

**Planning experiences in historic cities protected by UNESCO**

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## SUMMARY

This article arises from the need to clarify the field of heritage preservation and conservation at the beginning of the 21st century, especially in central areas and historic cities. We went through this reflection in the face of the expressive homogenization of places and mischaracterizations of the landscapes produced with artificial interventions aimed at exploratory tourism, which directly reflect on the loss of the identity of urban heritage and, more ambitiously, with the cities-commodity in large cities, through management of urbanism with new contemporary interventions. The process of patrimonialization of historic cities is seen here from two distant angles in time, space, territory, culture and history, but they reflect the same repercussions for the city: scenography and gentrification, as is the case in Brazil, in Pelourinho in the city of Salvador, in 1992, and Portuguese, in the Quarteirão das Cardosas, in Porto, in 2009. With this, we were able to further question and denounce some perversions in architecture, the result of these economic speculations, which see facade renovation works as useful, that rip apart the entire interior of the heritage, neglecting the entire authentic experience of the city and demonstrate the perversions in the community in the face of the gentrification process, where landscape is transformed giving material form to the difference between cultural and economic power. We believe that it is possible to demonstrate in time to society, which is in constant threat of globalization, that heritage needs to be urgently recovered in order to remain on the continuum of life.

**KEYWORDS:** Cultural heritage. Historical cities. Exploratory tourism. Facade. Gentrification.

## 1 INTRODUÇION

The process of conformation and composition of the contemporary city contemplates a complexity that expands exponentially when we consider the historic central areas, because by valuing them in the new urban dynamics and urban planning policies, we come up against the issue of preservation of cultural heritage. Inserting the issue of heritage becomes an arduous task essentially due to the need to consider the variables present in the definition of the concept itself, especially when considering the historical, cultural, architectural dimensions, and with great relevance, social memory.

The evolution of conservation theory also tells us that we must preserve the material, but also the intangible (the knowledge, practices, cultural expressions of the community. It is particularly difficult to define, predict and above all guarantee the continuity of the city's singularities and identity of the community.

The satisfactory planning of the historic city must be seen as a particularly dynamic process, where a permanent dialectical relationship is generated between the affective values to be preserved, in the different singularities and qualifications of the materiality values of the architectural heritage, and the functions of its necessary activities of use and vitality for the city, ensuring its sustainability.

“The term heritage – in English heritage – refers to something to be preserved and, therefore, must be preserved” (OLIVEN, 2003, p.77). Over the course of six decades, we have lived through an immense explosion of heritage expansion, verified through the expansion and expansion of the scope of its concepts and social contours in the accumulation of preservation and expansion of cultural heritage management policies.

No wonder Peixoto (2017) emphasizes that there are several expressions that try to account for this patrimonial fury: “alchemy of heritage”; “patrimonial passion” (GUILLAUME,

1980); “patrimonial reinvention” (BOURDIN, 1984); “patrimonial madness” (JEUDY, 1990); “allegory of heritage” (CHOAY, 2017); “patrimomania” (MARTIN-GRANEL, 1999); “patrimonial machinery” (JEUDY, 2005); “heritage hysteria” (PEIXOTO, 2006).

For the 21st century, heritage encompasses both a work of art, a historic ruin, ecology or a place like a party, the cuisine of a people or the ambience of a historic nucleus, that is, the historic city and the entire consolidated city with its cultural landscape.

The consideration of the historic city space as heritage, arising four centuries after the invention of the concept of historic monument, however, is a still recent conceptual expansion, being, as Choay explained (2017), a European contribution, more especially by the Italian architect Gustavo Giovannoni, who in 1913 published the article “Vecchie città ed edilizia nuova”, which becomes the same title as the most expanded book, published in 1931, in which he presents his doctrine for the first time, introducing as an ancient urban set:

A historic city is in itself a monument, both for its topographical structure and for its landscape aspect, for the character of its roads, as well as for the set of its larger and smaller buildings; therefore, as in the case of a private monument, it is necessary to apply the same protection laws and the same criteria for restoration, clearance, restoration and innovation”. (GIOVANNONI, 1931, p.140, apud CHOAY, 2017, p. .143)

