

Historical maps in geography teaching

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Abstract: Maps represent the different cartographic modes that are relevant to different historical, spatial and cultural processes. By using maps, we demonstrate how we see the world and its socio-spatial phenomena. In addition, maps are social constructions through values and judgments, and are part of the culture of those who made them, be they cartographers, military personnel, geographers, architects, archaeologists, teachers or even students. The map is powerful because it shows the world view. The article is the result of research into “the erasure of the black diaspora in the Liberdade district of São Paulo: fieldwork in geography teaching”, and is part of a narrative about the city of São Paulo that looks at the traces of the urban landscape to broaden the critical view of the production of space. The objective of this study is to present historical maps of the city for the concretization of spaces-times that have been hidden, and to use school cartography as an innovative language methodology to unveil the abstract.

Key words: historical maps; study of the city; socio-spatial phenomena;

1. Introduction

The understanding of the occupation of the territory of the city of São Paulo in the 16th-19th centuries must consider both direct and indirect forms, such as documentation, a census of streets and parishes, and especially historical maps and plans of the city. We understand that the morphological study of the city is made up of spatial organization through geography as the basis for our understanding of the city and its transformations.

In this article, we start from the need to problematize everyday narratives about the urban landscape and the historical processes that produced it. For this, we studied the Liberdade district in the city of São Paulo. In this context, we rely on socio-spatial phenomena that bring the structure of geographical thought as a crucial factor for unveiling the temporal layers in the historical-geographical process of the city of São Paulo. As a tool for constructing black and indigenous territory in the Liberdade neighborhood, we used historical maps of the city (1840-1930) to gain a social, political and economic understanding in order to demarcate the territory with elements of Afro-Brazilian cultural heritage that bring the success of religiosity, detention, punishment and sentencing of black and indigenous bodies. The aim is to present the proposal of cartography as a language for constructing content, concepts and facts in Geography teaching, mainly through the use of historical maps and mental maps. For this, we will understand the relationship between narrative, urban landscape and historical maps and then present our research into historical maps of the Liberdade district in São Paulo. In this sense, we intend to conclude this article urging the development of these aspects at school to develop spatial and geographical thinking with maps.

2. The narrative, the urban landscape and the historical map

Walking through São Paulo's old city center, we got off at Sé metro station and headed towards Dr. João Mendes square. There we find the oldest bakery in Brazil, Santa Tereza, and right in front of the establishment we find a peculiar flower shop that recalls the old electric streetcar stop from the 1900s installed by the Light company, which was the city's public transport linking almost the entire center, from Sé to Largo São Bento (figure 1).



Figure 1. “Santa Tereza bakery and the flower shop”. Source: Nonato, 2024

The flower shop regards the idea of reorganizing places that keep their form (infrastructure) but change their function. Soon after we were able to observe the movement of people entering and leaving the Dr. João Mendes Forum. The landscape resembles a large island separated by a sea of avenues and streets such as Liberdade, Conde do Pinhal and Glória. The avenues are wide and reminiscent of European cities such as Paris, Moscow and Berlin.

Heading towards Praça da Liberdade, there are two ways to go: down Rua Gloria to Rua dos Estudante, or towards Avenida da Liberdade. To help us decide, we looked at the map and found the geometry of the Liberdade district resembling a sort of triangular polygon. On the way to Avenida da Liberdade, you will notice a huge air vent that is part of the Sé subway with a round, blue metal plaque that reads “Pelourinho: used here in the 18th and 19th centuries as a place of punishment for enslaved blacks” (Figure 2). But isn’t the Liberdade district Japanese after all?



Figure 2. “Route of the narrative, Pelourinho (pillory Brazil colony) sign”. Source: Nonato, 2023.

Continuing along Liberdade Avenue, we come to Liberdade Square. The landscape is full of food stalls, buildings, square benches, cars, a police station, an old church and a large flow of people getting on and off the “Japan-Liberdade” subway. Looking beyond, we come across sculptures that pay homage to Japanese immigration and São Paulo samba, raising the question “isn’t the Liberdade district Japanese?” once again. Walking from Praça da Liberdade, we followed Rua dos Estudantes, which is known for being so steep and full of stores packed with people, long queues for an iced coffee, lots of imported Asian food, stationery stores and geek culture. On weekends Liberdade is always crowded, after all it is a tourist landmark in the city and considered the Brazilian Chinatown.

