

Space and Memory in Children's Constitution: Approaches to School Cartography

Thiago Luiz Calandro and João Pedro Pezzato

Paulista State University, Campus of Rio Claro, Brazil

Abstract: In a globalized world, it is increasingly necessary to study the regional and local identities in order to promote their recovery and educating citizens active in all spatial scales. This study conducts a discussion where approaches to memory with spatial representations made by elementary school students in the city of Jaguariaíva, Paraná, Brazil. Cultural identities are treated as meaning production instance about the living spaces. The relations between formal education, especially the curriculum selected by school geography, and the knowledge of lived experience, can contribute to the study of the references and spatial horizons of residents of urban and rural regions. This perspective is proposed as discussion that aims to contribute to the advancement of reflections on the relationship between school mapping and the production of sense of belonging to different locations.

Key words: Space, memory, school mapping.

1. Introduction

This research work is the result of the master's ongoing research in the Graduate Program in Geography from the State University Paulista "Julio de Mesquita Filho", Campus of Rio Claro-SP. Researchers working in UNESP-RC, as Livia de Oliveira and Rosângela Doin de Almeida, together with researchers from other Brazilian universities as Janine Le Sann, Tomoko Ilda Paganelli, Maria Helena Simielli, Marcelo Martinelli, Elza Yakuzo Passini, mostly marked by approaching psychogenic theory of Jean Piaget with the contributions of Jacques Bertin in the field of Graphic Semiology, helped consolidate research on School Cartography in Brazil.

Despite the great theoretical and methodological advances in this field of research, there is a discussion of the language predominantly used by Western map. According to some authors, the maps show an apparent neutrality in its making, because they work with view

of the notion of generalization, horizontal and abstract to represent the space that is social, as pointed out by Massey (2008) [1].

In this context, there has been a diversification in the search field for School Mapping in Brazil. With works related to other forms of mapping and understanding the impact of western map in our society, Brazilian researchers relied on other theoretical lines such as phenomenology, post-structuralism, among other perspectives that discuss the history of cartography on an optical critical.

Therefore, we propose a discussion between spatial representation of students from public schools of Jaguariaíva, Paraná, Brazil, with studies of memory, inferring some points of how the subject can contribute to building a sense of belonging to the place, so necessary in a world increasingly globalized.

For this, we rely on historical studies conducted by Harley (2005), studies conducted by the memory Halbwachs (1990), Ricouer (2003), Pollak (1989) and (1992) and other authors [2-6]. In the research, qualitative methodology on the prospect of Bogdan and Binklen (1994) was used [7], relating the analysis of materials with the "evidential paradigm" of Morelli

Corresponding author: Thiago Luiz Calandro, master in geography, research fields: teaching geography and school mapping, place and memory.

João Pedro Pezzato, Ph.D. in geography, research fields: geography teaching, geography memory and teaching, history of school geography, curriculum and school geography.

(1989), the documentary analysis of Andrew and Ludke (1986) [8] and studies of Zarycky (2000) and (2001) [9, 10], which make relations between studies of pragmatic and cartographic representations.

2. Identity and Mapping Critical

Within the school environment and cultural studies, the sense of consciousness and national identity that geography imposes, throughout history, is on the exaltations of the country's characteristics, the selected elements for the construction of a "imagination community", of a "sense community" [11], for example, here highlights the discourse of the privileged climate and abundance of mineral resources, among others. The training of national consciousness has benefited the interests of the bourgeoisie and the state, which, in turn, supports the institutionalization of geography as an academic science, gaining political importance. Thus, the content taught in school have guided the knowledge produced in the academy. Historically, this process has involved the organization of geographers and teachers training [12].

In school geography, cultural identity formation is linked to the territory, culture and language, cognitive or affective represented to the individual [13]. The speech in favor of a desired culture and proposed by school subject makes students build superficial identities or a reworking of their identity. However, cultural identity is not given once and forever, and, yes, a process in training that builds and rebuilds the course of life of individuals and groups, and is done in different aspects and circumstance [13].

