup>.



**Fig. 4:** Videos, exhibitions and cultural products carried out by the Landscape Studies Research Group. Source: Research Group Landscape Studies, private collection, 2010.

An special remark must be made to the short film *Entre Céus*, which overlaps landscapes recorded through trips, historical iconography, writings and image manipulation having the articulation of different times and spaces into a single screen surface as a principle<sup>6</sup>.

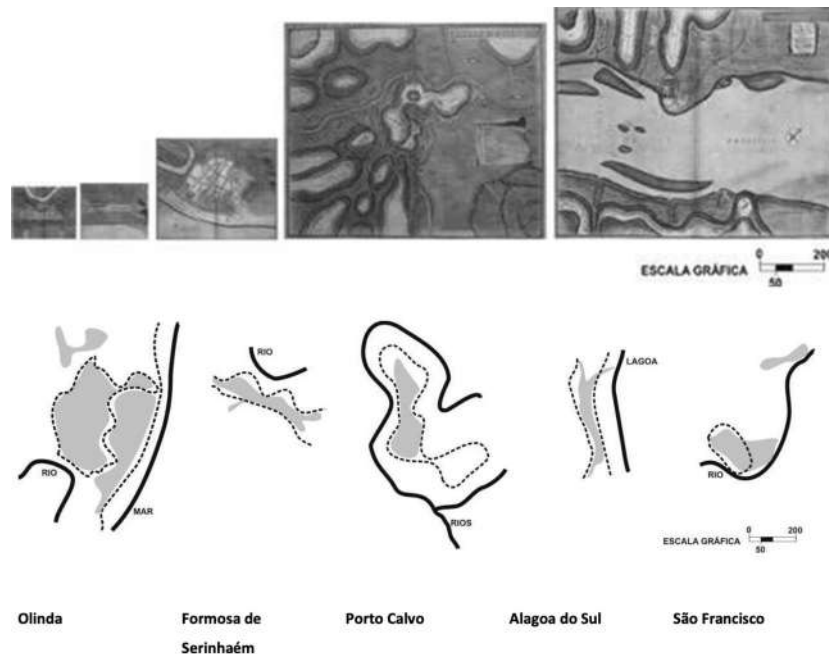


**Fig. 5:** Frames extracted from the short film *'Entre céus'* that overlap Brazilian Northeastern landscapes audiovisual registers with sixteenth century iconographies. Source: Research Group Landscape Studies private collection, 2014.

At this point, we had a series of studies based on 'homogeneous' sources that, on the other hand, had been relativized by personal experiences and by individual choices of spatial outline and theoretical-conceptual basis. They kept slightly connected to the leading investigation question of the group: the logic that lies behind the Brazilian urban implantation based on the collection of case studies. Even because, in order to develop the investigations, it determined the need of choosing a long lasting memory urban element to observe – such as churches, forts, nunneries, backyards, markets, houses, pathways... – considering the landscape expression/reality of each place and having an investigative motto. For example, the way religious buildings drew urban profiles or the challenge of virtually reconstructing a building or pathway with no lasting physical evidence, or even observing the intimacy provided by backyards<sup>7</sup>.

In order to intensify this exercise and provide discussions on urban patrimony in terms of its apprehension and recognition, we searched for differences and tried to understand to what extent they happened due to the actions of time.

The items that compose the matrix generated by that process only could be recognized on places and images after the cataloguing and subtitle translation of ancient iconographic collections, bibliography review about the history of the settlements and comparison between old and current urban views. It is worthy to highlight that the places were observed with the intention of questioning a series of aspects asserted by classic literature on Brazilian urban history in the last few decades. Those aspects were verified within the context of each single case study. The graphical synthesis allowed an visualization exercise of these landscape database.