The production of urban space, urban interventions in consolidated areas and the processes of conformation and production of new spatialities are often treated in a dissociated way by the action of intervention and planning in cities, revealing a process of fragmentation of the urban fabric. Reis (2011) clarifies the dissonance between "preservation practices" and "urban planning", by noting that these:

They are constituted as independent work processes, elaborated separately and rarely significantly harmonized a posteriori. A similar mismatch occurs between inspection services for compliance with standards. Those responsible for the preservation of cultural heritage, consciously or unconsciously, directly interfere in urban planning guidelines without delegation to this and, conversely, urban planners "symbolically" pass their tractors on cultural assets, when they do not do so in the field, materially, equally, no attribution for that”. (REIS, 2011, p.117- emphasis added)

## **2 OBJECTIVES**

However, given this mismatch, "no matter how sophisticated the technical-scientific knowledge that is designed to give them guidance and support, planning and managing a city directly involves the life of a community" (SOUZA, 2006, p.260 ). Although these essential activities for the city's development are presented independently and not complementary, what we bring to reflection is not this process, the result of the “[...] disarticulation between urban management and preservation, typical of the Brazilian case [..]” (GOMES, 2011, p.129), but the establishment of conditions for reuse in urban heritage today, considering its trajectory since its emergence

and recognition driven by the “Venice Charter of 1964”, to to achieve a “closer and inside” view of the performance in historic centers in the context of the dynamics of contemporary urban development.

### **3 METHODOLOGY / METHOD OF ANALYSIS**

This research was developed with a didactic discourse on the subject, through a bibliographic review, analysis and reflections, seeking to identify convergent and divergent arguments on the subject.

We brought to discussion the results of two comparative case studies between two cities. Cities have the same morphological-type constitution aspects of the landscape of a historic city, and even though with a lag of time in the incisive stage of the seventeen-year urban intervention, both remain up-to-date in the exploratory tourism of heritage, which led us to similar analytical and exploratory results.

The steps of the article are opening, methodology and contribution, with the following results and interpretations:

- Spectacularization of heritage for exploratory tourism;
- The Brazilian case: Interventions in Pelourinho with the “tractor” of global social tourism and social cleansing;
- The Portuguese case: Interventions in Porto with a showcase for the city and lack of social sensitivity;

The research reaches its reach by managing to structure the most emerging aspects that affect historical cities today. There was a relevant literature review regarding the literature of JACQUES (2009) in his contribution to the interpretation of processes, management and actions in contemporary historical cities.

It is, therefore, a qualitative and theoretical-reflective research, which aims to explore references of similar urban interventions regarding the issue, using a case study for comparison purposes.

### **4 RESULTS**

#### **4.1 SPECTACULARIZATION OF HERITAGE FOR EXPLORATORY TOURISM**

Faced with so many transformations, one of the biggest challenges in urban studies lies in the existence of a series of conflicts of interest in the dynamics of these spaces. Arantes (2000) endorses it when he says that the biggest problem is that heritage is claimed by broad social sectors, due to its economic value, or as a symbolic resource in the construction of sense of place and development of products with added cultural value, in a very rich and often conflicting cultural process of formation of reinvented traditions. The gradual emergence of new languages and the conception of alternative spaces and places in contemporary societies accentuates the difficulty of the process of preservation and cultural and historical valorization. The promotion of heritage in these new settings is subverting the logic of the traditional city to the economic city. Its use value of heritage is no longer used to explore commercial value, where tourism, linked to leisure activities, commerce and services, becomes the main elements of new

consumption and entertainment attractions to develop cities competitive with the mark of identity renewal that retakes the condition of centrality to the historic center, transforming heritage into merchandise (JACQUES, 2004).

The government often assumes in this activity a public-private partnership of an entrepreneurial character and in this sense, all obstacles and risks are associated with speculative development, as opposed to a properly planned and coordinated organization. “In many cases, this meant that the public sector took the risk, and the private sector took the benefits [...]” (HARVEY, 2005, p.173). In this sense, Harvey also emphasizes that urban governance has more value than urban government, as it allows the reorganization of urban life by a coalition with great economic strength, playing the role of only a facilitator and coordinator. This entrepreneurial posture, of shared urban development, made urban development possible in several cities around the world.