In the context of the history of the approach of school subjects, the school geography considers, above all, the country generalizations and virtually ignores the contrasts and regional peculiarities. Such an approach is justified by the conservative discourse of centralism, the indefinite progress of meaning and power of the unitary state. The changes in contemporary society, such as globalization, migration and decentralization, contributed to the problems involving the national identity [13].

The critical cartography born questioning about the use made of the hegemonic language used by modern cartography. So the map is understood as a cultural product that employs a specific language that conveys information across the board. It presents with apparent horizontal and supposed neutrality. The maps of academic cartography, through the technique and method, have been used by the state to monitor and control information of the territory.

Addressing power relations of Michel Foucault, Crampton and Krygier (2008) [14, 15], an analysis of academic cartography in recent decades. For the authors, use of software and mapping technologies come from the recently held technological transition, and not widespread among cartographers. This fact resulted in a democratization of map information whose developments mobilized other fields of knowledge, such as arising from social theory. Thus, the mapping has been recognized as a political tool and State defense.

Can be expected that a critical mapping policy weakens the power of the map and work against the transition that put the maps in the hands of a greater number of people. But the exact opposite has occurred. If the map is a specific set of assertions of power and knowledge, then not only the state could do as other competitors and also powerful affirmations. (2008, p. 85)

In this critical context to a hegemonic perspective of Western cartography, Harley (2005) proposes a cartographic epistemology from the social theory, seeking foundations in discourse analysis, with bases the contributions of Michel Foucault and textualisation and deconstruction of Jacques Derrida. The maps would be forms of power and knowledge about a certain period analyzed from the context in which they were produced.

For Massey [1], we represent the space as follows: the representation of space is influenced by intellectual thought; the representation tries to include both space and time; the space must be both constitutive as mimetic.

However, Massey says that the "intellectual activity should not, however, be conceived as a producer of

space, or its extended features to shape our imaginations implied into space", in the sense that the space influenced in this way would deprive of its characteristics of freedom, disarticulation and surprise that are essential to the political [1].

Thus, maps as a means of representation of space are influenced on the way to interpret them and join them. Western maps are an example. They suffer political and ideological influences, known as "power of technology" and give the impression of a continuous horizontal on the space [1].

This way, if we consider the current space as multiple interpretations and imaginations, maps as representation of space are no longer seen as a coherent space and all single order, which Massey [1] calls "cartography situationists". This cartographic perspective contrasts the Eurocentric sync the map and values the imagination and the multiplicity of space.

Thus, the map in the social theory interface has become a form of world expression by individuals and groups. The maps as a way of expression, are test instruments for micro-power relations and political space [14].

In this sense, Pearce [16], uses the narrative as a language for developing a sense of belonging in the concept of place. For the author, the graphic semiology used in academic cartography realizes just represent space, but not to represent the place (as a geographical concept). Considering that understand the concept of "place" from Massey [1], the place in which develops in the relation of space with the culture.

With the deconstruction of the map proposed by Harley [2], mapping researchers see using new strategies as ancient artifacts, sounds, photographs and images to represent the place. Pearce [16] states that:

Increasingly, however, geographers are discussing the need for cartographic languages expanded able to recreate the multiplicity of experiences, web narratives, ontological and epistemological and diversity of historical and cultural geographies. These new digital strategies include the use of color dimensions to encode the emotion, the publication of the news directly on the map, adjust the viewing angle to remove

the "view from nowhere" orthogonal perspective, and the expansion of variable sound.

The graphic semiology of Jacques Bertin is based on signs, colors, scales and conventions, with a "grammar" of writing and map reading. Addressing the reflections of Olson (1997) [17] (Chapter 5), the alphabet can make a relationship between what is said and what is written. However, fails to describe in full the intonation in respect of what is said, and write and how you think. Much of feeling housed in what is thought may go unnoticed, especially in writing. Thus, the graphic semiology can make a written map of the world, but cannot effectively represent the stories, memories and feelings in the world, especially in place.

In this sense, much of the local context is lost on the graphic semiology. The signs used them for the representation of the world control our interpretation of space. Olson [17], comments on the representation: "Create representations is not only record speeches or elaborate mnemonic devices: is to build visible artifacts, endowed with autonomy in relation to the authors and with special properties to control its interpretation."