Walking down Rua dos Estudantes, the first street on the left, we see a small chapel that seems to be overwhelmed by commercial buildings and several parked cars and motorcycles. This is the street and the Chapel of the Afflicted (Figure 3).

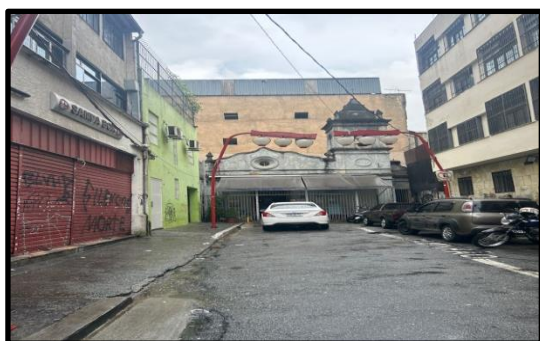


Figure 3. “The Chapel of the Afflicted (the Asian light posts were removed in January 2024)”. Source: Nonato, 2024.

But how did this little chapel end up in the middle of the Liberdade district? (Figure 4).



Figure 4. “Route of the narrative”. Source: Nonato, 2025.

In short, the narrative is a construction of the critical view of the landscape that we are observing at that moment; however, when we include the production of geographical space, we understand that the appearance of the landscape is the dimension of the real and the imaginary. From the perspective of the architecture of the city of São Paulo, we see that the buildings are dated according to the decade, we **observe the old and new neighborhoods that relate to each other** in a heterogeneous way through the buildings. The city's landscape is the expression of society's spatial production over various periods of time, present in the dimensional form of the material and immaterial “as the dimension of the real that must be intuited, as a representation of real social relations that society creates at each moment of its development process” (Carlos, 2011 p. 36).

The understanding of the nature of a city lies in the urban landscape, seen as a recurring production of geographical space. Nevertheless, we see the city as a place of disorder and chaos. When we look at the landscape instantly, we grasp phenomena that have not been explained or understood, but when we broaden our gaze on the urban landscape, we capture the dynamics of geographical space that “fills it with movement, with life, with a rich life of relationships that man (the individual) maintains day after day in order to reproduce himself as a human being, a member of a society and as a species”. (Carlos, 2011 p. 38)."

Thus, returning to the initial narrative, we see the individual's journey contrasting the innocence of the momentary landscape in the first paragraph “the landscape resembles a large island separated by the sea of avenues and streets such as Liberdade, Conde do Pinhal and

Glória”; soon after, the author encounters the shock of reality and spatial changes in the Liberdade district, as we see in the second paragraph “But isn't the Liberdade district Japanese after all?”. The landscape in its formal appearance is the concretization of the productions and reproductions of society that materialize in the geographical space, which can be churches, buildings, crowded or empty places.

In addition, the city brings the aspect of concentration of buildings, transport movements and people through social needs. Among the links in the production of the urban landscape, capital comes in as a transforming and regularizing agent for the distinction of territories and the type of land use. Among its uses, conflict is imminent according to the interests of capital and society. As an example, the Liberdade district was the embodiment of the idea of urban planning geared towards the tourist economy and the concealment of geographical space. The district's project was created to pay homage to Japanese immigration and their descendants around 1960, in partnership with a committee of Asian merchants and residents led by journalist Randolph Marques Lobato, and the São Paulo Municipal Tourism Office. The oriental landscape plan was implemented in 1973 and the Liberdade district was touristified (Rodrigues, 2021 p.78). However, the Liberdade district hides the horrors of slavery in the city of São Paulo in the 17th-19th centuries, when colonization made use of the territory for Catholic religiosity, detention, punishment and sentencing.

Among the expressions of the landscape on the territory of Liberdade are: the Santa Cruz das Almas dos Enforcados Church, a tribute to the enslaved blacks and indigenous people who were sentenced to be hanged in the 17th-19th centuries; the Capela dos Aflitos (founded in 1779) representing the history of resistance of Chaguinhas, the fragmented black and indigenous movement represented by the União dos amigos da Capela dos Aflitos (UNAMCA) for the preservation of the material heritage of the city of São Paulo; the Africa-Japan Freedom Square, with the former Morro da Forca (17th-19th century) where enslaved blacks and indigenous people were executed; the statue of Madrinha Eunice representing the Lavapés samba school and the birth of São Paulo samba; Largo 7 de Setembro symbolizing the city's old pillory and jail; Dr. João Mendes Square. João Mendes square, which was the former Nossa Senhora dos Remédios church, representing the abolitionist struggle by Antonio Bento in the book “A Redenção” and shelter for escaped slaves; the São Gonçalo church, where the black architect, Tebas, was important for the architecture of the city of São Paulo; and the Nossa Senhora da Boa Morte church, where black/indigenous people were baptized before being sentenced to death by hanging.