Given this new link between the state and the private sector, the characteristics of urban heritage are adapted to new uses, new audiences and new aesthetics, engendered by a superficial urban intervention model that neglects the meaning of cultural heritage and the links of sociability of the daily life of the community.

In urban intervention for historic centers, “[...] planners and administrators have sought to attract to their revitalized sites [...] entertainment, such as bars, restaurants, nightclubs, theaters, art galleries, craft stores and concert halls” ( COSTA, 2009, p. 14) where this whole set of attractions “[...] is to prepare visitors to create a convivial atmosphere [...]” (CHOAY, 2017, p. 224), and constitute the new forms of urban interventions, “put on stage and converted into stage: lit, made up, dressed, for beautification and media purposes” (CHOAY, 2017, p. 224), and even as the author endorses (ASCHER, 1995, p. 257 ) fulfills a sense of “Mise en scéné and scenography”, as he states that they have become keywords in what has been done more modernly in urban design.

Unfortunately, from this perspective, tourism is a sector that is causing perverse and harmful effects on historic centers since this activity became exploratory and predatory on heritage, turning it into an enterprise. One of the immediate side effects of this process is the homogenization of architecture, landscapes, the city and the expulsion of the citizen, contributing to nullify the entire identity and essence of the place.

Thus, this model ends up making these areas, in different places, increasingly similar to each other. It is a process of “museumification” on a global scale, “tourists visit the whole world as if they were visiting a large and unique museum” (JACQUES, 2004. p.24).

The rehabilitated historic centers are, to a greater or lesser degree, becoming stages of spectacularized sociabilities and the staging of daily life, constituting a kind of new allegorical reality in cities. This allegory manifests itself in a tripartite way. On the one hand, historic centers are increasingly presented as the concrete expression of an idea of public space that allows the city to be transformed and imagined based on its past. Thus, in the figurative form of the intertwining between consumption and leisure, historic centers are an

allegory of these public spaces, supposedly lost that “urgent” to recover. (PEIXOTO, 2003, p.222-emphasis added)

Gutiérrez (1989), more specifically, lists the correct order of priorities when recovering a historic center in Latin America: first, we must privilege the local community, improving its quality of life; second, infrastructure and services for all who benefit from centrality; third, target those who travel sporadically through the city and fourth, and last, would be tourists.

The memory of the local culture – which in principle should be preserved – has been lost in favor of great scenarios for tourists. “And the most serious thing is that most of the time, the local population, responsible and guardian of cultural traditions, is expelled from the intervention site, by the gentrification process” (JACQUES, 2004, p.34).

Choay (2017) is similarly emphatic about the inevitable consequences of gentrification and concealment of the community's cultural identities

The "packaging" given to historical heritage in view of its cultural consumption, as well as being the target of investments in the prestigious real estate market, tends to exclude local or non-privileged populations from it and, with them, their traditional and modestly daily activities. (CHOAY, 2017, p.226)

Competition between cities for tourists is fierce, to the detriment of the needs of the local population itself, by basically privileging tourists with the show city. The urban cultural heritage becomes a reserve, a potential spectacle to be explored (JACQUES, 2004). (Figure 1)

It is important to emphasize that the heritage, being a reserve, acquires the status of economic value. This process of commodification is not good for the preservation of the historic nucleus, especially in its social and cultural components that despise the artistic, aesthetic and symbolic character. In this direction, it can always find links with the forces of influentials in business and speculation, where large real estate, urban and tourist developments take advantage of this trend and encourage it.

Faced with this contradiction, Harvey (2005) draws attention to the distinction that occurs very often in the study of urbanization for the study of social change and economic development, allowing urbanization to be a secondary issue. “In fact, this judgment is, in general, tacitly, due to the sins of omission [...] in the study of macroeconomic and macrosocial change, the anti-urban trend is too persistent for convenience” (HARVEY, 2005, p.166) . In this same way, agrees Souza (2006), when stating that representatives prefer to free those represented from the “burden” of direct involvement with collective affairs, and for that, in their view, the State, governors and urban planners, “it is it is even considered good that they do not want to get too involved, so as not to cause 'excess of demands' and even 'ungovernability'” (SOUZA, 2006, p.261).