In the text, we use signs to represent our speech. Therefore to interpret whatever be passed through the text, we have to consider: the limitations of alphabetic symbols, the intention of the rhetoric and the intent and interpretation of the reader. Thus Olson shows the different levels of readings [17].

The act of reading has a purpose: the reader concerned about the substantive issues does not have the same criteria for reading the reader concerned about the literary form. What the reader sees the text depends on their level of competence. A more extensive knowledge allows the reader to find the text rather than find an inexperienced player.

Reading maps depends on the context, the interest and the level of experience that player is. Adding only the reading of graphic symbols in the text does not say exactly what the text is saying, since the intentions and meanings recognized by the author, should be those compatible to the graphic evidence [17].

Whereas the concern of cartographic initiation in primary education is guided by theoretical and methodological aspects that aims to map reading about the look of the graphic semiology, is necessary for the use of the contributions of different languages and cartographic representations in order to create meaning belonging to the living space.

3. Methodology

The qualitative research methodology was done with a view indicated by Bogdan and Binklen (1994) [7]. For the authors, qualitative research presents five features, which are: the qualitative research the source of direct research data is the natural environment; constituting the researcher as the main instrument; qualitative research is descriptive; qualitative researchers are interested in more than just the process the results or products; qualitative researchers tend to analyze your data inductively; the meaning is of vital importance in a qualitative approach. However, this research does not value these characteristics of the same intensity. The qualitative research of the characteristics indicated by Bogdan and Binklen (1994) [7] may be related to the research procedures.

The research assumes that students will report on the production of texts and drawings their experiences, their memories and their views of the city where they live. To read the students' productions, we will adopt a semiotic paradigm [18].

The evidentiary paradigm or "morelliano method" was used by the Italian doctor and art expert Giovanni Morelli between 1874 and 1876, appearing for the first time in *Zeitschrift für bildende Kunst*, a series of articles on Italian painting. At that time the method was intended to distinguish false from true works of art. For this, Morelli watched the small painting details as earlobes, nails, forms of the fingers and toes, rather than the most striking general characteristics. The Morelli method for identifying false paintings true was based on evidence imperceptible to most.

To Ginzburg [18], "the story remained as a sui generis science, hopelessly attached to concrete." Even if the historian cannot fail to refer, explicitly or implicitly, the comparable phenomena series, their cognitive strategy and its expressive codes, remain individualized. Thus, the historian, is compared to the doctor working on symptoms "nosographic frames", analyzing the evil of each patient, based on an indirect knowledge, evidentiary and conjectural [18].

The author discusses relation of human subjects and as a guided method for clues and small details can be of great use for constitution of reality. Ginzburg argues:

If the claims of systematic knowledge show up more and more like lust, or so the whole idea should be abandoned. On the contrary, the existence of a deep connection that explains the surface phenomena is reinforced in time which states that a direct knowledge of such a connection is not possible. If reality is opaque, there are privileged zones — signs, signs — which can decipher it. [18]

This idea penetrated as the essential point of the evidentiary paradigm between various cognitive areas, profoundly shaping the humanities. This perspective has gained prominence from the systematic thinking crisis and the advent of *Aforismática* literature, which is by definition an attempt to form judgments of society and from symptoms and evidence from a strict evidentiary paradigm.

The production of the students are documents-monuments, that is, buildings resulting from an assembly, composed of "memory materials" that are the monuments, or "legacy of the past", and who keep socially dated and localized meanings. As the author points out, in view of his philological origins of the term, the monument is all that can evoke the past, perpetuate the memory, for example, the "acts registered" [19].

The documentary analysis is justified, since the productions of the students were understood as a vehicle of communication and representations of the locality. As pointed Ludke and Menga [8], one of the basic conditions for using the document analysis is "when the researcher's interest is to study the problem

from the very expression of individuals". Within the methodology, search for similarities is essential to organize and search inferences to higher standards [8].

The analysis will be made from the studies of [9, 10]. The author makes the relationship between linguistic theory of pragmatics and the cartographic theory. However, it is clear that our analyzes are "subversive" in the design of Manguel [20], in the sense that our interpretation express our thoughts, with something personal and identity. In this case, reveal our views as teachers and researchers from the School Geography in the context of the School Cartography.