The art featured in churches and historical maps are allies for recognizing layers that are not so visible, some with subtle traces. Cartographic and artistic languages store and communicate a memory that fosters an understanding of the current configuration of the urban landscape and the contradictions of a locality focused on consumption and

not revealing the historical-geographical processes in the city.

Therefore, to think of the urban landscape is to highlight the urban, to think of geographical space is to think of the materialization of social relations as the product of ancestral struggles.

For Geography studies, space is the concretization of the reality produced by society and time. To study space, we need to interconnect it with socio-spatial phenomena, which are form, function, structure and production (Santos, 2023). Every time society undergoes economic, political, normative and social changes, socio-spatial phenomena undergo changes in their attributions.

Historical periods come and go, but they must be totalizing of the spatial context. Changes occur over time, but some forms, functions, structures and processes remain, forming a kind of mosaic that is the result of countless social layers “the space is a result of production, a consequence of its history - more precisely, of the history of the productive processes imposed on space by society” (Santos, 2023 p.89). The landscape is an example of the accumulative aspect of time. The landscape is the past and the present.

According to Santos (2023), landscapes are determined by arrangements of specific functions and forms that cause three aspects of unequal geographies: the first case, innovations are instantly accepted into the system; the second case, innovations need to be remodeled in order to be accepted into the system; and finally the third case, the imposed innovations are not accepted due to the distinct forms that exist, causing the new and the old to operate separately. With this, we can adapt socio-spatial phenomena according to the method and line of thought.

To clarify socio-spatial phenomena, form is something around the visible that establishes patterns, for example the shape of buildings that change over time. Function is the reception of form, i.e. an elaborate activity, for example the construction of a shopping mall has a characteristic form that fulfills its function for commerce. Structure is the way in which form and function are organized, for example a shopping mall needs a specific construction for its form and fulfillment of function. By purpose, we have the process that establishes the action resulting from time, with the possibility of permanence and change, such as the expansion of the mall, changes in stores or its demolition (Figure 5).

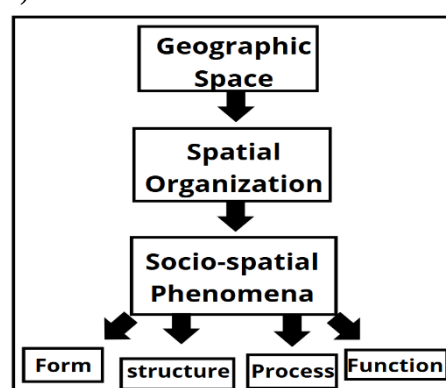


Figure 5. “Flowchart of the space in Geography”. Source: Nonato, 2025.

However, socio-spatial phenomena need to be read from a holistic point of view “form can be imperfectly defined as a technical structure or object responsible for carrying out a certain function [...] which is directly related to its shape” (Santos, 2023 p. 69). Territory and landscape represent the accumulation of forms, functions, structures and processes that show changes over time, but they are only valued when society gives them the values of different geographical objects.

Time is a predominant factor in spatial movement, let's say that each historical period has a different type of society, and consequently socio-spatial phenomena change or remain “each form on the landscape is created in response to certain needs or functions of the present. Time passes, but the form continues to exist” (Santos, 2023 p. 73). However, some questions arise: what if society reconstructs socio-spatial phenomena in a territory that has already been demarcated? What effect will these changes have on the future?

According to Santos (2023), the alteration of space made by human beings in the landscape becomes rigid with constructions, artifacts and changes in form, and as a consequence a narrow path opens up for the utility of growth and momentary investment. We understand that the landscape is full of archaeological excavations with layers of spaces and times, even though it has been drastically changed by technology. When the form/function is created, we wait for the dynamics of society to transform it, rather than immediately destroying it for new momentary forms that will be forgotten. When we introduce the study of the concealment of territory by the state and the private sector in the Liberdade district to exalt Japanese immigration and geek culture, the landscape becomes something superficial and non-existent in spatial organization.

