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**EXPERIENCE REPORT
REGARDING THE
EXTENSION PROJECT:
“PHOTOGRAPHIC
REPRESENTATION AS
A REFLECTION OF THE
SOCIAL IMAGINARY OF
URBAN CENTERS”**

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Abstract: The purpose of Extension Projects is to promote citizenship, realizing that teaching, research and extension are inseparable activities. Together they produce collaborative actions for the student's citizen and professional development and bring about transformations of reality in the teaching-learning process. Active methodologies have been used to make the student a multicultural agent for collective causes in the environment in which he lives. Among the active methodologies, photography has emerged as an aid to the sciences in their effort to better apprehend reality. The act of photographing and the experience with the photographic image can be differentiated, as it calls for the look, requests that the eyes remain on it, to witness, to be a trace of reality. The objective of this study was to report the students' experience regarding the Extension Project: "The photographic representation as a reflection of the social imaginary of urban centers." The experience of the project was collected through a recorded structured interview. The reports and their analyzes were transcribed in the light of previous literature. There was a change in the students' view regarding the social imaginary of urban centers.

Keywords: Experience report, Photography, Social imaginary, Urban centers, Photographic gaze.

INTRODUCTION

The student, in his educational process, seeks to interfere in reality through methods that cooperate to overcome community and social problems. The main objective of extension projects, programs and activities is to promote citizenship, realizing that teaching, research and extension are inseparable activities and, when together, they produce actions that can collaborate for the student's citizen and professional development and

bring improvement and transformation of reality in the teaching-learning process. The university extension enables the training of professional citizens and is increasingly accredited by society as a privileged space for the production of significant knowledge for overcoming existing social inequalities. It is essential for democratization, as well as for the resizing of the social function of the university itself (MENDONÇA and SILVA, 2002). One of the University's main social functions is to contribute to the search for solutions to the population's serious social problems, formulating participatory and liberating public policies. Extension is the necessary instrument for the University product – research and teaching – to be articulated with each other and to be brought as close as possible to useful applications in society. The university must be present in the formation of the citizen, inside and outside its walls. Through extension, influence and is also influenced by the community, that is, it enables an exchange of values between the university and the environment. The university can, therefore, plan and execute extension activities respecting and not violating the values and culture of these communities. The advantages are great for students, as they get to know the reality of the community in which the university is inserted, facilitates the teaching-research-extension integration and enables the university community to know the national problem and act in the search for plausible solutions, among others. outputs (SOUSA, 2000; ZAMORA, 2004).

Several active methodologies have been used to make the student a multicultural agent, attentive to collective causes, active and transforming in the environment in which he lives. Among the new active methodologies, photography has emerged as an aid to the sciences in their effort to better apprehend reality. The act of photographing and the

experience with the photographic image can be differentiated, as it calls for the human gaze, requests that the human eye remain on it, as a witness, as it is a trace of reality. It translates into a differentiated experience of time, which deepens as in an interstice, since present and past merge. Photography redefines reality, everyday life. Looking, seeing and thinking are intrinsic and historically inseparable actions. As an active methodology, it can raise different imaginaries from its photographic representation, including the social one (CARTIER-BRESSON, 2004). The photographic object belongs to a set of processes, in which science, technique and art are intertwined in the creation of a world of possibilities in the field of image. It paralyzes a minimal fraction of time and alters the perception of movement in the act of production. Based on the premise that photography is an instrument of social representation, and from it we can interpret the past. Kossoy (2003) stated: "The different ideologies, wherever they operate, have always had in the photographic image a powerful instrument for conveying ideas and the consequent formation and manipulation of public opinion". Thus, it can be considered that from a reality in which the photographer captures the image, a representation is created. The photographic act is the result of a cut, both in the visual field (space) and in duration (time), constituting a separate and embalmed fragment of the world for posterity (MONTEIRO, 2004).

The author of the photograph places the one who observes the image of the past as a generator of new perceptions about the subject portrayed. This way, the historian who uses images to carry out a historical construction must keep in mind that the present and his physical and social situation allow him to play a game of looks. Looking at others, it is possible to build one's own identity, a perception of

the world that ends up building parameters of an entire society that breaks boundaries. Photography can be seen as a form of visual language, as "it is an imagedic manifestation and, therefore, capable of generating multiple readings; consequently, multiple meanings. Therefore, the potential for communication and speech development is attributed to photography, even if at a different level than verbal language" (KAWAKAMI and VEIGA, 2012). Among the various cuts, or clippings made by the photographer, the city has stood out for a long time, as a topic of importance in various disciplines such as social communication, architecture, urbanism, sociology, etc. Urban centers, long before photography, conquered spaces in universities as a source of research, motivating different areas and student perspectives (CARVALHO et. al., 1994).

Within this context, the extension project was born: "Photographic representation as a reflection of the social imaginary of urban centers.", where its author is motivated by his attentive look at the daily life of the Pilot plane Bus Station in Brasília, DF, Brazil. This place is known in the Federal District, Brazil, for its strategic location, as a meeting point and intersection between the city's axes and also with the satellite administrative regions. Due to its history, it is known as the center of Brasília, as a cultural and democratic space for workers from the most diverse social classes. More than 150,000 people pass through this place every day. Such characteristics were fundamental for his choice. It was envisioned as a striking point, capable of enabling project participants to understand the urban environment, of photographic representation, as a reflection of the social imaginary so strong in urban centers. The objective of the present study was to report the students' experience regarding the aforementioned Extension Project. The methodology used to collect the

experience lived by the students was through a recorded structured interview, transcription of the reports and their analysis in the light of the previous literature.