Pragmatics is a semiotic research field, which includes two research fields: the semantic and syntactic. Zarycki, based in Morris, presents the three semiotic study areas and a short description of them:

"Let me remind you that Morris has divided semiotics into three basic branches: semantic, syntactic and pragmatic. Originally semantics was defined as the study of the signs of meanings (or relations between linguistic forms and world entities), syntactic as the study of relationships between signs (linguistic forms) as pragmatic as the study of indications of relations to their interpreters (or relationship between linguistic forms and their users)." [10]

To approximate the "relationship between the forms of language and its users" is necessary to reconstruct the context for the analysis of the text (in our case the map). Zarycki (2001) [10] addresses the context of ways: the author's perspective and the other the interpreter. For the interpreter, the context is understood as knowledge of history widely understood at different levels of social interaction. This finding can be addressed both to the producer and to the interpreter. On the one hand the story is a starting point for analysis and inferences to interpret. Second, the understanding of history was constituted image that the producer has in the world.

The context can be divided into three categories of analysis from the focus on an event. The first is the co-text or co-map, which would be a cut of a text or a map; the second would be the situational context, which is the analysis of the starting point of the third,

which is the cultural context in multiple interfaces (local group, regional, national or global). Regarding the maps, you need to be aware of the context in which the map was produced and what context the map was produced. Considering the research, the spatial representations were produced in different contexts, about the phenomena represented by students who, in general, presents different contexts.

In this sense, pragmatic is very close to the discourse analysis and text linguistics. The textual linguistic analyzes texts in a broad and integrated sense, see the phrases from the point of view of its functions in the texts in which they are immersed. Thus, the linguistic text can be seen in the analysis of the co-text, being part of the context. Similarly, we could approach to the study of maps in the cartographic signs would be analyzed in a broader context map.

Discourse analysis is worked mainly on the map in the deconstruction of the theory of Harley map and has an approach to map the role as ideology propagator of social action and political views. In pragmatic field, the author proposes the analysis of speech acts, seen as studies of social action texts, from the theory of macro-structures, developed by Van Dijk. This theory allows to compare the text and structure of the map, creating ground for further exchange of theoretical tools between the two camps from the coherence and cohesion notions. Cohesion can be considered as a shallow concept, since it relates to the syntactic structure of sentences. Consistency would be at a deeper level, as it would be related to the functional relationships between the text elements. Thus, the consistency can be considered as a pragmatic notion from the relationship with the context. The lack of coherence can be defined as the lack of a common framework (benchmark) for all of the text or map or all of your users. Without the understanding of linguistic points of the text is not possible to make further interpretation without knowledge of any other. The same happens with dependency mapping, where the understanding of maps is often impossible without knowledge of other maps.

The approach presented here are for the interpreter of the map (in our case the researcher). Whereas the research is to analyze and discuss the spatial representations of the students, which in turn, are understood as cartographic representation is necessary to reflect on the context of students as producers of these materials.

4. Analysis of the Results

In the first activity, had the support of the historian Rafael Pomim. He studies the city for several years and works at city hall, developing his work with the department of tourism and culture.

Rafael visited the three schools, and each of them followed the following schedule: first told the story of the city as a whole, dividing between tropeirismo, the railroad and the economics of wood. Then told students the history of formation of each part of the city, considering most emphatically where the college was inserted. Thus, it was told stories involving the schools, squares, early housing, installation of public utility facilities such as hospitals, cemeteries, police station, among others.

In this activity, in general, students show interest in the activity. Some held questions about the past and the present municipality. This made Rafael remembered matters not programmed, bypassing the initial planning, giving other directions in the (re)construction of the city's last image. The performance of activities was evidenced in the production of students, interest in registering cited dates and names and the concern to narrate the facts very similar way to what Rafael had told.

Another factor is that, in the production of the students, there was a concern to tell stories in common. For this, they talked and asked each other questions relating to the theme. Many activities showed similar texts and drawings. These facts bring to light the trading concepts and points of contact of an affective community, as points Halwasch (1990) [3], and as

points Pollak (1989) [5], a production selectivity of collective memory (Fig. 1).