**Fig. 6:** Comparative graphic synthesis of the sixteenth century urban settings of the cities of Olinda, Sirinhaém, Porto Calvo, Marechal Deodoro and Penedo, in Northeastern Brazil, that shows building agglomeration areas, water bodies lines and contour lines. Based on George Marcgrave's registers which are part of Gaspar Barléus' book from 1647. Source: Oliveira, 2018, p. 167 and 170.

During the observation process of those products, we tried to recognize not only physical traces of the study locations, but also the very way of registering their information. It also understood the pictorial expression of each author as a historical composition, as a narrative with technical, political and artistic dimensions.

In fact, the studied visual registers brought with them further non-verbally information that were beyond the intended representations. Then, by giving a continuation to the process of creating new images, it produced other cartographies and, in that way, mapping information was an exercise of recognition comprehending the most varied aspects of a place or landscape that went beyond expectations.

Cartography is a mechanism of representation that may contain, in its product, a finite feature, although not necessarily closed within its finitude. Such possible flexibility of maps is often unexplored. However, the variety of available resources on cartography allows it to be an instrument that satisfies since the most technical parameters in order to connect portrayed elements – the 'data', a quantification based on procedures focused on the perception improvement of what is 'given' – to the most abstract ones and of which allows the author to manipulate information as a way of building a looser idea or interpretation of the mapping act. (Cerqueira, 2014, p. 143, our translation).

Therefore, mapping meant the recreation of images with other potential of significance and other enigmas. Digital mapping has been conducted through the same principles that generated the observation of old images. A game of informing and elucidating, but also of opening up to a shaky ground of interpretations and of filling possible voids. Thus, the impulse of informing was never meant to completely elucidate doubts, but to undertake the construction of another level of certainties, possibly to be fractured in the future.



The possibilities of analysis were increased by the support of digital technology and they allowed an unconstrained comparison through the overlapping of documents and times within the virtual environment. On the other hand, another challenge came from the issue of making such studies accessible in the future. Studies that were based on specific data about the subject and also on the knowledge produced and provided by the confrontation – comparisons and overlappings – between documents from different times.

If in this mission of unraveling the landscape of Brazilian Northeastern cities the information was gradually built through the immersion of the researcher. The field explorations and visual experimentations has also gradually revealed challenges in which such attempts unfolded different forms of interpretation (Sadler, 1999).

At first, it was inevitable to research, apprehend and experience other archives and anthologies while facing the possibilities of increasing the iconographic collection via internet. In that moment, it essential to do that through immaterial ways. Then, it implemented a process of a systematic consultation of digital spaces. The large availability of regularly updated satellite images and their gradually development into tri-dimensional volumes paradoxically recovered the previous idea of a concrete experience within the studied places. For now, it was possible to envision those places from a perspective similar to the ones registered by the pioneers: from above, as a cartographer did, but referencing data no longer by the stars position, but by using technological available resources. At this time, wandering took place by experiencing another type of materiality, characterized by the observation of changes in those landscapes over time which are now in the concreteness of a screen.

At the beginning, the use of editing techniques and digital drawing was limited the ratification of the documental research theoretical reference. Writings and primary iconographic material operated as its main guidance which, in turn, retained the aesthetic/formal logic of the initial approaches in order to preserve its educational aspect. Pictorial approaches started to become autonomous after the consequent approximation of the group to the process of 'discovering' those urban aggregations. In that way, the manipulation and formatting processes turned into relevant sources for the research. The use of digital tools for layout development, production and edition of images, associated to several gestures, such as overlaps, sectioning, highlights, scaling, among many others, was also part of the construction of information about those cities<sup>8</sup>.