However, the Liberdade district contains geosymbols¹ of slavery and the Afro-Brazilian culture. Thus, the destruction of the production of space and its traces in the landscape is unreal and we have the presence of roughness which are “forms left over from previous periods - they must be considered when a society seeks to impose new functions. If the movement of society imposes changes on a city like São Paulo, it cannot do away with all the buildings once and for all” (Santos, 2023 p. 75). In this sense, as much as the state tries to hide the vestiges of a slave city, space is a patchwork quilt, in which the stitching is comprised the old and the new, structures that create new

forms for new functions and their changing social, economic and political processes.

Roughness is the key to our spatial understanding and the geosymbols that remain in the city. However, how can we see the old socio-spatial phenomena in today's landscape? We understand that records consist of memories of a population and the way different agents deal with space, so historical maps can be powerful materials for thinking about a past and its reflection in the present. The map of the old city is an example of overlapping spatial layers, which are drawn according to the interests of society “only the simultaneous use of the four categories - structure, process, function and form - will allow us to grasp the totality in movement, since none of these categories exists separately” (Santos, 2023 p. 78). Cartography is a tool for analyzing socio-spatial phenomena and establishing the roughness drawn and can be expanded with narratives, documentary research, photography and cartography.

3. The historical maps of São Paulo city

It is known that the map is not neutral since it presents the vision of the mapper and his symbols and informational signs of the world, among kings and queens the language of power was maps “give me a map: then I'll know how much I need to conquer the world” (Harley, 1988, p.277).

According to Harley (1988), the cartographer brings ideological and political vision to the making of maps, generating doubt or certainty, consciousness or unconsciousness. The cartographer can omit alleys and lanes to emphasize noble neighborhoods or peculiar architecture, but the map remains a tool for analyzing our city, present in iconography and photography. The city is like a living organism that is physiologically transformed by social, political, economic, technological, urbanistic and artistic processes. The city begins as a small area that depends on the means of services and maintenance of the population. Around the 16th century in Brazil, a city or town needed a church, jail, pillory and gallows.

However, when we talk about the city, we break with its physical limits resulting from urban sprawl and transportation. We must associate the city with the physical-territorial and its spatial organization, which is part of human life and our community relations. To represent the morphology of the city, it is the scales that define the relationship with the real size of the city, whether it's because it's close to reality or even distant from it, the fundamental tool for understanding it is cartography for translating the earth's surface. Its use defines the physical (topography, relief, hydrography, vegetation, climate) and human (political-administrative, ethnic-

¹ Geosymbols are the subjective representation of individuals marked in the city, that is, the precursor of politics, religiosities, cultures, ethnicities, races, among others. The production of symbols in the city of São Paulo is expressed through engravings determined by the delimitation of territories, for example the old Morro da

Forca used as a symbol of death, and currently located in the Africa-Japan square with the statue of Madrinha Eunice representing the Lavapés samba school and Japanese immigration in São Paulo as symbols. Symbols are expressions of resistance to urban space.

racial, demographic, economic, transport) features that are possibilities for characterizing geographical space.

The maps of the city of São Paulo in the 19th century were used for topographical reconnaissance of the city for defense purposes, natural resources, natural water reserves, land demarcations for the delimitation of territories and spatial circulation, and the cartographers of the time were military engineers. Towards the end of the 19th century, the city's physiognomy changed from colonial to European inspiration, and the professionals changed from military engineers to cartographers, topographers, typographers and draftsmen who began to work for companies specializing in making maps/plans for street guides, almanacs to designate the location of services, leisure, culture, health; administrative divisions (districts and sub-districts) and urban transport.

In the 20th century, spatial organization and urban planning were geared towards beautifying the city and improving public infrastructures, such as basic sanitation, with companies providing services to the state for water supply and sewage, electricity networks (installation of the Light and Power Company) for public lighting, communication and public transport (electric streetcars).

By 1930, economic development planning was taking hold in Brazil, and consequently the socio-economic concentration on the industrialization of São Paulo led to the physical-territorial growth of the city. In this way, architects-urban planners and engineers redesigned the city concerned with “the functionality of the city, in this context, there is mainly the commitment to the implementation of the road system and public transport, rectification of rivers and urbanization of floodplains, implementation of squares, parks and gardens” (Passos; Emídio, 2009 p.24).