For Halbwachs, memory reflects feelings, images and ideas about a place, an event or people. Each individual brings with it feelings and pre-established images, and from this, with new interactions between people, places, are constructed and reconstructed new ideas, images and feelings that make individual memories. However, for the formation of a collective memory, there must be contact points between the images and feelings of the same group. In this type of interaction, individuals, images, and memories are tensioned and socialized with the group. Thus, the collective memory is "negotiated".

However, studies of Pollak (1989) [5], point to the concept of "collective memory" of Maurice Halbwach, as a form of domination of official memory state over other forms of memory and power. Bosi draws attention to the context in which Halbwach, developed his understanding of memory.

To understand Halbwach of concern universe we must place it in the French sociology tradition, he is an admirable heir. Halbwach extends the studies of Emile Durkheim that led to hypotheses of field research Auguste Comte on the precedence of "social fact" and "social system" on the phenomena of psychological, individual.

With Durkheim, the axis of the investigations into the "psyche" and the "spirit" moves to the functions that the representations of men's ideas carries on within your group and society in general. This pre-existence and that social dominance over the individual should, under substantially changing the focus of psychological phenomena said as perception, awareness of memory (2004, p. 53).

For Pollak [5], the "negotiation" of memory in an attempt to reconcile the apparently individual memories and the group's memory to the formation of an "affective community", is the point where begins the segregation between the official memory and underground memories. This fact causes a hierarchical classification and memory, inducing a symbolic violence in the group's individuals. Thus, the collective memory takes a uniform character, oppressor and violator. In the author's words:



Fig. 1 Similar productions.

In Durkheim's methodological tradition of treating social facts as things, it becomes possible to take these different points of reference as empirical indicators of the collective memory of a particular group, a structured memory with their hierarchies and classifications, a memory also that, define what is common to a group and that differentiates it from the others, establishes and reinforces feelings of belonging and socio-cultural boundaries.

In Durkheim's approach, the emphasis is on almost institutional strength of this collective memory, the duration, the continuity and stability. So Halbwachs, far from seeing this collective memory a levy, a specific form of domination or symbolic violence, accentuates the positive functions of the common memory, namely, to strengthen social cohesion, not by coercion but by affective group membership, hence the term uses of "affective community". In the European tradition of the nineteenth century in Halbwachs, including the nation is the most complete form of a group, and national memory, the most complete form of a collective memory [5].

Some narratives developed by the students showed a similarity in structure. For example, in State College Rodrigues Alves students shared their texts discussing the following issues: The farm of Colonel Luciano Carneiro (farm that gave rise to the municipality), the Francisco Matarazzo industries, the arrival of the railroad and link the jaguaraivense and former Governor Paraná state Moyses Lupion with the history of the College.

However some subjects were judged more interesting than others by the students, which they did comment on some more, some less. For example, the College Nile, the most talked about subject was the history of the city's mayor, Sillas Gerson Ayres, put a television in color in the neighborhood square for all to watch, especially the World Cup Football in 1970 (Fig. 2).



Fig. 2 The TV in the square in front of the College Nilo Peçanha in the 1970 World Cup.

The narrative of a student says, “[...] how people were paying their homes, had no money to buy a TV. So Sillas Gerson Ayres put a TV in the square, which today is called Sillas Gerson Ayres, for all to see. The TV was turned on only at night.”

Rafael, recounting the stories, brings an interpretation of previously built last. When reporting stories related to areas frequented by students, has a power in the construction of identity on students, as from Pollak (1992) [6], we construct our identity in a process acceptability, credibility and admissibility.

Complementing to Braga and Smolka (2005), we construct our identity through the image others have of us. From the moment Rafael talks about the spaces, makes his account from the image that has these spaces. In turn, students become part of this relationship and find themselves in these spaces.

For Pollak (1992) [6], building our identity when we move our image to others, and then the others speak to/for us, and, how we interpret the past speech. In this sense, identity is an individual mental and collective construction.

That is, the image that a person acquires lifelong referring to itself, the image she builds and presents to others and herself, to believe in their own behalf, but also to be perceived the way wants to be perceived for others [6].