Therefore, this process produced a sort of reinterpretation and complement of the material, likewise extending the authorship to those who essentially performed researches on a digital basis. This notion converges to what Vilém Flusser stated about the universe of technical imagery:

The 'artist' stops being seen as the creator and begins to be seen as as a player that deals with available pieces of information. This is the exact definition of the word 'dialogue': exchanging available pieces of information. [...] The method one shall use in this game is not that of a random 'inspiration' (divine or anti-divine), but of dialogues with others and oneself: a dialogue that allows the elaboration of new information together with received information or stored ones. We should imagine this productive game of information within a dialogic network, currently viable due to telematics and its gadgets (Flusser, 2008, p.122)..

in this mission of illuminating the process of research conformation, the decision of presenting an association of text and image also sought to find mechanisms for inviting the reader/audience to perform the same movement. If, at the beginning, the pictorial interventions searched for a certain confirmation, almost guiding the reader's eye to what the researcher wanted to highlight, after some time, it followed an opposite tendency. That way, it adopted movements such as silencing and evidencing absences and presences throughout surfaces, looking for triggering curiosity and questioning beyond the presentation of the results as an image synthesis.

The crossing of a more traditional knowledge related to the field of humanities – here specifically connected to the Brazilian urban history – with latent additions brought by digital edition and visualization tools resulted in a closer relation with the knowledge production approach known as 'digital humanities'.

Digital Humanities is not a homogenous field but an array of convergent practices that explore a universe in which: a) physical material is no longer the exclusive or the normative medium in which knowledge is produced and/or disseminated; instead, it finds itself absorbed into new, multimedia configurations; and b) digital tools, techniques, and media have altered the production and dissemination of knowledge in the arts, human and social sciences. (Presner et. al., 2009, p.02).

Among plural possibilities, we ranked some recurrent actions within that process. For example, the action of overlapping visual information provided significant clues about the attempt of speculating the absences and presences and how they slowly molded the construction of the studied cities spaces. When studying the Brazilian



city of Marechal Deodoro, the first capital of the State of Alagoas, one of the major references was the cartographic production of George Marcgrave (1647) entitled *Pagus Alagoae Australis*. On that map, besides the visible traces of the pathways within the urban center and the presence of the Manguaba Lagoon, there are also some buildings: a stronghold, two religious constructions and two sets of houses. Aware that some of those constructions remain along Marechal Deodoro's landscape, several attempts were performed in order to achieve the most practicable possibility of overlapping elements of the Dutch map with the current setting of this portion of the city.



**Fig. 7:** Overlap of Marcgrave's map elements with a current city image based on remaining buildings. Source: Research Group Landscape Studies private collection, 2018.

Guided by those fixed reference buildings, image overlapping make us speculate about the process of landscape modification, the way aggregations occur, expansion routes, as well as the site transformations for the last four centuries. Besides, the distortions and technical limitations of the sixteenth century drawing techniques became evident and devolved into issues to be further addressed by other researches.

During the analyses, there was also the need of emphasizing certain aspects of the drawings, maps and photographs. That action allowed a more comprehensible presentation of important elements related to the understanding of the city structuring process that, subsequently, guided the reader to visualize textually built arguments. For the examination of the cartographical production of Penedo, in Brazil – also situated in the State of Alagoas—, the speculation about the influence of the *Mauritius* fort, present in a map of Vingboons (1652-1670) led to a graphic intervention. This operation tried to identify and highlight its urban elements (buildings and pathways) in order to to foment the comprehension of its currently remains within the Penedo's urban fabric, since there are no physical traces of the fort nowadays.



**Fig. 8:** Excerpt from Vingboons representation of the city of Penedo, Brazil, and highlights of urban elements still present within the city when seen from above. Source: Landscape Studies Research Group private collection, 2018.

The attitude of comparing pervaded the whole research project. Another relevant layer of information about the analyses of the cities under study was built through the junction of different iconographic categories - from the most traditional ones, such as maps and the drawing of sights, to other possibilities available by the easy access to satellite imagery and photographs.