LITERATURE REVIEW

PHOTOGRAPHY AND PHOTOGRAPHIC LOOK

In the beginning of photography, the objective of the adepts of this craft was to fix images obtained through the camera obscura. The word “photography” derives from the Greek words *photós* (light) and *graphía* (writing), meaning “writing of light” or “drawing with light”. The light draws the shadow in the same way that it records the frame. The photograph at first caused strangeness and surprise. The images were perfectly familiar, brought a fidelity with reality and a wealth of details never seen in Renaissance paintings and which a painter’s hands would hardly reach. If Renaissance and Baroque painters invested in a realistic perspective, they never thought of painting as a direct transposition of the concrete world onto canvas. Photography, due to its direct relationship with reality, enchanted a large number of people and provoked the anger and distrust of several critics and artists. According to Entler (2007), when photography emerged in the 19th century, it quickly gained the attention and sympathy of many, but had to face harsh criticism from artists who did not recognize its aesthetic character. By itself, photography clearly replaces its role. It is an instrument, a server of memory, a simple testimony of what it was. The role of photography would therefore be to conserve traces of the past or to help the sciences in their effort to better apprehend reality (BENJAMIN, 1986; RAMOS, 2009; ROUILLÉ, 2009).

Since the first decades of its existence, photography has already shown its immense

potential for use. The photographic production of single units, albums or printed collections gained a multifaceted profile. It encompassed an unlimited spectrum of activities, especially urban ones, and which gave the measure of photography’s ability to document events of a social or individual nature; in instrumentalizing scientific areas, lacking means of access, phenomena beyond the direct reach of the senses, administrative areas eager to optimize organizational and coercive functions, or even in enabling the reproduction and mass dissemination of any type of objects.

The relationship of the photographic image with its referent, or with the real, over time, from the beginning of photography to the present day, can be read in three ways: as a mirror of the real (where there is similarity between the photographic image and the real); as a transformation of the real (which modifies what was captured through cuts, colors and frames, thus enabling a transformation of reality) and as an index (when the return to the referent is imminent, that is, the referent adheres) – (RAMALHO and OLIVEIRA e BECHTOLD, 2015). According to Dubois (1999), “The first photo is an index. Only later can it become similar and acquire meaning”. It is remarkable that in photography the need to see is to believe is satisfied. The photographic image is perceived as a kind of proof and individually attests to the existence of what it shows. The advent of photography and the development of photographic means allowed us to glimpse a new relationship between the photographic image and reality, the logic of the index. For a long time this source was used merely to illustrate written documentation, however today it plays a fundamental role, as a primary source, in historical construction. Photography, from the moment of its popularization, became a primordial mechanism in the process of

modernity (BRAZIL, 2011).

The first look is always on the photographic object, the artifact, the simulacrum, the photographic image and the history of photography. Photography redefines reality. Looking, seeing and thinking are intrinsic and historically inseparable actions. Memory is the gaze of life, and oblivion is opacity, death. Through the camera, the look shapes life and the way of understanding and expressing the world. It has the power to reproduce temporal reality, facts. As art, as a document or historical source, photography is always the product of the encounter between the human eye and the technical apparatus. It aims at a faithful portrait of a portion of the real loaded with values and subjectivity (KOSSOY, 1980; CIAVATTA, 2002; COUTINHO and OLIVEIRA, 2016).

Historically, photographic images have had a varied repertoire. Everything was recorded: collections, portraits, railways, architecture, carnival, automobiles, etc., but it is clear that the photographic gaze focused heavily on the urban space. There could be several reasons that contributed to such a high number of registers and daily views of cities. The production of portraits was, traditionally, the “breadwinner” of photographic studios. The mundane and commercial qualities of the portrait left it out of the experimentation of photographers, who, when interested in entering the artistic milieu, tried to look in the urban or even rural landscape for the proper source of inspiration. The intense transformation that cities are experiencing and, simultaneously, the practice of documenting them through photography for political or administrative purposes certainly contributed to the generation of photographic archives on urban themes (CARVALHO et al., 1994). According to Brazil (2011), the new conceptions of the individual, of the time and space where he acts, the ways of representation

have been changing and the technical mechanisms have been improving to finally capture the “perfect” image of this constantly changing individual. Thus, the invention of photography took place at the time of the flourishing of large cities, the diversification of the economy in the West and the changes in personal and collective values that occurred in the 19th century. Thus, it is possible to think of a link between the photographic image (agile, fast and stereotyped) and the moment that Western countries (mainly European) were going through. The modernity of photography and the legitimacy of its documentary functions were supported by the close links it maintains with the most emblematic phenomena of industrial society: the growth of metropolises and the development of the monetary economy; industrialization; the great changes in the concepts of space and time and the communications revolution; but also democracy (ROUILLÉ, 2009).

The social imaginary of urban centers is composed of different and instigating social actors, who constitute a social memory that somehow makes and will perpetuate a culture, a social memory. In this imaginary one speaks of two realities in the composition of a photograph. The first of these would be the “exterior reality” that makes up the past of the photo. At a given moment and place, people were ready to realize the image that reaches us. This outer reality is impossible to reconstitute, there are no ways to get to it. The second would be the “inner reality”, here it is about the represented subject. Time and space refer us to a given (exterior) reality. The characters that together symbolize something and end up messing with our memory are characteristics of this second reality that uses the imaginary as a means of locomotion, however less palpable it may be, has the capacity to, if not reconstitute, build feelings and perceptions about the image. that is

projected to us (KOSSOY, 2009; STECNELA, 2009; BRAZIL, 2011).

**ABOUT THE PROJECT:
“PHOTOGRAPHIC
REPRESENTATION AS A
REFLECTION OF THE SOCIAL
IMAGINARY OF URBAN CENTERS”**

The project was born from the expectation of the author, a student of the Technology in Events course, already a professional photographer, with experience in covering events, to make a link between the two formations. For the author of the project, photography is part of event technologies. This way, he found it highly important to create this Extension Project. He envisioned the Brasília Bus Station as a plural place for practical workshops for the perception of students participating in the project, to perceive the reflection of the social imaginary of urban centers, as this place is multifaceted, a true urban movement”.