It is urgent, in this strongly conflicting context influenced by globalization, formed by a relatively troubled cultural moment and marked by complex changes, the search for new ways of reflection on these models of urban intervention that produce space featuring the landscape in a common way and without identification with local traditions, de-characterizing materiality and immateriality, devaluing the community and neglecting the spirit of the place.

In this way, several historical centers in the world end up going through similar processes of de-characterization and loss of unique aspects when using the same type of program as the premise of disputing the greatest number of tourists. Thus, we detected that different areas and historic centers, as occurred in the perimeter of the central area of Pelourinho in the historic area of the Historic City of Salvador, in Brazil, legitimated as a World Heritage Site of the (United Nations Educational, Science and Culture) UNESCO, since 1985, and in the delimitation of Passeio das Cardosas, in the Historic City of Porto, in Portugal, also legitimated as UNESCO World Heritage Site in 1996, are reinventing themselves economically influenced with:

[...] formulas established throughout the world and concern with the historical legacy and culture within the perspective of consumption, with the indefectible association between the urban, historical, consumption, cultural, entertainment and tourism scene [...] sensation nothing resembles each other more than old centers restored within this logic. (GOMES, 2011, p138)

We brought the interventions of the cities mentioned above, since, even with distant geographies, absolutely different geopolitical contexts, diverse cultures, unique histories, it maintains the same strategy of use in the public-private partnership for decentralization and greater permissiveness of strategic planning and are guided and focused on the common interest in capturing as many tourists as possible throughout the year. Next, we discuss and clarify what these interventions have transformed and brought results for the city and the community, over time.

#### **4.2 THE BRAZILIAN CASE: INTERVENTIONS IN PELOURINHO WITH THE “TRACTOR” OF GLOBAL SOCIAL TOURISM AND SOCIAL CLEANING**

The interventions that took place in Largo do Pelourinho, in October 1992, at the initiative of the State of Bahia, were restricted to the aesthetic beautification of the monuments, renovations on the ground floor of the two-storey houses that became commerce, simplistic paintings on the facades and renovations of the squares, as they are. expressed in figure 1.

**Figure 1: Largo do Pelourinho, Salvador**



Source: <https://pixabay.com/pt/photos/pelourinho-salvador-bahia-casario-4681410/>  
Access in: 11/26/2020.

However, these achievements were made without establishing links with housing policies capable of supporting the poor population residing in this area, removing more than two thousand families, mostly identified by descendants of former slaves, with low income and education, transforming it into an area tourism for a high-income public (BRAGA; JÚNIOR, 2009). New uses of services were invented, such as bars, restaurants and boutiques and there was the imposition of the contemplative use of community areas (squares, streets and parks) which inhibited the preservation of the original meaning and function that these places had acquired for the local population.

The greatest result of impact and negative repercussion, which we will compare with the intervention that we will see later, perhaps to a greater degree, was the emergence of the phenomenon of gentrification, which began to characterize the area. This implied the expulsion of traditional resident families and the removal of their equipment for primary uses (nursery, schools, health posts), the transformation of urban heritage into a tourist cultural object and the treatment of Pelourinho in an outstanding way from the rest of the historic centre, that is, with a specific scenography and clothing for him to enter the scene, fragmented from the rest of the city's fabric (BRAGA; JÚNIOR, 2009).

It is always opportune to remember the importance of the recommendations of the Heritage Charters and the many disagreements we find in their application. They are the result of a discussion by intellectuals of a certain period, gathering consensus and offering general indications, and even though they are indicative and prescriptive and not normative, they have great consistency and are of great relevance (KÜHL, 2008). In theory, they should be followed. The model applied in Salvador was based on a partial reading of the concepts already based on

the Patrimonial Letters. The issue of gentrification and reinsertion had already been raised by the Amsterdam Charter (1975). Its contribution comes in the form of integrating the historic city into collective life, which establishes integrated conservation, that is, it associates the two concepts of conservation/restoration and their attributions to an appropriate use. The monument must have a function compatible with its nature and not involve violent and indiscriminate modifications. From that moment on, contemporary life started to dynamize the historic city and give a less museum treatment to heritage, but “respecting and including the social and economic values” of today. However, there was the imposition of the contemplative use of community areas with new meanings and identities (squares, streets and parks) which inhibited the preservation of the original meaning and function that these places had acquired for the local population.