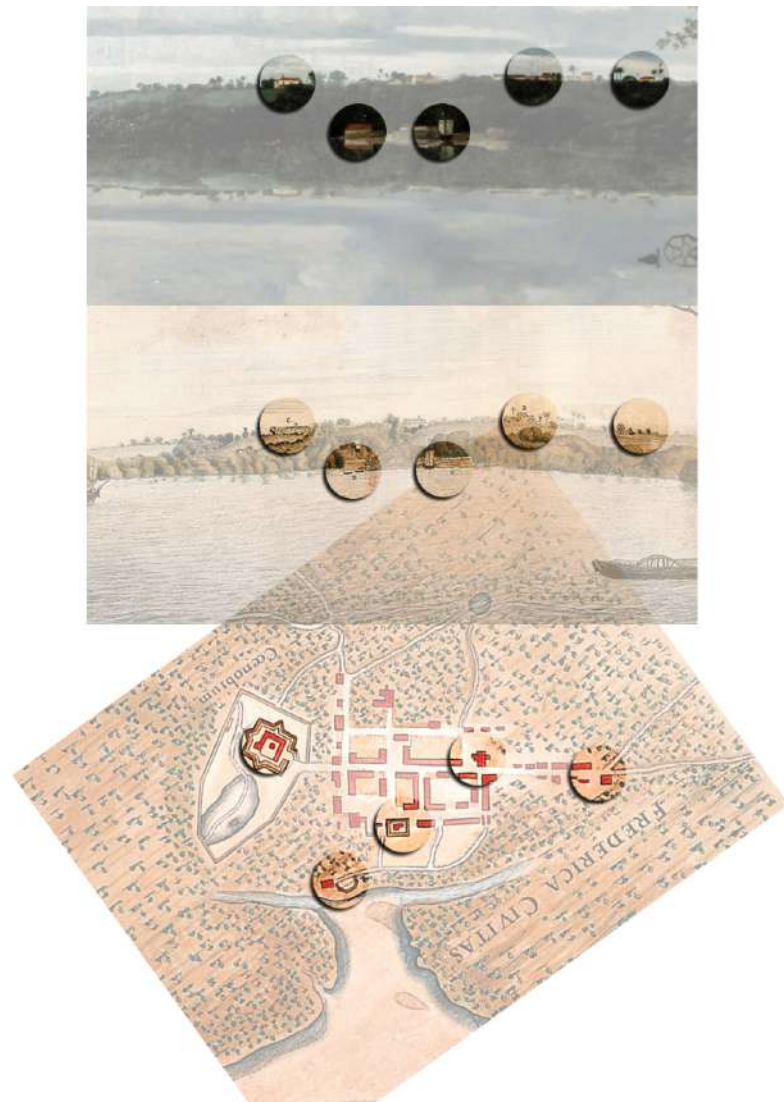
Another approach was the action of confronting different versions of registers of the same area in several contexts and temporalities, such as the case of Igarassu, Brazil. In this example, such confrontation had a relative success when considering the temporal convergences between a picture by Frans Post and a recent photograph. This work required a careful manipulation of images and documents in relation to the scale, proportion and positioning of sources and its contents – tools that the researchers later concluded were also used by the artist himself. Mastering his craft, he supposedly combined the task of accurately registering the new land with the action of compacting a great amount of relevant and aesthetically interesting information into a single canvas.



**Fig. 9:** Comparative analysis based on a picture by Frans Post of the Brazilian city of Igarassu. Source: Landscape Studies Research Group private collection, 2018.

The same happened with the confrontation between maps and drawings of the city of Joao Pessoa, in the state of Paraíba, Brazil. The possibility of editing images contributed to the construction of a pictorial information. The comparative gesture of approximating two pictures of Frans Post and a map generated the image that synthetizes the studies about the city, on the search and identification of built elements on the landscapes of the 17th century.