The Pilot plane Bus Station Platform, Federal District, Brazil, was envisaged by Lúcio Costa in the Brasília project, as the meeting point between the residential and monumental axis, which would connect the various activities consistent with an urban center. This Ground Zero of the New Capital, crossing point between the Highway (North-South) and Monumental (East-West) axes, determines the outline of the Pilot plane of Brasília. It was thought to be the union of the metropolis, the capital with the satellite cities, as an area rich in convergence (TENÓRIO, 2012). Due to its location, its history is recognized as the central point of Brasília, as a cultural pocket, a democratic space for workers from the most diverse social classes.

According to the author of the project, the project was justified by knowing the history of a city, through photography, in a place where hundreds of people circulate daily, citizens

who have life histories and cultures of the most varied, could provide opportunities for students involved in the project a world view and recognition in other stories of their own life stories. In addition, it could also value and disseminate the culture of the Federal District among the academic community. Such justifications become consistent with one of the purposes of extension projects to establish links between the university and the local community.

The project was expected to last for one year. Establish as a target audience, users of the Pilot plane Bus Station, DF, Brasília, Brazil. It was open to students of technical courses and technologists at Campus Brasília, at the “Instituto Federal de Brasília” (IFB). It was coordinated by two full professors of this institution, who, together with the author of the project, envisioned the opportunity for students, when visiting the bus station, to have the chance to meet people, to get closer to the reality of these different characters in society, to record their stories through of photography. This way, to develop self-confidence in the students of the project, the ability to face the challenges of coexistence, overcome their own limits and learn a form of artistic language and a daily look at social causes. The general objective of the project was to use photography as a way of recording the history and social memory of the people who use the Pilot plane bus station. Its specific objectives were to enable students to better understand the forms of representation of the collective imagination about the urban environment, to disseminate representative cultural expressions of this place, to contribute to technical training in relation to photography and how to hold exhibition events for the work carried out (Photographic Exhibition). The project had the participation of twenty students, of which thirteen participated in all stages of the project. The evasion of the seven

members was due to completion of the course at the institution, work and difficulties in reconciling with their new activities.

The project was developed through weekly meetings at the “Instituto Federal de Brasília” with the project team, aiming at monitoring tasks. Four practical workshops on photographic techniques were held. Two visits were made to the Pilot plane Bus Station to analyze the location. A term of permission was drawn up for the dissemination of photos and photographic records. Photographs of the bus station scene were taken, followed by the selection of images for the photographic exhibition. Finally, the vernissage and evaluation of the project was carried out.

METHODOLOGY

The study was conducted with a sample of thirteen students, members of the Extension Project: “Photographic representation as a reflection of the social imaginary in urban centers” of the “Instituto Federal de Brasília” (IFB) - Brasília, DF, Brazil”. All students were invited to participate in the research through the Free and Informed Consent Form (TCLE). Negative consent was adopted, without any prejudice to the project member. The students who met the following inclusion criteria participated in the study: having participated in all phases of the project (meetings, photography workshops, technical visit to the chosen location for analysis of daily life, photographic moments, selection/interpretation of images, realization of the exhibition photographic and final evaluation of the project). The exclusion criteria adopted were the following: students who did not want to participate in interviews with a view to reporting their experience regarding the project were excluded.

The development of this work consisted of a structured interview, with the aim of verifying what this experience represented for

its members. If there was any change in your photographic look triggered by the project. The structured interview was conducted by the author of this article. It was divided into two blocks of questions. The first sought to outline the profile of the participants (age, gender, education, course attended, whether or not they were a photographer, previous experience in photography), completed by the student. The second block of the interview consisted of eight questions related to the project itself. These questions served as a script to conduct the interview and video recording. All audios were transcribed literally for data evaluation and discussion. Fictitious names were created by all students and will be used in this study, preserving the confidentiality of the subjects enrolled in the research. An Excel spreadsheet was created to tabulate the data and facilitate the analysis.

RESULTS AND DISCUSSION

SAMPLE PROFILE

Thirteen students were invited to participate in the study because they met the criteria for inclusion in the study. Of this total, eleven (84.6% of the sample) agreed to participate in the study and adhered to it through an informed consent form.

The age range of the participants ranged from 18 to 33 years old (two students aged 18, two aged 19, three aged 20, two aged twenty-one, one aged twenty-two and one aged 33). As for the course of origin, seven students were studying the Events Technical Course and four were studying Higher Education (of these: three were studying Technology in Events and One was studying a Degree in Dance).

In the sample, only one person was a professional photographer, four presented themselves as amateur photographers and five reported not being photographers.

As for previous experiences with projects

involving photography, seven students (63.6%) said they had never had any experience in this context.

TRANSCRIPTS AND ANALYSIS OF THE STRUCTURED INTERVIEW

In the analyzes of the transcribed interviews, it was observed in the first question “How did you find out about the project?” that students learned about the project in different ways. Below is a transcript of their responses:

Anastácia: “I found out from the author of the project... he went from room to room a year ago informing... people! I want to do the project... I’m a photographer, I want to do a photography project, I want to know who wants to participate... It was through him that I found out, so I was interested. Why not?... right?... I went after...”

Solange: “I found out through a friend of mine, from my course, from the same room as me... it’s at the IFB, in Brasília, Campus Brasília... I study at the event technician.”

Maria Eduarda: “By the author of the project, he passed in the classroom and he called me at Conecta last year, to be able to participate in this project,... photography”.

Lua: ““I found out through a student, she told me she was participating in the project and I was interested...”