Currently, our perception of finding images has been bombarded with information in the digital environment, especially when we talk about maps to increase the resolution and direction of our daily lives, for example the use of “Google maps”. However, when we analyze historical maps and overlap time, we see the physical description of what we are seeing in each historical period, which ends up becoming a task of dividing and analyzing the basic elements that make up the whole, to culminate later with the work of synthesis and the attribution of meaning” (Cintra, 2015 p. 775). In summary, we must consider the historical factor of the Renaissance, in which realistic painting was put on the agenda in maps, the implementation of cartographic projections and the mathematical thinking of Ptolemy. History brings with it elements that have become staples of cartography today: coordinate graduation, legend, date, title, author, projection, graphic scale, sources used, wind roses. In

addition, old maps also contained other information that was relevant to the type of economy, politics and society of the time, for example the influence of rivers, nearby towns, forts, jails and especially churches, which demarcated the power of Catholicism as the center of the map. In the case of the spatial division of the maps, it was by themes and specific features such as towns, indigenous villages, mountains, water divisions and alphabetical symbols.

Pedagogically, the map must be questioned and interrogated to raise hypotheses to understand the real intention of the mapmaker “this can be done by a teacher who teaches his students to read maps, or even by a researcher who wonders about what he sees” (Cintra, 2015 p. 778). The external sources for the context of the city at the time to understand the interpretation of the map for political motivations, state intentions, territorial organization and especially intentions to hide reality in the maps and distrust the “exemption, the purely scientific and accurate map, as well as a certain dose of critical spirit are part of a good history, and of the critical historical method; but one should not proceed like this by system, blindly” (Cintra, 2015 p. 780).

Given the example, we describe the historical map ² of 1841, which was used to prepare the field script “The erasure of the black diaspora in the Liberdade district of São Paulo: fieldwork in Geography teaching”. ³ The first map (1841) with the title “plan of the imperial city of São Paulo” was surveyed in 1810 by captain and military engineer Rufino J. Felizardo e Costa, and the map was completed in 1841. In addition, the legend is detailed with “explanations” using letters to make the map clearer (Figure 6).



Figure 6: “Title and legend of the historical map of 1841”. Source: Municipal Historical Archive of the City of São Paulo, 2008.

² The digitized maps can be found on the “arquiAmigos” website, available at: <http://www.arquiAmigos.org.br/info/info20/i-indice.htm>

³ For further information on fieldwork with 7th graders and mind maps as a teaching methodology, access <https://revistas.ufg.br/signos/article/view/80996>

From the outside of the map, we understand that it was designed for military use, ordered by the Duke of Caxias himself, which brought strategic elements, such as walls, fortifications, defense parapets, the jail, military academy and others (Figure 7).

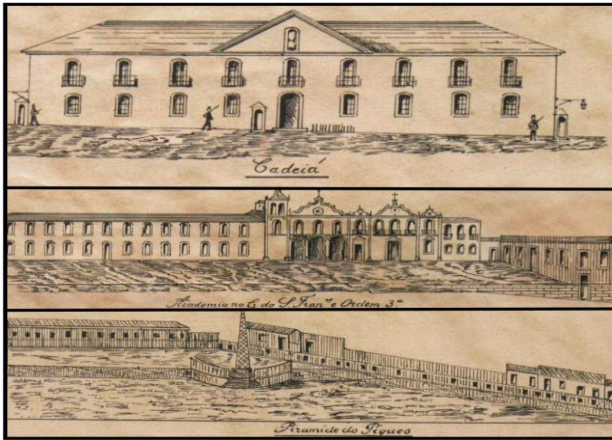


Figure 7. “Engravings of historical monuments in the city of São Paulo in 1841”. Source: Municipal Historical Archive of the City of São Paulo, 2008

When we take a closer look at the map, we see that it is divided by military and religious power, which is represented by the churches. In the case of the Liberdade neighborhood, we highlight points that are part of the field route and delimit them as fundamental to the maintenance of slavery in the city through Catholic religion, detention, punishment, sentencing and the first public cemetery (Figure 8).

