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A CONSTRUÇÃO DA MEMÓRIA THE CONSTRUCTION OF MEMORY

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In the near or distant future, what are we going to remember? In what ways have these remembrances been built, and by whom? Such questions had been formulated in the call for papers for this edition. They beacon our understanding of the broad theme of the construction of memory and lead us in the path proposed by the articles that the fifteenth issue of V!RUS provides for reading.

Contrary to what, at first glance, one would expect from a journal in the Architecture and Urbanism field, the processes of memory construction presented here lie at the intersections of several areas, treated with extremely varied approaches. Philosophy, arts, psychology, journalism, cinema, letters, history, engineering, hypermedia, geography, computer science and pedagogy: architecture and urban studies are just one more of them.

It seems fundamental to us to be concerned with how these processes are constructed, in the face of the less and less veiled manipulation of news to the population, which artificializes civic feelings and worldviews, and intentionally operates the dismantling of individual memories. These are scenarios of domination and spoliation of memories that constitute "one of the cruelest exercises of oppression in modern society", according to the hard and wise words of Ecléa Bosi in the interview we publish this issue.

What signs and information of a given reality are present in a work - audiovisual, architectural, urban, literary, musical - and what aspects of individual and social memories are lost when it is destroyed? By what informational processes are we often persuaded not to ask ourselves the reasons for such destruction? What new works take the place of the previous ones, and for what new values are they support and vehicle?

Answers to these and other questions, approaching **conceptualizations and new understandings** are proposed by the German philosopher Yvonne Förster [[The flesh: conceptualizing time and memory in the digital world](#)], the Spanish artist and philosopher Jaime Del Val [[Hypermemory and micromemories in the algoricene](#)], the psychologist Ecléa Bosi and the journalist Mozahir Bruck [[Memory: rooting is a fundamental human right](#)], and the Argentinian architects Rodrigo Martin and Marcelo Robles [[Topoheterocronies: analogical models for time visualization](#)].

Approximations from **intangible cultural heritage** are outlined by the cinema researchers Ana Ângela Gomes and Keline Freire [[Memory in rhizome: Brazilian cinema and a certain idea of Northeast](#)], the architect and performer Julia Delmondes [[Embodied architectural remembrances](#)], the social historian and researcher in information sciences Giulia Crippa [[Memory and heritage in the intercultural perspective of globalized tourism](#)], and by the architects Cristiane Duarte and Ilana Sancovschi [[The Jewish place in Moacyr Scliar's work: memory and narrativity](#)].

The **built heritage as a support of memory** is treated in a specific way in two works, whose preoccupations are quite distinct but curiously complementary. A museum in a city-symbol of a nation is approached by the architect Eduardo Soares [[The narrative of the City Museum: Brasília inscribed on stone](#)], while a look at the role of the ruins is launched by architects Laís Lima, Karin Menegueti and Hélio Hirao, who is an urban geographer as well [[The appreciation of ruins as open spaces](#)].

Also in two distinct dimensions are addressed **the city and urban issues**. A historical one, dealing with the reflexes of urban policies in the definition of a city, by the architect Flávia do Nascimento [[Memory and urban policies in Rio de Janeiro](#)]. The other one, socio-cultural, handles with the twists between the real city and its image commercially widespread, by the architects Moema Parode and Alicia de Castells [[Memory and urban conflicts: Florianópolis for whom?](#)].

Although the issue of **information and communication technologies and digital media** permeates many of the reflections presented, three authors examine it more closely. They are the engineer and researcher in the sciences of communication and information Khaldoun Zreik and the researcher in hypermedia Nasreddine Bouhai [[Cultural heritage information design in the post-digital era](#)], and the psychologist and master in intelligence technologies Werley de Oliveira [[Autonomy and dependence in the man-machine relationship](#)].

Finally, in order to think of **spaces of resistance and resignification**, the actions of the Portuguese collective Entremeios are presented by the artist and cultural mediator Patrícia Godinho [[The contribution of cultural heritage education in the construction of memory](#)]. So is the use of digital media in actions with the community, discussed in a research-intervention by the architects and researchers of the Nomads.usp Jessica Tardivo and Anja Pratschke [[Education and memory: digital methods and experiences](#)].

The quality and the good number of works received in response to our call encouraged us to divide them into two issues of the journal, now producing this volume 1, and then a second volume in the sixteenth issue, in June 2018.

We hope, therefore, very modestly, to contribute to the understanding that the memory of a society is built on a continuous basis, through plural and conflictual ways. According to rhizomatic dynamics, as it seeks to suggest the graphic design of this edition of V! RUS. And that we have the right, if not the duty, to be protagonists in the processes that decide the memories that, in the present and the future, will forge our lives.

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