Filósofo Vitorioso: “It was at the end of last year... I was still in the technical course in events... then the class was very divided, because there were two project proposals, one worth mentioning... from ‘Sustainable marriage’ which I didn’t identify with a lot and the other proposal was that of photography ‘The photographic representation as a reflection of the social imaginary in urban centers’ from the ‘Instituto Federal de Brasília’ (IFB) - Brasília, DF, Brazil?... oh!... I love the name of this project. I also loved the name we chose for our group... ‘GROUP OUT OF FOCUS’ (said the excited student)... when we chose this name,...

it was almost a debate... each one suggested a name, many colleagues deviated from the standard, from the focus of the group... then we came to a conclusion... that the focus was to focus on people who don’t have a focus... you know? That is, something out of focus. We established a parallel with the reflection of the imaginary,... it is not part of the interest of the big media to portray the social field, the trivial, the everyday... and that was what the group wanted to focus on... you understand? Focus on something that is out of focus and give visibility to this aspect. Ready! (said the excited student) we found the name of the group:” GROUP OUT OF FOCUS! Ready to freeze time! (and gave a smile). Too cool, right? Returning to his question,... then these two projects came up in the class... then I talked to the authors of the two projects... then I opted for photography. The other project was required as an evaluation and the group from the collective... (Out of Focus) went to photograph the wedding. It was my first photography job. I was insulted that I had to photograph the wedding. And... because it was at the end of the year, I thought that few people would return.

Antônia: “Through the teacher, who commented on the project in the classroom,... and I was having a safety class with her, then she commented on the project in the classroom.”

Sofia: “I found out from the author of the project last semester,... last year, I took a mini photography course with him and I was also participating, right after he asked me... he called me and told me about this project he was developing, here at college and on the course,... it was a project that he was going to portray the daily life of the bus station. I got interested and started to be part of the project.”

Aquarela: “So... I found out about the project through Professor Patrícia... who was in the classroom... she taught us in the first semester of the technician and she mentioned about the project and I and a few other people

were interested and we ran after trying to get in and we did. It was so...”

Valentina: “Through the students of the Technology in Events class.”

William: “By the students in my classroom of the technical course at events.”

João: “I built the project,... with the teacher with whom I mentioned my desire to create it. Now she is in Portugal... she went to do a PhD. I realized that the course of events is all about photography. The public does not have many photography courses. I saw that I could put things together. I already worked covering events with photography... for documentaries of these events. I saw that this link had everything to do with it. Then I saw the notice and became interested in seeing the bus station... The bus station is the most plural place in Brasília, which represents Brasília.

It was observed that most students found out about the extension project through their classmates. Some reported that it was through the invitation of the author of the project and others through the comment of the teacher coordinating the project when referring to it.

Regarding the second question, “With what expectations did you enter the project - Photographic representation, as a reflection of the social imaginary of urban centers - IFB, Brasília, DF, Brazil”.

Anastácia: “To learn, because I always like to learn new things... and when he talked about photography I thought... I never... never like that... I really got into it and it seems like a cool thing to practice. I went to learn more... for that very reason.”

Solange: “Expectation to learn more, right?... having a more critical eye because experience is always good in photography...”

Maria Eduarda: “To learn. I didn’t know what everyday was. João taught me how to photograph. I didn’t know either and that’s why I joined.”

Lua: “First of all, I joined the project ‘to

learn how to take pictures... and also to learn about daily life at the bus station. I’m not from Brasília and so I didn’t know much... and I wanted to know what it was like.”

Filósofo Vitorioso: “I went in with expectations... it was low, but I don’t like to create too many expectations. It was null... it was null”.

Antônia: “My expectation was to know the techniques and to know what that look is like to be able to photograph.”

Sofia: “Well, that’s it... it’s a very personal thing of mine... I don’t like to create so many expectations over something, because it ends up being very disappointing, a little, although it was a very good and profitable experience to be there that time here with you, who are from another course different from mine. I have a degree in dance and you are all from events and it was a great exchange, very good.”

Aquarela: “So... from learning to take better pictures... that I always took some pictures for fun, but nothing I could say: Wow! How beautiful! (laughs)... How wonderful! (laughs again)... so it was in that expectation... and also in expectation... that when the teacher mentioned that the project would be at the bus station, I thought like this... in something much better, in a different perspective, I I wanted to get into that, that was more or less it.”

Valentina: “To add photographic knowledge, participate in the workshops and be able to look at something everyday with different eyes”.

William: By the workshops. To learn to take photography. I was already thinking about taking a photography course,... hence with the expectation of learning about photography.”

João: The expectation was to try to bring the Bus Station,... I think it is the most plural thing in Brasília, what represents Brasília the most is the Bus Station itself,... there are people from all corners of Brazil and even the world too... every place has a place that represents it... for example, Belém has the “Ver-o-Peso”, Rio

de Janeiro has the 'Maracanã and Carnival', now what most represents Brasilia is the bus station...

It was evident when observing the reports, that most of the students cited as an expectation for entering the project, learning to take pictures. It was clear that the practical workshops carried out in the project, enabling the learning of how to handle the camera with technique, was a great stimulus for the students to join the project. This may be in line with the findings by De Souza et. al. (2011) who verified in their study that the use of the didactic resource of practical workshops was a decoy and contributed decisively with the involvement and for the work team and the extension project to reach its objectives. The authors stated that this occurs because, from the beginning, project participants feel stimulated by the fact that they are effectively participating in the construction of their knowledge, their specificity.

It was also observed that some students entered with the expectation of gaining a better photographic look, learning to focus, as well as knowing about everyday life. Some said they would like to learn about this different look. In this aspect, it is pertinent to place the statements of Ramalho and Oliveira (2015), "Photography is one of the most "pure" and "sincere" forms of expression, and from it we can grow and expand our horizons for lives, landscapes, objects and moments that will remain forever as a gallery in our minds and will provide articulation with other knowledge. Photography in the most diverse intertextual relations of the order of synesthesia can be adopted in educational processes, not exclusively in the field of art teaching, but in all disciplines of the school curriculum."