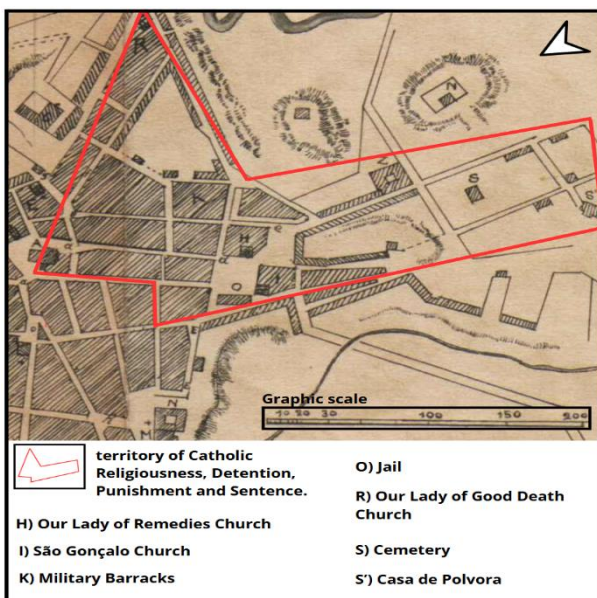


Figure 8. “Territory of religiosity, detention, punishment, sentence and cemetery in the Liberdade neighborhood in 1841”.

Source: Municipal Historical Archive of the City of São Paulo, 2008

However, two churches that were fundamental to the abolitionist movement are not on the map, as the Chapel of Our Lady of the Afflicted, founded in 1779, and the Church of Our Lady of Remedies, which originated in the 17th century and was founded in 1722, are inaccurate (Figure 4). According to the delimited territory, we can see that the buildings on the map are characteristic of colonial Brazil, where the houses were made of mud and baroque, with fragmented churches and no trees or squares.

Taking a leap back 89 years, we present the 1930 historical map of the city, which was made on behalf of the “Societá Anônima de Rilevamenti Aerofotogrammetrici - SARA” project. The project involved surveying using aerophotogrammetry (mapping using aerial photos) from 1928 to 1933 for urban planning purposes and marked a change in technique. São Paulo was the first city in the world to have detailed maps on a scale of 1:1000 and 1:5000, and the map sheets are available for download on the site Geosampa⁴ (Figure 9).

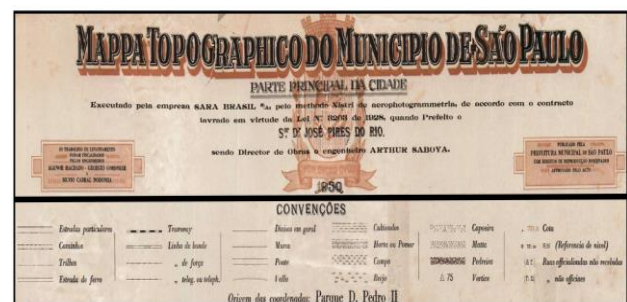


Figure 9. “Title and legend of the 1930 historical map”. Source: Municipal Historical Archive of the City of São Paulo, 2008

Bringing some details of the map elaborated by SARA, which is divided into 51 sheets, we will analyze sheets 17 and 18 because of the black territory delimited. Its title reads “Mappa Topographico do Municipio de São Paulo” (Topographical Map of the Municipality of São Paulo), in detail the legend emphasizes the types of transport in the city by roads, railroads, highways and especially the electric streetcar line.

In an external analysis of the 1930 map, the city of São Paulo was undergoing public policies for the construction and widening of avenues led by President Prestes Maia, inspired by European cities such as Paris, Moscow and Berlin. His project was to transform the city into three major transportation arcs: waterways, railroads and highways. However, due to Brazil's insertion into automobile industrialization, the project only delivered the highways, making European modernization a myth. The widened streets and large avenues were costly for the socio-spatial phenomena that marked our geography, and

⁴Available at: <https://geosampa.prefeitura.sp.gov.br/PaginasPublicas/SBC.aspx>

especially for the rooting of the abolitionist movement due to the demolition of the Nossa dos Remédios Church, which was part of the “A Redenção” press that stood at the back of the church “The objects of a landscape, we should be able to recognize their age (or ages). But this is not always possible, as old objects are often removed from the landscape. Anyone arriving in São Paulo recognizes the history of the objects present, but not the history of the city.” (SANTOS, 2014, p. 75)

Additionally, during this survey of historical maps (1814-1930), the Chapel of the Afflicted appeared on the city map for the first time (according to the maps in the Mario de Andrade Library). In addition, on the map we can highlight the presence of Largo da Pólvora (former gunpowder house), the presence of the Enforcados church (opposite Liberdade square), Liberdade square, the Aflitos alley (figure 10), Igreja da Boa Morte (figure 11). The Church of Remédios, the Church of São Gonçalo and the Church of São Gonçalo (figure 11).