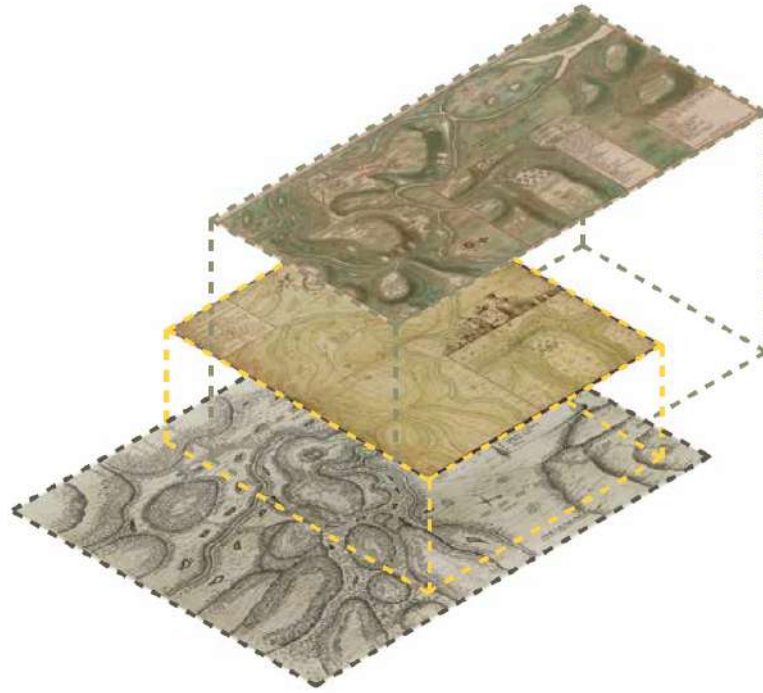




**Fig. 10:** Comparative and syncretic study between pictures by Frans Post and a map of ancient Filipéia, currently the city of João Pessoa, Brazil. Source: Landscape Studies Research Group private collection, 2018.

Overlappings also helped us to comprehend more about the notion of dimension, with regard to territories scale, that those pictorial documents aimed to register. Since there are instances where such documents are not followed by any scale indication or those documents are referenced by outdated measuring systems, digital manipulation helps us - having, for sure, enough space for interpretation. The cartographic study produced for the city of Porto Calvo, Brazil, important battlefield during the Dutch war, including the seventeenth century maps by Vingboons, Marcgrave and Grondeville, allowed us to visually dimension the limited area that each document took to represent this portion of the territory, once belonging to the captaincy of Pernambuco. The syncretic image created by the researchers from the comparison of its shared elements shows that Marcgrave's map presents a larger area than the ones made by other cartographers, ratifying equivalencies as well as absences in regard to representation.





**Fig. 11:** Marcgrave, Vingboons and Grondeville maps overlapped. Source: Landscape Studies Research Group private collection, 2018.

#### **4 Conclusion**

The investigative trajectory, here briefly presented, shows that history and its sources can be inspirational when we deal with them as a subject up for discussion and object of observation. Comparisons, overlappings and highlights that at first can be seen as simply methodological explorations that approximate convergent data or evidence differences, end up showing – an exercise that places urban spaces under individual and collective analysis – how images are able to play the most different games: disguising, introducing or excluding specific data, highlighting certain information or reducing others. They prove the difficult abilities of learning, synthetizing and demonstrating, always subjected to interpretation and luck. Therefore, they express the inherent faculties to the act of informing.

If we hold on to the understanding of landscapes as safe boxes or archives, such changes on the way we look will require the construction of strategies to take advantage of its potential. Some of them can be directly manipulated, like the legacy of written and iconographic registers, others need to be transformed in order to allow manipulation, such as the representations for comparative urban studies. Besides, when we deal with subjectivity as an ingredient for knowledge, we assume artifice and creativity as research tools.

Such contemporary accesses to the urban history adopt a path for knowledge, not like a foreigner who stand outside what is presented, but as an explorer that, from the present, prepare his body to recognize traces of time. Because if the process initially demanded traveling – actually feeling the places in the skin – later, accessing and building information required us to step into a forest of luminous signs, to dive deep into a landscape of pixels. In fact, although the internet provide us with very well determined binary based paths, those elements express themselves through an enormous amount of available data. This result allow an infinite rhizomatic deployment which comes out with the creation of a certain chaos and the amplification of the idea of wandering (Jacques, 2008).