When considering the expectations of the author of the project, who captured the "Plural" Space at the bus station with his most

accurate eye of a professional photographer; It is also interesting to reflect on the plurality of photography. Ramalho e Oliveira (2015), said that it is necessary to be aware of the many different types of photography that we have today. According to him, with the advancement of digital technology, both with regard to the lenses and cameras themselves, as well as the way of editing photos and making his work available, everything contributes to making this visual language increasingly accessible. Bearing in mind that we are all individuals who think and act in different ways, and that the whole world can see things through the eyes of a photographer, different photographic shots and the synesthesia they provide seem to be a relevant tool for the educational context. They can trigger new perspectives on everyday life, on the imagination of every human being.

When approached with the question "How did you imagine the daily life of the Pilot Plane Bus Station before the Extension Project?", the statements were varied. His words follow below:

Anastácia: "So... as I've always been to the bus station, I'm everyday... so when he said: let's go to the bus station?... for me it was a peaceful space, I already knew that boat... so I thought! So I'm going to film myself, I'm going to photograph myself, I'm part of that,... so it wasn't something like: Oh, my God! I already know that, I already have that participation. It will be very simple, peaceful, ordinary for me. A messy place, full of normal people like me, there are also malocas there, drug addicts, crazy people, smart guys. This place of passage to go somewhere, take the bus or subway, I know well."

Solange: "I already knew more or less, because I walk around the Bus Station a lot, so I always noticed what was going on... I already had a point of view about the Bus Station. A vision of a place full of social inequalities. A place full of different people. I saw negative

inspection actions there, preventing people with informal jobs from working, selling their things. I've seen a lot of bad things at the bus station.”

Maria Eduarda: “I thought the place was bad, that there were only bandits, drug addicts, bad people.”

Lua: “I imagined it to be full of people... busy, but I didn't have high expectations.

Filósofo Vitorioso: “I went in with zero expectations, but that was good... Before, when I went for a walk downtown, the bus station was just a place to stop by, to eat a pastry, to take the bus. I would pass by... when I needed to be alone for a while, to think,... I would go there to the museum, reflecting pool... and I would only stop by to catch the bus.”

Antônia: I pass by the Bus Station a lot and never stopped to see what was really going on. I was in a hurry. It was just, a passing by.”

Sofia: “For me, the bus station was just a place of transition.”

Aquarela: “So... I always passed by the bus station,... I kept watching people, every time I got on the bus... I stopped and watched people, that one comes and goes every time,... I kept noticing the daily life of the place... something very messy, but also very beautiful to see... a different look, I looked there and observed the details and I always really liked that, and... and... I used to be taking car normally car. Some time ago I started riding the bus again. So I liked going to the Bus Station exactly to observe and see something that you don't see in everyday life... and... and... that's it.

Valentina: “I go to the bus station every day. And, before the project, I saw it as a common place. Like a path that had to pass.”

William: “I saw with an ordinary look, where people passed to catch buses, subways.

A place with a lot of movement, but very simple.”

João: “I saw everyday life with a lot of life, but little expectation. Everyone passes very quickly, to catch the bus and the subway, to go

to work. I also saw it as a plural place, full of hope... Someone who goes there to take a photo to get a document, because he was called for a job in a Ministry and needs to take a Xerox; others who work right there and live this daily life; another who goes to meet his girlfriend at the bus stop, another who comes and goes I don't know where and why,... another who hates that there, because every time he passes there, it is seen AGEFIS squeezing someone... another who came and stayed on drugs,... with no perspective at all.”

By pondering the statements of the project participants about their view of the Bus Station before the project, it was possible to verify a certain trivialization of the place, as a common, simple, transitional, passing place, by most students. Possibly, the unique looks of the students, who made use of this path in their routine itineraries, accommodated themselves to seeing the Bus Station in this commonplace way. These findings corroborate the words of the authors Pais (2003) and Stecnela (2009) who said in their studies that “What if what goes on in everyday life is routine, regularity, normativity and repetitiveness.” and that “To the meaning of everyday life it is possible to associate the idea of the present, of what happens every day and which implies a routine of repeating rituals. Routine can make people look bad.

On the other hand, it was possible to verify that some students observed the Bus Station differently before the project, as a plural place, full of life, of social inequalities. To analyze the multicultural perspective of these students and the restlessness of the author Gardiner (2000), who points to the risk of reducing everyday life and the meanings that are built from it to “a relatively homogeneous and undifferentiated set of attitudes, practices and cognitive structures” becomes relevant. And here it is important to question: What makes people's views on everyday life so different? In

the same line of thought as Gardiner (2000), he states that everyday life has a history and that this history has an intimate relationship with modernity. This way, he proposes to develop a critical knowledge of everyday life. This includes recognizing the ideological dimension of common sense and the effects of asymmetries in ways of perceiving reality. People have different eyes or can be tricked to see differently.

Continuing the analyzes of the interviews, when they were encouraged to say “How did your look at the daily life of the Bus Station after the extension project?” the change in perspective of the project participants was noticeable. Here are the literal transcripts of the videos:

Anastácia: *“It has changed in a sense... the issue of homeless people, because before, when I went to the Bus Station and joined those huge queues, they would pass by and I would say: People! You’re asking for money to buy drugs, to buy drinks; and after I talked to “those families, months ago, that I thought were crazy, drugged, drunk,... now I realize that it wasn’t what I thought, I thought... they just don’t have the money to support a home, they don’t have a job, but most of them don’t have contact with this life: so... my look towards these people changed in me. Today, I see them, I say: she is a mother, he is a father, she is a child of this mother, she is a grandmother. I don’t talk anymore... they are drug addicts. To me they are family and that has changed for me. This change is important to me. It changed in that respect.”*

Solange: *“My gaze grew even more clinical, looking at the glaring mistakes and inequalities of the place. I see there a lot of neglect of the rulers with the people in general. I already had this vision, as I said, of looking and knowing what was happening. There are a lot of people there, a lot of social inequality, there are a lot of bad things that happen there... like... they take the sellers, I don’t think this is right... that*

people are buying things and selling. They’re not stealing, they’re not doing anything wrong. So... I started to see this side even more. This social inequality itself.”