Social values that were by far the hallmark of intervention in Pelourinho, but we can never ignore social issues, always worth mentioning gentrification: a mass expulsion preceded the intervention works, where the inhabitants were "invited" to leave their homes and go to live on the outskirts of the metropolis, so that the properties could be restored. Numerous houses were recovered without a defined usage program. In other words, an old house was destined for a school, without the school equipment, and so on. There is a kind of social management or social sanitation, cleaning for the tourist. This emptying of the historic center of its authentic protagonists was like a shot in the soul of Pelourinho, a way for the entry of folklore through unqualified tourism (COSTA, 2009).

With the publicity and marketing success of the recovery, the Pelourinho effect spread across the country, to historic cities, as a model that began to paint their homes in vibrant colors. Thus, the various restorations and conservations of Brazilian heritage assets reaffirmed this contagion, starting to support the performance of two major players: heritage managers and investors in the restoration process, whether public or private, believing that an apparently disinterested action in favor of the community would be to advertise with much less investment than is spent on self-promotional campaigns, and with more benefits than those generated by a self-congratulatory advertisement in the media (COSTA, 2009).

The sociologist Henri-Pierré Jeudy himself leaves his experience in an interview given to Folha de São Paulo, on June 6, 2005, about his perception of this wave of revitalization of historic cities, especially when comparing the Bahia he knew 15 years ago (interview date), which he says is quite different. He claims that the center, which was once a living area, has turned into a museum, a hub for tourists. It emphasizes that this process of conservation through patrimonialization, that is, turning the center into a museum, is a syndrome of the death of a city, as it petrifies it, clarifying that the living aspect disappears with "patrimonialization", where there was a mixture of population, the region being shared by all and also in his book *Espelho das Cidades* of 2005 declares:

The old center has been [...] restored since 1992 (now in the seventh stage with the help of the IDB, the Monumenta program), through a process of patrimonialization-restoration of facades, of the public space (often created in the old courtyards colonial internals) - changes in use and gentrification, with the removal of more than 2,000 families

to make way for restaurants, bars and souvenir shops for tourists - which is part of a larger agenda, of a strategic plan of the state agency of tourism. The plan, which aims to sell the cultural product "Pelourinho" to tourists, also has a cultural entertainment program in the squares created (using the old backyards of colonial houses) - "Pelourinho Noite & Dia" - which aims to give vitality to the local. The new vitality invented for tourists, with women from Bahia in costumes for photos and exhibition sessions of regional capoeira, is totally artificial, scenic. The project [...] is part of a generic marketing strategy that aims to build a new urban image [...] initially anchored in the valorization of its unique cultural "identity". (JEUDY, 2005, p.12)

We see Simão (2001) in agreement with Jeudy, in stating that reducing preserved urban nuclei to watertight objects, to "works of art" is also a mistake, which can end up killing the very values to be preserved, as nuclei like all cities must be complex and dynamic.

In fact, the context in which the Pelourinho nucleus was presented before the first revitalization was a state of ruin that threatened it, which had been cleaned, brushed and policed (AZEVEDO, 1994). For Azevedo, the contribution of State intervention lies in preventing buildings from deteriorating or vulnerable to fires, which are so common in Salvador – criminal or not. She says that with the reforms came social sanitation: urban cleaning, running water, sewage and policing, guaranteeing the possibility of walking late at night through the historic center, without bumping into garbage and waste. But she shares the same critical vision, after realizing that "that neighborhood where the old Salvador was felt today seems like a theater where Salvador is presented to tourists" (AZEVEDO, 1994, p.131), confirming that Pelourinho has turned into a scenario.

The articulating and catalyzing equipment to attract tourists and value the investments made in the new centers are the occupations with luxury hotels, which are using as marketing, the installation and the prestige of memory and time, a reflection on the heritage to commercialize the feat of the facade.