The attempt of documenting, in the present study, a methodological approach that deals with images as small traces of visible times was, thus, pervaded by a ceaseless desire of experimenting both concrete and mediatic places.

In addition, digital tools contributed to observing the complexity of history as an affable field, opened to be touched by the happiness of playing. The digital has always applied such aspect in its different phases of improvement, expressed by the attitude of never abandoning the world of games, while preparing to build the giant platform where contemporary life finds, nowadays, its support and challenge. Therefore, it has echoed throughout the research trajectory and its results here presented – the ludic possibilities that can positively pervade the construction of information.

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**1** For information about the Group, see <http://dgp.cnpq.br/dgp/espelhogrupo/14475> and <http://www.fau.ufal.br/grupopesquisa/estudosdapaisagem/>.

**2** That series of trips was made available through the financial support of different research projects submitted and approved by CNPq, CAPES, Petrobrás and FAPEAL (Fundação de Amparo à Pesquisa do Estado de Alagoas).

**3** One of the goals of the project was to check the quality of those images regarding their representation accuracy, tracking paths that were facilitated by previous works carried out by the professors Nestor Goulart Reis Filho and José Luiz Mota Menezes. The book '*Imagens de vilas e cidades do Brasil Colonial*', was extremely helpful by generously supplying the history of cities with the most extensive catalogue of urban images published in Brazil so far.

**4** For additional information on Dutch images that depict Northeastern Brazil landscapes within the work of those two artists, see SILVA, in SILVA (Org.), 2011.

**5** Another decisive aspect for the approach followed by Landscape Studies Research Group is the association of traditional investigation methods with arts, experimentation and design of cultural products. In that way, the results of the study reach another dimension, beyond an academic format, through spatializations such as events, expositions, audiovisual productions, books, etc. It is an effort of synthesizing a content into an image and guaranteeing that information can be accessed and transmitted via other channels. With that in mind, we created the *Laboratório de Criação Taba-êê*, a laboratory that is an extension of the Group and which performs

the design of cultural products which conception is permanently connected with the research process. The laboratory names is a term used by the native population of Brazil to call the urban agglomerations from the dawns of colonization.

**6** The short film was selected for the Portugal for Festival Arquiteturas Film. <http://www.alagoasboreal.com.br/noticia/5b5b4a6c77b5b4529a6f8566/em-portugal-curta-metragem-entre-ceus-de-alice-jardim-e-selecionado-para-festival-arquiteturas-film>. Access on Aug 10, 2019. <http://www.kinoforum.org.br/curtas/2015/filme/40913/entre-ceus>. Access on Aug 10, 2019. It won the award Troféu Cinememória for the best documentary at the 4th Curta Brasília, in 2015. . <https://noticias.r7.com/distrito-federal/festival-curta-brasilia-anuncia-vencedores-apos-quase-100-horas-de-atividades-21122015>. Access on Aug 16, 2019. It has also won an award for best documentary Prêmio ALGÁS during V Mostra Sururu de Cinema Alagoano (2014), along with best picture and best editing. <http://alagoar.com.br/mostra-sururu/2014-2/>. Access on Aug 16, 2019.

**7** For an informational database,we initially adopted a format for cataloguing and organizing the datasets about each urban center under study,comprised by written sources, from the present-day and before, and digitally manipulated images and their descriptive analysis. It is worthy to note that the stage of pictorial description was took advantage of ancient reports reviewing, combined into an anthology. Based on reports and catalogue sheets, we created a model for the result diagrammations, aiming to create a matrix that could provide a certain conformity to the data.

**8** We have used computational software such as AutoCAD, Photoshop, Illustrator, InDesign, Google Earth and Google Street View.