Maria Eduarda: *“It was... now for me it’s completely different with people. I don’t think of them the way I thought of them before... Now I see them as families who are there fighting for their survival, to satisfy their needs, working to support their families, their lives.”*

Lua: *“After the project I realized that the Bus Station is a place of great diversity of people. They are very different people and... and... it added a lot. It changed my view of the daily life of this place.”*

Filósofo Vitorioso: *“After the project I was surprised with this place and with everything I experienced inside it. Today, I see this place as a leisure environment, full of diversity, many artists, a place almost complete with imagination. There are some things missing in its physical structure to be complete”.*

Antônia: *“To take a moment to photograph that location developed attention in me. I left this experience with a more accurate look at the different characters in life. Each one so different, but at the same time so similar. All looking for their survival. All with their own history, but human beings. I’m still processing all of this... now I’m in line and I’m already watching, attentive to something... there’s always something that makes me think differently... you know?”*

Sofia: *“For me ‘the transition place’ from before the project, it became a life transition. Seeing stories of people passing by, working,... who are unnoticed, passers-by, known and unknown at the same time... has changed me. My look became detailed, restless, deep, sharp”. It is a place that is so undervalued and thousands of people pass by there, so unnoticed, but at the same time so common, it’s something,... common and complicated, people are unknown and known coming and going at*

the same time. Changed the details.”

Aquarela: *It didn't change much, because I always noticed the details when I passed by, but it added a lot to the issue of looking at people with compassion... that we saw incredible stories there at the Bus Station, of having another vision, like.... to... realize... I always told people that I see the Bus Station as a world, which has everything there, and with this project I realized that the Bus Station is the 'heart of Brasilia', where different beats cries... that everyone at some point goes through there... so, it's something... it's incredible*

... It's very beautiful.”

Valentina: *“Seeing the same things, but the look became more attentive, creative, enchanting... Multifocal”.*

William: *“My gaze became more attentive to gestures, to a look, to some event, to details... 'hum'...”*

João: *“I was even more enchanted, thinking that after the project it was necessary to talk. It is necessary to create something equal to the bus station, it has to have more life, it has to be culturally occupied, for the well-being of those who pass through there,... there has to be a more democratic space. The shoemaker has been working there for forty years, he sees everything there, he knows everything and he has a lot of complaints. I really fell in love with this space!”*

In the analysis of the videos and their transcripts, it was possible to observe the change in the behavior of the students in relation to the place, as well as the change in their perspectives on the daily life of the bus station. By living with people, with different social characters, with the stories of so many different people; The joy of the students with this interaction was noticeable. It is necessary to report as a listener/observer of these videos, that by the expression of their faces, by the intonation of their voices, by the joy with which they reported their comings

and goings to carry out the photographic workshops at the Bus Station, which went through a transition in their personalities. They added a perception about social reality, about the niches of society, they returned with a multifaceted focus on life. This way, it is fundamental to corroborate with the authors Gardiner (2000) and Pais (2003a) when they affirmed that the panoramas of approaches on everyday life show different theoretical perspectives from which this dimension can be apprehended through dialogue and interaction with different theories and social niches. It was possible to observe that the look at everyday life can be stimulated, studied and also apprehended.

It is crucial, in view of the analysis, regarding the change in the look of the project students, after the practical workshops at the Bus Station Scenario, to adhere to Ramalho and Oliveira (2015) who drew attention to the fact that everything begins in the silence of the look, with the addressee in front of a photo, which contains everything it can convey to you - something beyond the physical world. The art of photography can both show us our own reality and that of other distant peoples, cultures, societies. As knowledge of other languages, such as literature, theater and other aesthetic systems, the more linguistic references are present in educational processes, the better to improve and expand knowledge.

Below are the transcripts regarding the question: “How did the project contribute to your professional training and to your life? What did you enjoy most about the project?”

Anastácia: *“The question of picking up a camera and learning how to handle it. This matters to me. Not so professional. In a certain instance, a little professional, because photography pays a certain amount of money, but for me, it has a relation to seeing how wonderful it is... you capture a moment with a*

camera, in that moment. It's important for me! It was clear to me. It changed my perspective... the perspective I had on photography became completely different."

Solange: "I really enjoyed the experience of being in a group. Several photographers, because I already work with photography... I already had some experience with photography, but I had never participated in a cultural project, and that was very enriching. It opened up another range of vision."

Maria Eduarda: "It was really learning how to handle the camera and go there, photographing, getting to know each other and as a professional experience... it's like at Conecta, sitting there watching people at the Photographic Exhibition, calling people, talking to them... I was very shy and now I'm learning more to start with everything".

Lua: "I took advantage of the classes, the training in photographic techniques in the workshops. I learned to take pictures and... right now I'm going to photograph my cousin's birthday and... it helped me a lot professionally."

Filósofo Vitorioso: "After totally different. Before I had a passing vision, now it is almost complete. Another person left the project, right?... something is still missing... almost complete."

Antônia: "The project triggered a stronger desire to become a photographer. Exploring this very different look of the photographer who can be a social agent." What else?... yes, the look changed, to have more perception of things, to have a more professional look. I wanted to take a photography course... now it interests me even more."

Sofia: "I'm in the seventh semester of Literature in Dance and this movement of people, the gestures, the small details, the illustrious characters of the Bus Station. This caught my attention and changed my perspective as a professional... so, looking at the details of who you are and not just let's do this, let's take

this step. Yes, and now I think about the stories, the path you have, not only the specific qualities you have for my area, but the details you have of your story, your life."