For Pollak [6], the construction of identity inserts the three essential elements. The first is to have physical

boundaries (examples are: the space belonging to the group, the person's body), the moral and psychological sense (examples are: values, speech and thought), and, finally, the sense of coherence “of that the different elements that make up an individual are effectively unified”. For Pollak [6], no one is able to make a self-image of themselves, and the “Other” that plays a fundamental role in the construction of identity.

The construction of identity is a phenomenon that occurs in reference to others, in reference to the eligibility criteria of admissibility, credibility, and that is done through direct negotiation with others [6].

Braga and Smolka (2005, p. 23) using a Backtiniano reference, explain this phenomenon. According to the authors, the image we have of us is in the relationship of the image that others have of us. Thus, the image memory and the other enable the “aesthetic finish of the subject”. The images and eigenimages are formed by a memory historically constructed. The images and eigenimages are based on the group's position and social practices.

The second activity was to make students reflect on your neighborhood, on your city, telling their impressions, their fears, their customs, their beliefs, their activities, their experiences, everything they thought necessary to express your images on your space experience.

In this activity we highlight two productions of the students who express views many are distinct from each other on the same neighborhood.

João Vitor said of the neighborhood where you live: “I live in a really nice neighborhood. The day I go out is to play football and to play various things. The name neighborhood is Santa Cecilia. I know many nice people in it. To me, he is a very humble neighborhood. It has no problem.” (Fig. 3)

In a completely different picture about the same neighborhood, Felipe says, “It's fun to live there. There is the favela invasion. It has pretty girl, women and police. The police are full of want to beat magazine worldwide. It is the slum of fear [...] there they put fear

in people, they steal who gets there, there has drunk pub, they are taking cachaça..." (Fig. 4).

The visions of Felipe and João Vitor are distinct because they lived or inherited concretely many stories. The analysis of the images indicate that the social frameworks [3] in which they are embedded are also very distant, although spatially are nearby. Although they fall into their narratives as neighborhood residents, most peculiar social frames inserted in the neighborhood, permeate your memories, creating many different images.

To Halbwachs (1990) [3], we remind us of the past as a member of the social group, and when we interpret our memories, we consider our position in the current frame. Thus, confronted testimonials and agreeing in essence, building a set of memories that makes us sense.



Fig. 3 The João Vitor neighborhood.



Fig. 4 The Philip neighborhood.

However, other people can spend their memories as we "inherit". This occurs through mediation instruments. But likewise, are passed within social frameworks, and interpreted on our way.

The forms they narrated the neighborhood makes you think about the "narrative and forgetting" of Ricoeur (2003) [4]. Forgetting through the mediating role of narrative moves in extremes of passivity and activity of memory, to the point of crossing between memory and identity due to its ideological bias. However, in transit between passivity and activity, we cannot consider the individuals involved in this phenomenon as "buckets" empty of history, memory, experience and ideology. In front of the situation, especially of passivity, there are conflicts in memory for acceptability, admissibility, credibility and meeting points between what is said and the memories that are already in. What "keeps" this phenomenon, is then incorporated into the speech.

At first, it is considered that the narrative has, in addition to an ideological dimension, a selective dimension. "Just as it is impossible to remember everything, it is impossible to tell everything." [4]. Here is the link between declarative memory, narrative, witness and figurative representation of the past. It is in these types of working approaches with the narrative that we tell the story otherwise changing scenarios, rearranging times, restructuring characters, deleting and exalting what is of interest. As this plot we build our personal and collective identity that structure our membership link.

However, to Felipe and João Vitor narrate their neighborhoods thus went through a process of negotiation and selection in the groups to which they belong. They incorporated to his speech which was the conflict enters its memory with your experiences and memories, especially past through narratives.

The different views of students on district is what Foucault (1984) [21] calls heterotopia. For the author, the company consists of spaces that exert power over the individual, permeating our conduct, then our

imagination. The way that the neighborhood is in Philip's view, makes us behave differently in relation to João Vitor neighborhood tells us.

In this context, Felipe e Joao Vitor should develop their "organized setting" Middleton and Brown (2006) [22]. The images produced here are the "organized setting" of students, where new experiences will be compared images of the past. This concept will serve so they understand the world more stable.