This is what happens at Novotel in Bucharest, Romania (Figure 2), where there was an internal spatial decharacterization, with the mutilation of all the matter, keeping only the casing, characterizing itself as an "empty shell", making use of the "curettage" process (CHOAY, 2017). There is significant commercial speculation in the historic building, erasing much of its authenticity. We argue that putting a new construction behind the old shell in this way is a disgraceful way of doing things, and we might even say "lazy". Choay (2017) agrees, adding that it is unacceptable when it comes to reducing and sacrificing structures and the internal environment with their spatialities in a building with preserved values. And there is no lack of heritage letters, such as Nizthy Tangil's Charter for Industrial Heritage, which encourages reuse with a new use as a way to ensure the preservation of the cultural property, but regarding the preservation of the functional integrity of a building, "the value and authenticity [...] can be strongly reduced if [...] essential components are removed, or if the secondary elements that make up the whole are destroyed" (TICCIH, 2003).

**Figure 2: Practice of façade renovation through “curettage” in Bucharest, Romania**



Source: <https://commons.wikimedia.org/wiki/File:Novotel-bucharest-city.jpg> Access in: 12/13/2020.

Even so, that was what was carried out in Pelourinho in the first stages of the Historic Center's Recovery Program. Andrade Junior (2008) states that they were unable to distinguish what would be a set characterized by houses in a poor state of conservation, feasible for renovations, and in many cases, what was characterized as ruins, that is, reduced to fragments of formerly existing constructions. on site and thus, they made many transforming interventions in ruins, converting them into scenarios for tourists, and about that:

In cases of ruins, it is necessary, above all, to take into account that what constitutes its singular attraction cannot be destroyed: the character of a construction victim of the lords of time and its picturesque appearance in the landscape. A reconstructed ruin is no longer a ruin, but a new, generally mediocre, architectural work. (DVORÁK, 2015, p.110)

#### **4.3 THE PORTUGUESE CASE: INTERVENTIONS IN PORT WITH A DISPLAY FOR THE CITY AND ABSENCE OF SOCIAL AWARENESS**

The City of Porto has undergone a strong intervention aimed at expanding tourism since 2014, but for this reason it has been urbanistic renovating its extensive medieval urban fabric. Its traditional place is configured with luxury accommodation, bars, cafes and sophisticated restaurants. Away from the main streets, there are abandoned buildings in ruins, buildings and poorly maintained public spaces, as well as popular housing in rehabilitated projects. There is also an emphasis on the interventions carried out in the limits of the Ribeira-Barredo historical areas, in the 1970s and 1980s, for maintaining their pragmatic character to the present day, due to scenographic and gentrifying influences.

However, there is a current urban renewal policy that has been present since 2009, brokered by the Porto Vivo consortium, which has shown that social sensitivity and cautious rehabilitation seem to have remained practices of the past and is based on encouraging the reoccupation of empty properties, in requalification of buildings, public spaces and even the

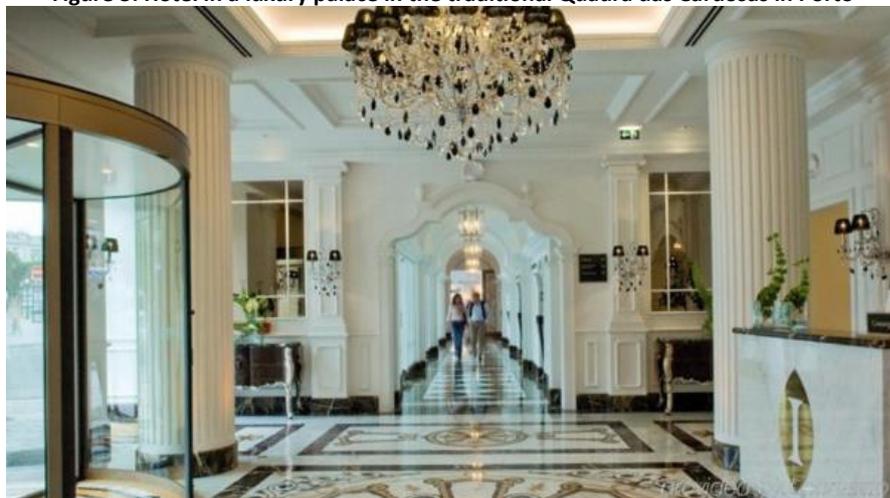
demolition of entire blocks of buildings for the excessive promotion of tourism. Such objectives are guided by the interests of the real estate market, clearly producing a repeated model of interventions - predatory and scenographic, justified by lower costs and the energy efficiency of the new installations.