Aquarela: "So... I took advantage of everything in the project, the experience with the people, with the group... which was a lot of people. The teacher, looking at the bus station with a new look, noticing the people who are there... that we usually pass by in a rush and don't realize who is there beside us, to receive help... So... I think that we have to take this into our lives, what we learned there, in the small details, with the things that were right in front of our faces and we were now able to see... so this we have to take for the rest (he stressed the word) of our lives."

Valentina: "I took advantage of the photography course and handling the camera with technique."

William: "In terms of the exhibition, where people looked and had their perception of the Bus Station, where I was able to open the eyes of those people who looked... For my life, I take that the Bus Station is much more than I thought... where there is a diversity of people... um... that I could see. Nowadays, I want to participate in other photography courses and be part of bigger experiences with photography, documentaries... yeah... bigger events in this sense."

João: "I had a very good experience, in addition to photographing, recording, I learned about the importance of audio in recording... also being there, doing the best we can with good equipment and... there was still a lot of noise, so the microphone thing is very important... and the look there... the look there is very important for the photographer, for him to register, because there are several angles, trying to fit something that identifies him is very important, I was happy with the results."

Evaluating the answers to this question was like measuring the quality of the workshops, of the teaching-learning process that seeks

results, of the project as a whole. The students' narratives showed satisfaction with the project, how much and how the project contributed to their lives. This contentment with extension projects involving photography has already been found by other authors (SCHEIDEMANTEL, KLEIN and TEIXEIRA, 2004; RODRIGUES et. al, 2013), and places the photography as an excellent teaching resource to encourage growth in different aspects of the educational process.

In their pronouncements on the subject "Did the project open new horizons for you? In positive case. Which are? Or If not. What was missing?". Below are their stories:

Anastácia: "Yes. (Strong intonation). I just won a wonderful 'Hobby' because of this project. There was no downside, thank goodness! It was all learning and joy. It was worth it!

Solange: "Yes. Several. Several experiences.. in addition to improving the look.. it became more clinical.

It improved a lot with the interaction with the group. There were no downsides."

Maria Eduarda: "Yes, now I have a new look".

Lua: "It opened new professional horizons. For sure."

Filósofo Vitorioso: "I left this project as a different person... I really took advantage of it, it was a question of technique... I never had a notion of photography, of filming, of being present on a 'set'.

... So that was my experience with this... so I hope it's the first step of many that I'm going to take in this segment. For my life I take the story of all people, right?... the difficulties, the things we see, so... for my life I take this sensitivity that the project brought me, right?... a different cosmovision of the place and the people, right?... because, like... each person had a way of looking at you. Some looked and thought we were important, others confused the agent

with the AGEFIS (Inspection Agency), so I take it like that,... I leave the project completely different, like... a more open person... For sure I leave more open in the audio visual, social segment, in all these aspects the project moved me... I got very involved and it was wonderful. I hope that the collective continues what it wants to continue, with overcoming difficulties, with effort, with people who really want to give themselves, "give their 'bacon', with positive changes. The documentary lacked a final product... for the amount we dedicated, we deserved more... there was a lack of adequate technique and equipment for the documentary."

Antônia: "It improved my look, humanized it."

Sofia: "Yes, from this perspective of a new look. Positive points of realizing that I am very alone in my area I took this experience for my life, very much for my area, of not being trapped in these little boxes, of expanding abroad as well. Negative point... I lacked a little effort."

Aquarela: "It certainly improved my photographic technique, my perspective on everyday life, on social factors, it made me more analytical... and... and it made me want to participate in other essays on this subject... it was very positive... in many aspects,... I learned better photos, living with friends, realizing the difficulty of the other, perceiving incredible stories that were there at the time we were recording the videos, taking pictures... not just going there to take photos, but to understand what information the person will give you... to carry with you throughout your life. I heard incredible stories, which I will carry with me for the rest of my life... Everything... everything was knowledge. There was nothing... that I can say was negative.

Valentina: "Today, I see myself a lot in photography... something enchanting. The look has changed for the better... more insightful... (laughs)."

William: "Yes, encouraging... yeah..."

nowadays, I want to participate in other photography courses and be part of larger experiences with photography, documentaries... yeah... bigger events in this sense, to continue... to continue. I think this project will yield much more. We left the simple workshop and managed to put on an exhibition, at a large event and be praised for a project that we carried out.”

João: Yes, a lot, the look improved... the photos I took there left me enchanted... because I saw the reflection of each one's imagination... any learning always improves the photographer, improves the technique... broadens the horizons and collaborates professionally... now... the negative point I saw there was I think... not ours, but in relation to the abandonment of the State with that Space”. A space that can be used in a very democratic and diversified way, generating benefits,... culture,... well-being for those who use it or pass by.

It was evident that the extension project helped to develop a more humanized view of the students. It is undeniable that more humanized citizens have greater social engagement and become more reflective, active and aware of the failures of the State. This way, they will be more effective in claiming their rights, the need for conservation and care of public goods by governments and the population. This leads to true democracy. These findings confirm the words of Ramalho and Oliveira (2015), who saw in photography a way of expanding new horizons for lives, which could provide articulation with other knowledge.

In the question, “What image did the project leave on you? Define the experience lived in the project with a single word: Here are the transcripts:

Anastácia: “Experience”

Solange: “Really experience... the word is: Learning”

Maria Eduarda: “Satisfaction.”

Lua: “Oh!... Contemplation.”

Filósofo Vitorioso: “I am in doubt between learning and overcoming, but I would put ‘learning’.

Antônia: “Satisfaction.”

Sofia: “One word,... Hmm!!!... very difficult,... perhaps... ‘Perception’.

Aquarela: “Enchantment.”

Valentina: “Enchanting.