Middleton and Brown [22] "organized scheme" integrates the individual mind with the environment, shows the relationship between cognition, affect and cultural symbols. Enables the world to be designed by us in a more stable way, not forcing us to fit the particular characteristics of so drastically environment. In this sense, we have built several "organized scenarios", enabling the reflection on the relationship between them.

The "scenarios" are not immutable, or deterministic about our way of thinking. But serve as starting points for interpretation of new experiences. They nurture the work, enable transforming everyday behavior, occurring through the construction of a synthesis between sensory and symbolic issues included in the various "scenarios" built by the individual.

Middleton and Brown (2006) [22], emphasize the exchange of experience through conversation in the construction and reconstruction of "organized settings". During our conversations we add symbolic meanings that were not present in the "scenario", as reinterpreted exclude others. We put our prints to the test on the other agree or not, trade prints without concern ourselves with accuracy.

For Massey [1], the various agreements and disagreements that occur in space-time part of the place. This process she calls "contingencies of space-time".

One way to see "places" is through the map surface: Samarkand is there, the United States of America (the finger indicating a limit) here. But escapes from a space imagination as surface is leaving, too, this place of vision. If space is undoubtedly a simultaneity of stories until then, places are therefore collections of these stories, joints within the broader

"power geometry" of space. His character is a product of these intentions within that big picture, and that made of them. But also of not dating, disconnections, relationships are not established, the exclusions. All this contributes to the specificity of the place [1].

For the author, the place is in the movement of life and the contingencies in respect of "essences" lives provided with space. The "essences" derive from stories, cultures and "power geometry" formed here. In this sense, the place is a result of space and time together here so far. Massey says "here":

"Here" is where the spatial narratives are or form settings, cyclical trajectories that have their own temporality (so "now" is as problematic as "here"). But where the succession of meetings, the accumulations of the plots and meetings form a story. Are the returns (my, the birds) and the very differentiation of temporality that provide continuity. But the returns are always to a place that has become, or layers of our meeting intercepting and affecting each other, the fabric of a process of space-time. Layers as adding meetings. So something could be called the "there" and thus is implying here and now. "Here" is imbricate stories in which the spatiality of these stories (her then as much as your here), is inescapably intertwined. Even the interconnections are part of the construction of identity ... [1]

Paul Ricoeur, the basis of the work of Henri Bergson called "Matery and Memory", makes a distinction between memory and image. The memory is connected to the virtual state of the representation of the past, something pure, and that is conserved in some corner of memory. On the other hand, the image is formed when we bring to the fore the pure memory and to adjust and update through the reunion and recognition, turning our attention to the situation and object, in which the author calls the image-memory.

In the update process between pure memory for an image-memory is where the forgetting occurs. At the time of setting, there is an insertion of gift items and a "disposal" of other elements present in pure memory that represents the past. In this sense, forgetfulness is the image and the memory is forgotten. Thus, both the wayside as the images (derived from memories) are not related to the past, but with this, building a historical consciousness, allowing anticipate and return through

an expectation of experience regarding future events or objects [4].

The setting is linked to a refresh our memory through “social frameworks” [3]. In this context, reinterpret our memory in accordance with our position in the group at any given time, making a synthesis and subsequently an image. The synthesis it is a question of metacognition or object, resulting in an image, which in turn is a representation of this one last thing.

5. Conclusion

The place, as the “here” and “now” in space-time, undergoes changes caused by the attribution of meaning. In this sense, the place as a result of the update image is the result, and the negotiation and selection of collectively constructed plots to a given time, lifelong. This leads to the fact that the “place” is not something romantic, apolitical, synchronous and coherent. For Massey, if we treat the place as something coherent and synchronous, would open the door to the uniqueness and the depoliticized.

Individuals and groups go through the process of construction and reconstruction of the image through memory and forgetting, however, their interests and goals are different, being a meeting place of those stories. These meetings may or may not result in frames if result once again will be selected and traded, generating new images that reconfigure and reterritorialization space time, giving new meaning to the place. So the place is always open and unfinished, understood in different possibilities and imaginations.