The facade renovations that are typical simplistic works of scenery in this type of beautification of the city have caused controversy and were emphatically questioned on 11/21/2017 by the vice president, José Aguiar, of the (International Council on Monuments and Sites) ICOMOS, an organ not government linked to the UN (United Nations Organizations), when declaring to *Jornal de Notícias* on the margins of the Porto Forum dedicated to the themes of Heritage, City and Architecture, showing itself to be critical of some stories that they subtract in the name of a real estate investment. "Fachadism can harm World Heritage Port" (AGUIAR, 2017). Coming out against "fachadism", José Aguiar criticized:

The operations in which the facades are saved" while all the "interior history, construction history, space history and history of the men who stepped on these stones is erased by super contemporary interventions where there is a kind of contradiction: they are old buildings that no longer have the its body and where a new body now appears that does not have the right to a contemporary face. (AGUIAR, 2017, online)

He was very critical of the practice observed in the preserved cultural property, Palácio das Cardosas, where the luxury hotel was installed, as shown in Figure 3, as it is a contradiction to place as a rule the destruction of interior spaces, which they once classified as deserving a worldwide look and emphasized that, despite the strong systematization verified of the problems of mischaracterization of the historic center and the generation of gentrification, he continues to defend the World Heritage classification for the city of Porto, as the UNESCO classification parameters are extensive and that there took into account much of its historical peculiarities, symbolic roots, memories, "story of generations and generations of a very peculiar city" (AGUIAR, 2017).

**Figure 3: Hotel in a luxury palace in the traditional Quadra das Cardosas in Porto**



Source: AUTHOR, 2018.

In the area bordering Baixa and the historic center, close to São Bento Station, is the “Quarteirão das Cardosas”, an area of approximately 6,318m<sup>2</sup>, and the most emblematic performance of the new model. This block was entirely renovated to incorporate residential units for a target market with high purchasing power, which was associated with commercial use on the ground floor and installation of a luxury hotel from four to five stars, as an anchor project, in an old mansion, as already mentioned, exemplifying the world interest in the exploratory tourism of heritage, “the past sells” (JEUDY, 2005).

The marketing strategy for this project is based on real estate appreciation brought about by the central location of tourism and the quality of the new facilities. The project imposes itself as a model of urban rehabilitation and a gentrifying pattern of architectural consumption. There are numerous criticisms of this project, which demolished the core of the court to implement a leisure patio and underground parking. The result of this façade renovation is a scenography that results not only from the enclave of new uses, but above all from the pastiche language of the renovated and rebuilt buildings, covered with new materials, especially tiles, as shown in Figure 5, imitating the typical pattern of the local.

According to Moreira (2017), through Figure 4, we can see that the actions carried out in the “Quarteirão das Cardosas” are the antithesis of the original blocks, where an immense underground was opened in an area for the preservation of cultural assets. For Kühl (2008), ultimately, as we have already listed the seriousness of the instability of the thing, the construction of a subsoil under a historic site would only be tolerable after accurate extensive studies and “if it wasn't” the result and pressure of poorly disguised forms of economic exploitation.

This is not, therefore, what happened in the actions of urban rehabilitation interventions carried out in the Quarteirão das Cardosas, which is an antithesis of the original blocks, where it landed in an area of preservation of cultural assets. Even though it is located within the UNESCO area, it was not consulted or informed about the type of intervention that would be carried out in the site that integrates the World Heritage Site. According to the 2012 ICOMOS report, these actions by Porto Vivo constituted an irregularity and served to file a formal complaint with UNESCO as follows:

[...] The methodology that is being applied by the body responsible for the management of the SRU - Porto Vivo Historic Center is contrary to good practices in required actions of this nature, verifying, on the contrary, that the current intervention is taking place. massive demolitions in the classified area in a logic not of rehabilitation but of urban renewal, not of buildings as it should be when it comes to classified properties, but of blocks, favoring the creation of infrastructures that, instead of taking into account the needs of the population local, rather marginalize it, seeking, through real estate speculation, to achieve large profits by pursuing a strategy of pure facade, contrary to all international recommendations on this matter [...]. (ICOMOS, 2012, p.3-4 apud MOREIRA, 2017, p.140)

Figure 4: Quadra das Cardosas in Porto – during the intervention – construction of subsoil in the core of the block, after removal of several buildings in the UNESCO area



Source: AUTHOR, 2018.

