

Monograph Editorial

“Communication and Spatiality”

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In the last four decades of the XX century, space stopped being a mere “geophysical reference”, a concept linked to the legal-political notion of territory, and became “a social product and producer”, as an “element that transforms and is transformed by history, economics, politics and culture” (Piazzini, 2008). This is how space has progressively become a main category for analysis in understanding contemporary social phenomena, displacing or subordinating “time” (Rosales, Garay, Pedrazzani, 2016).

Under these conditions the relationship between communication, space, communication technology and the city, take on new relevance in research into communication. We are today immersed in a complex process where social change and critical thinking seemingly converge in a reconfiguration of geopolitical location and cognitive cartography. Understanding these transformations requires a trans-disciplinary approach given that “space” has become a “trans-disciplinary frontier” (Piazzini, 2008).

Of the multiple records that make it possible to recreate an experience of belonging and territoriality, the images projected on media platforms are what thrust us into the “panopticon” (Virilio, 1997) that connects us, and also “controls” us. The images foreshadow what is considered the appropriate manner in which to “look”, and reproduce a hegemonic vision that operates on the basis of “metonymic reasoning” (Santos, 2008) from which arise relatively fixed systems of representations of what is real.



This special dossier in issue 38 of *Comunicación y Medios* broaches the relationship between spatiality and communication, proposing further research into the impact of communication technology on contemporary modes of inhabitation, as well as the sense of belonging and identity, or individual or collective “identification” (Balibar, 2005) historically linked to state driven territoriality. The articles forming part of the monograph cover these questions, emphasizing different core concepts.

This is how the link between space, power, rights and other knowledge among first nations, and the organizational modes of communication, data circulation through networks, alternative community and/or official channels, is described in Maria Magdalena Doyle’s article. Using the community

10 radio station *La Voz Indígena* (Tartagal, Argentina) she analyzes the question from an ethnic perspective as an environment that, in the public space mentioned in local media, makes it possible to visualize and legitimize recollections, languages, modalities and creates time for dialogue between the indigenous communities in the region. Through this medium these communities can articulate with one another in their struggle to recover ancestral land, and the struggle to participate in the territory of public communication.

The new imagined techno-spatial imagery is disjointed, and forms part of the proposal in articles such as that written by Carla Pedrazzani, Santiago Llorens and Roy Rodríguez who analyze two neighborhood experiences for the inhabitants of Córdoba (Argentina), that are, for both the city and province, interpreted as social movements. These social movements use diverse communications strategies, and mass or community decision management and tend to resist in the defense of common assets, preventing them from being beaten or worn down by the private agenda inherent to "real-estate development" and the government policies that allow it to happen.

The discourse and cartography on development, violence and public security are present in; Magali Perez-Riedel's article, which focuses on the territorial disputes stemming from comments taken from two Argentinian blogs on gender diversity; in the text proposed by Enrique Vergara, Rayen Condeza and Claudio Garrido, who study

the shopping mall Parque Arauco (Santiago) for urban space and sociability linked to the free market model; and the article written by Andrés Oseguera Montiel which analyzes the configuration of liminal spaces in cities in the north of Mexico by distributing narco-messages through social networks, interpreted as "panic rumors" in the context of "the war on drugs" (2006 – 2018).

Lastly, the visual and audiovisual imagery displayed in the technology of power, lending itself to an articulation of perspectives on order from which one can design a timeline for belonging and what is to come, is discussed in articles like; the article by Claudio Lagos-Olivero, which centers on urban representations such as the impromptu city featured in the movie "Hechos Consumados" (Chile); Adrien Charlois-Allende who from a historiographical perspective analyzes national geography in the movies "Gritos de muerte y libertad" (Mexico); the article written by Martín Biaggini which, using visual cues taken from walls on the outskirts of Buenos Aires, classifies said areas as places of territorial conflict and subordinate practices; and Carlos Bemonte Grey's work which studies the device used to represent Central American youth in the films of Julio Hernández Cordon, a construction placed between screen and spectator resulting in a representation of an absentee State denounced politically by the middle class and the avoidance of identity icons and traditional patriotism.

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