William: “(The student thinks)... Awakening?... Awakening curiosity?... it's... TO AWAKEN (The student pronounced the word in separate syllables, slowly).”

João: “Enchantment.”

In the analysis of the two previous questions, it is pertinent a rereading of both, of the declarations cited above. They are self inductive. They do not need to be interpreted, but felt. It is appropriate here to reflect on the role of each one in the educational process. The stimulus of those who coordinate is to encourage and provide alternatives. Membership, ‘embracing the cause to obtain good results’ belongs to each of the participating members, but the success and gain of any community/social project (purpose of extramural extension projects) will be collective.

And finally, when they were approached with the stimulus “Now we leave the floor for you to speak and complete whatever you want in relation to the project”. Here are their speeches:

Anastácia: “Experience for life, because we are there,... experience that there, recognize it in a different way, it changes you and if you change it... you can change many things. This project has this capability. We had problems, but we were always there

... gaining that experience and that job... and... we won! It's amazing!

(pronounced enthusiastic), it's the mark he leaves... that's it, it's the experience of having, learning and overcoming things... even though everyone says it won't work... to prove people

wrong.”

Solange: “I was very happy to participate in the project. The project helped me a lot, as I said... and that’s it.”

Maria Eduarda: “The project was very rewarding for me, I met many people, I learned with the people from the Bus Station, who live there. Their experience moved me a lot. I hope that the project goes forward, that it continues, so that not only can I learn, but other people too (student smiles broadly).”

Lua: “The project was very good. I learned many things. I met a lot of people, stories... that’s all.”

Filósofo Vitorioso: “I hope the collective continues, but it continues with those who want to continue, because it is a job that requires overcoming. We were going to record there without having lunch, it was an effort. Make a selection with what you want to donate and that changes for the better come.”

Antônia: “The project did me a lot of good. I really wanted to learn to photograph. He developed me, strengthened even more the will to persist in the field of photography.”

Sofia: “There! Is it over?... (Laughter)... I don’t know it was a very good experience being here with you

... this exchange I had during this time... that’s what I really enjoyed being here.”

Aquarela: “So... I have a lot to thank the people who were there, with us, who went, who participated, the teacher for the initiative to start this project, and... and... this issue of valuing, because each person who is passing by, can value the other, who is on his side, because sometimes we do not give the slightest importance to who is there with us, passing by our side, is... is... ‘to see beyond what you see’. That’s how people usually talk (The student gave a big smile).”

Valentina: “It was a project that I did not expect, it fell into my life. Opportunities opened up, I took advantage. I enjoyed the experience

with the people and the photography itself.”

William: “With this project, we learned to focus on a camera and from focusing a camera we managed to make people focus on the reality of something they couldn’t see. They focused... they looked, but they didn’t see what was behind the reality or image. There was a focus of detail... That’s... that’s right.”

João: “I think the questions in your questionnaire, in your interview, were very complete, they guided me, they gave me the condition to express everything I thought and think about the project, it was very well thought out,... so just completing, I think this, what has already been accomplished is a step towards many things. In the crowd, so that he continues and well.”

It is important, at this point, to refer to Sousa (2000), who highlighted the social importance of the university as an active collaborator in reducing major social ills. The Academy can and must have participatory action in community life. It is possible to plan and carry out extension activities respecting and not violating the values and culture of these communities. The benefits are significant for students when they get to know the reality of the community. This exchange facilitates teaching-research-extension integration. It provides university students with a greater contextualization of the environment in which they live. It triggers in students a more sensitive look at broader social causes. When analyzing the whole of this study, it was noticeable the change in perspective of the participating students, the conduction of their thoughts towards social causes. It was clear the role of the extension project and photography as great supporters of integration between the academic and the community. Both can be used as active methodologies to connect different areas of science, strengthen interdisciplinarity and elicit a change of perspective in students.

CONCLUSION

This report exposed an experience that showed that the triad - teaching, research and extension - can be an excellent didactic resource and produce significant results. By analyzing the transcripts of the reports of students participating in the project, it is concluded that the extension project - "Photographic representation as a reflection of the social imaginary of urban centers." it was effective in changing the students' perspective on the social imaginary of urban centers.

As final considerations, it is essential to close the participant group itself (students and project coordinator). In their considerations about the experience and about the work done, each student brought their feelings, their perspective on everything they abstracted from the project. They came to the conclusion that, through a small university intervention, the teaching of a technique of handling a camera combined with the observation of a public space, raised in the students and coordinator the importance that has the look on the daily life and a record through of images.

This imagery record of moments, of essence, of a more accurate look, says, in a meaningful way about the moments of a place, of those who work or pass there, of the culture of a people, of how these people live, of a city, among other aspects. The photographic record certainly freezes time and passes into the future. They also reflected on this moment, with the maximum and minimum of their feelings. They pondered on the people passing by, on those who photograph, with the intention of leaving this process for the future, triggering and accentuating the social look on the social daily life. They commented that new technologies, the internet, cloud storage, enable more effective records, allowing the photographer to freeze time and provide documentation for future generations.

According to the participants of this

beautiful project, for the "GROUP OUT OF FOCUS" there was something of "collectivity", for each one of them and for the "Instituto Federal de Brasília" (IFB). The project and its avant-garde can be passed on to other students, other people, triggering other projects, with different perspectives. At this time, it was the Bus Station, in another action; it can be a look at public transport, about eating out, or even about the quality of teaching, about events and occupation of public leisure spaces; finally, an infinity of looks can be photographed, filmed and documented.

Evidence and highlight the social side brings democratization of knowledge and can trigger a broader view of various characters of any socio, economic and cultural process of a civilization. Like a very large tree, full of branches and branches (strands), the project opened its crown so that many other fruits can be produced, with a view to including more people and perspectives to participate in this collective, fostered with large photographic exhibitions and expressive documentaries.

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