As for the effective underground construction inside the block, which corresponds to a preserved site, it is a gross disagreement with the recommendations of the patrimonial letters regarding the basic principles of minimum intervention. Underground is the most paradoxical thing about it. This is the case that is considered a type of architectural change aimed at the interests of the economic market.

Hiddenly, by building extensions and basements in sites of historic interest, it becomes a very delicate way to separate the historic monument from its context, bringing disastrous effects to its authenticity. Underground constructions not based on a real need, based on superficial analysis, cause enormous damage to authenticity and physical integrity, since it alters one of the essential relationships of the monument, which is topography.

One of the fundamental principles of restoration, which is reworkability, was not respected. In other words, this way of imposing the subsoil imposes forms of relationship, which, in addition to being irreversible in themselves, result in drastic limits that even prevent any further future action and options for other forms of use for future generations. What remains is a thin layer between the base of the monument and the basement roof, which limits landscaping projects or installation of new equipment, neglecting a possible future landscaping quality for the place, for example, affecting the material integrity of the heritage, since these actions almost always end up causing damage, injuries, cracks, settlements in the foundations and problems that become evident after decades.

However, Peixoto (2003) does not fail to recognize that urban interventions in historic centers, central areas or public squares are essential for the development of new architectural constructions and urban configurations for the city. Heritage should not be seen as something plastered, outdated, which inhibits the city's growth. If before, heritage functioned as an obstacle to development, now it is its foundation, it supplants the desire for progress and development. Or rather, redirect the desire (TAMASO, 2005).

Heritage can even legitimize issues of urban ideologies that are on the rise, such as: quality of life, sustainable development, enhancement of public space, ecological tourism and

also tourism "as long as" it is not massified, "and that" has as a premise in the competitiveness between cities, recognition in the culture, in the spirit of the place and in the urban heritage. An indissoluble field, from which the differences that cities use as a resource can be created and reinvented in the context of heritage tourism flows, the consolidation of an urban leisure market and the attraction of new residents and investors, while remaining with the traditional residents (PEIXOTO, 2003).

### 5 CONCLUSION

Urban heritage is a historical construction, but it must be attentive to the present, associated with contemporary urban dynamics that can lead to reflections and analysis of concepts, theories, practices, in order to adapt to the future. It does not mean to disregard them, but it is clear that it may be a decision of society not to preserve its cultural assets and change them, de-characterize or destroy them without greater criteria at its leisure. But this could only be legitimate if it were considered a collective position and indicated its great consequences for the future. All of these would be retrofit, recycling, requalification, renovation, renovation or recovery practices, and would never be called an action to preserve the city's heritage.

Therefore, in the two cities that we have as case studies, even with spaced times, not to mention their alternation of cultures, histories and territories, the same urban intervention strategy with gentrification, scenario with tourist valorization and economic expansion is often verified. to the detriment of the community, comprising an excessive interference of economic, use and political issues in the urban heritage, not just reflecting the total theoretical inconsistency in the way of approaching historical monuments. Note the absence of criteria and critical reflection regarding formal and documental values and the inadequacy of the techniques used in their conservation.

In the practice of façade, as an arbitrary reduction of historical testimonies, we evaluated a series of reasons for the "facade wave", such as certain deformations and flexibilities in legislation in the municipalities, together with bad practice at the construction site.

Any intervention in any urban area must be guided by principles that are coherent and consistent with the local reality, and when it comes to increasing initiatives to create spectacular artificial scenarios, aimed at tourism for the immediate consumption of leisure, it should be respected, specifically in historic cities, material and immaterial heritage, its history and memory, dynamism and permanence, flow and presence, complexity and daily life, conservation and preservation, zeal and affection, identity and community.

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