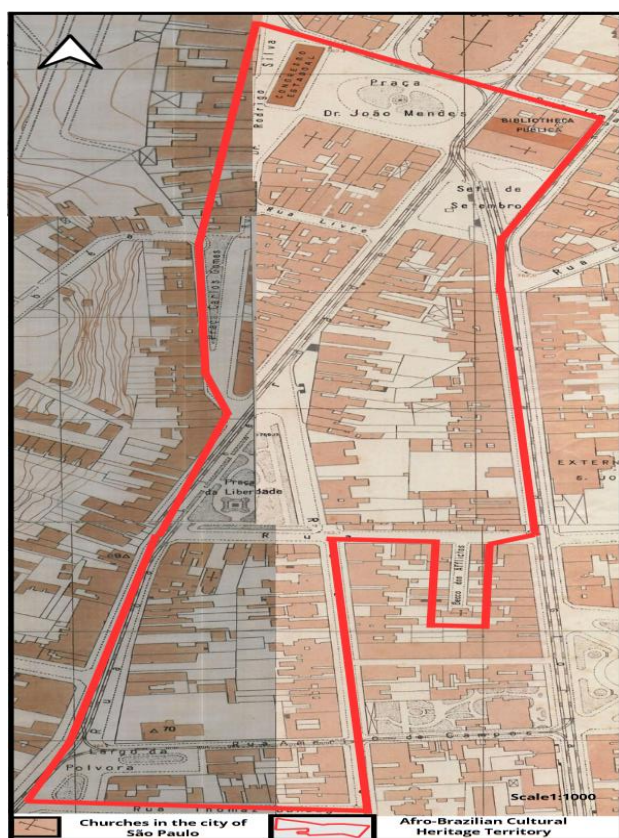


Figure 10. “Territory of religiosity, detention, punishment, sentence and the Cemetery of the Liberdade neighborhood in 1930”. Source: Municipal Historical Archive of the City of São Paulo, 2008

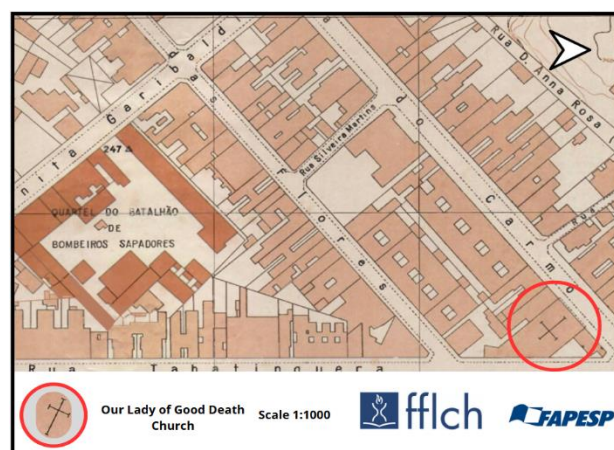


Figure 11. “Church of the Good Death, 1930”. Source: Municipal Historical Archive of the City of São Paulo, 2008.

Finally, we try to represent the material and immaterial landscapes through geosymbols, which are marks in the city that have passed through Afro-Brazilian cultural heritage⁵ that interconnect with spatial phenomena and the city's current urban landscape (Figure 12).

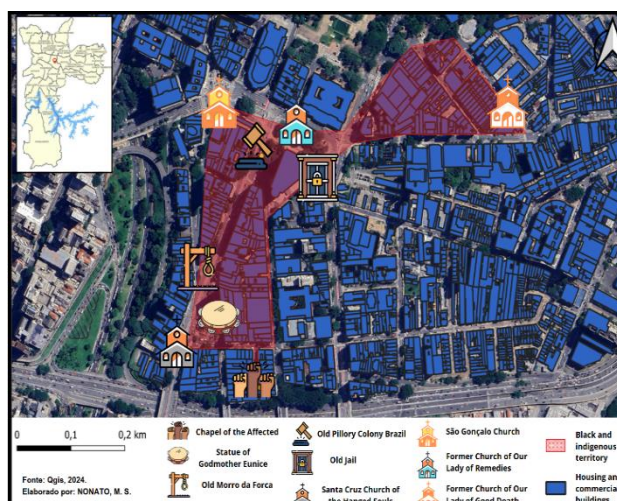


Figure 12. “Territory of religiosity, detention, punishment, sentence and Cemetery in the Liberdade neighborhood in 2024”. Source: Nonato, 2025.