Thus, it is necessary to highlight the importance of spatial analysis to establish relationships with memory, with the stories of live that the mapped locations. It is in relation to time and space that are built, shaped and transformed the notions of identity mediated by memory. It is this relationship that we build our “places” and therefore studies in this field can be of great relevance to members sciences and the languages of school cartography.

References

- [1] Massey, D. 2008. *Pelo Espaço: uma nova política de espacialidade*. Tradução Hilda Pareto Maciel, Rogério Haesbaert. Rio de Janeiro: Bertrand Brasil.
- [2] Harley J. B. 2005. “La nueve naturaleza de lós mapas”. *Ensayos sobre la história de la cartografía*. Traducción: Letícia Garcia Cortés; Juan Carlos Rodríguez. México: FCE.
- [3] Halbwachs, M. 1990. *A memória coletiva*. São Paulo: Vértice.
- [4] Ricoeur, P. 2003. *A memória, a história, o esquecimento*. Editora Unicamp: Campinas.
- [5] Pollak, M. 1989. “Memória, esquecimento, silêncio”. *Estudos Históricos* 2 (3).
- [6] Pollak, M. 1992. “Memória e identidade social”. *Estudos Históricos* 5 (10).
- [7] Bogdan, R., and Sari, B. 1994. *Investigação Qualitativa em Educação: uma introdução à teoria e aos métodos*. Portugal: Editora Porto.
- [8] André, Marli, E. D. A., and Lüdke, M. 1986. *Pesquisa em Educação: Abordagens qualitativas*. São Paulo: EPU.
- [9] Zarycky, T. 2000. “On the Pragmatic Approach to Map Analysis: Remarks on the Basis of MacEachren's Approach to Map Semiotics”. In: *The Selected Problems of Theoretical Cartography 2000: Proceedings of a seminar of the Commission on Theoretical Cartography*. Dresden, Germany.
- [10] Zarycky, T. 2001. “Cartographic Communication in the Perspective of the Linguistic Pragmatics.” In: *The 20th International Cartographic Conference*, Beijing.
- [11] Carvalho, José Murilo de. 1998. *A formação das almas – O imaginário da república no Brasil*. São Paulo: Companhia das Letras, 1990. CERTEAU, Michel. *A invenção do cotidiano: 1, Artes de fazer*. Petrópolis: Vozes.
- [12] Rodríguez Lestegás, F. 2002. *Concebir la geografía desde una nueva perspectiva: una displicina al servicio de la cultura escolar*. *Boletín de la A.G.E. N.º 33*, págs. 173-86.
- [13] Rodríguez Lestegás, F. 2012. “La construcción de identidades, tarea atribuida a la escuela y al profesorado.” *REIFOP* 11 (1): 11-8.
- [14] Foucault, M. 1977. *Microfísica do Poder*. Organização, introdução e Revisão Técnica de Roberto Machado.
- [15] Crampton, Jeremy W., and Krygier, John. 2008. “Uma introdução à cartografia crítica.” In: Acselrad, Henri (org). *Cartografias sociais e Território*. Rio de Janeiro. Ed. UFRJ.
- [16] Pearce, M. W. 2008. “Place Codes: Narrative and Dialogical Strategies.” *Cartography* 35 (1): 1-11.
- [17] Olson, D. 1997. *O mundo no papel: as implicações conceituais e cognitivas da leitura e da escrita*. São Paulo: Ática.

- [18] Ginzburg, C. 1989. Mitos, emblemas, sinais: morfologia e história. Tradução: Federico Carotti. São Paulo: Companhia de Letras.
- [19] Le Goff, J. 1990. Memória e História. Editora Unicamp: Campinas.
- [20] Manguel, A. 2000. No bosque do espelho: ensaios sobre as palavras e o mundo. São Paulo: Companhia das Letras, São Paulo: Companhia das Letras.
- [21] Foucault, M. 1984. "De outros espaços: Heterotopias." *Architecture, Mouvement, Continuité* (5) 46-49.
- [22] Middleton, D., and Brown, S. 2006. A psicologia social da experiência: a relevância da memória. Pro-Posições/UNICAMP n°17: Campinas.