3. Conclusion: cartography in geography teaching

When we find ourselves as teachers in the classroom, we realize that there is not just one way to teach, much less is the school environment enough for students to learn. We look for innovative methodologies to improve our understanding of the world. Innovation goes hand in hand with the theory and practice of the subject who brings their historical, social and cultural accumulation. In order to make a proposal, cartography as an innovative action that starts from the language and understanding of

origin, the meanings and symbology that refer to African ancestry”.

⁵ According to Lima (2012), Afro-Brazilian cultural heritage would be “any cultural expression that evokes, as a space of elaboration, the experience of slavery or, as an

geographical concepts in its observation of everyday life from the imaginary to scientific realization “the construction of the concept of location, for example, from the early grades, is fundamental for students to understand the distribution, distance and extent of phenomena on the earth's surface” (Castellar, 2024 p.122).

Cartography for geography teaching is not just drawing maps on a sheet of paper and painting the countries with different colors, but an innovative language that allows us to relate content, concepts and facts to understand territories that interconnect historical-geographical processes “allows students to interpret and analyze primary sources, enabling a spatial-temporal understanding of the organization and production of a given territory” (Castellar, 2024 p.122). As an example, we carried out fieldwork in the Liberdade neighborhood with the 7th grade class at the EMEF José Figueiredo Ferraz school with around 35 students. As a result of the fieldwork, we created a social practice for the subjects, which were mental maps about the landscapes of slavery and Afro-Brazilian culture in the Liberdade neighborhood, stimulating description and reasoning as a cognitive process, allowing students to broaden their gaze and begin to analyze the spatial arrangements of the landscape described. As a result, in addition to presenting cartographic elements, the students showed symbols that were not present in the black territory of Liberdade, demonstrating a different reading of the world and representation in the urban landscape (Figure 13).

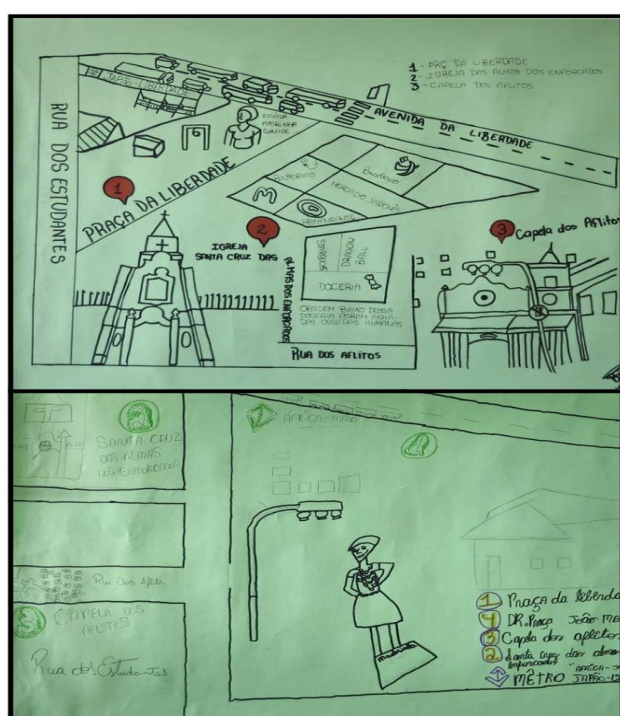


Figure 13. “Mind map elaborated by 7th graders in 2023”. Source: Nonato; Medeiros; Juliasz, 2024 p. 14-15.

Cartography as a reading of the world transforms the subject as a reader of spaces lived by their ancestors. The

mental map drawn by the students recognizes the location of places, the symbols generated, the landscapes that demarcated the territory, all of which is attributed to the teaching of geography and historical cartography. The students' drawing contains a language of description in which landscape and objective they are reasoning about, the type of geography the students envision “which is why we understand that reading and writing about the place where we live is more than a reading technique: it is understanding the relationships between the phenomena analyzed, characterizing geographic literacy” (Castellar, 2024 p.123).

The historical map as an investigative tool provides elements that broaden knowledge about the landscape and fosters teaching practices that work with notions of space-time.

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