

Reflexões sobre o Patrimônio Brasileiro

► 14 DE JULHO • OURO PRETO

No Teatro Municipal - Casa da Ópera



Organização:



Apoio:



Universidade Federal de Ouro Preto

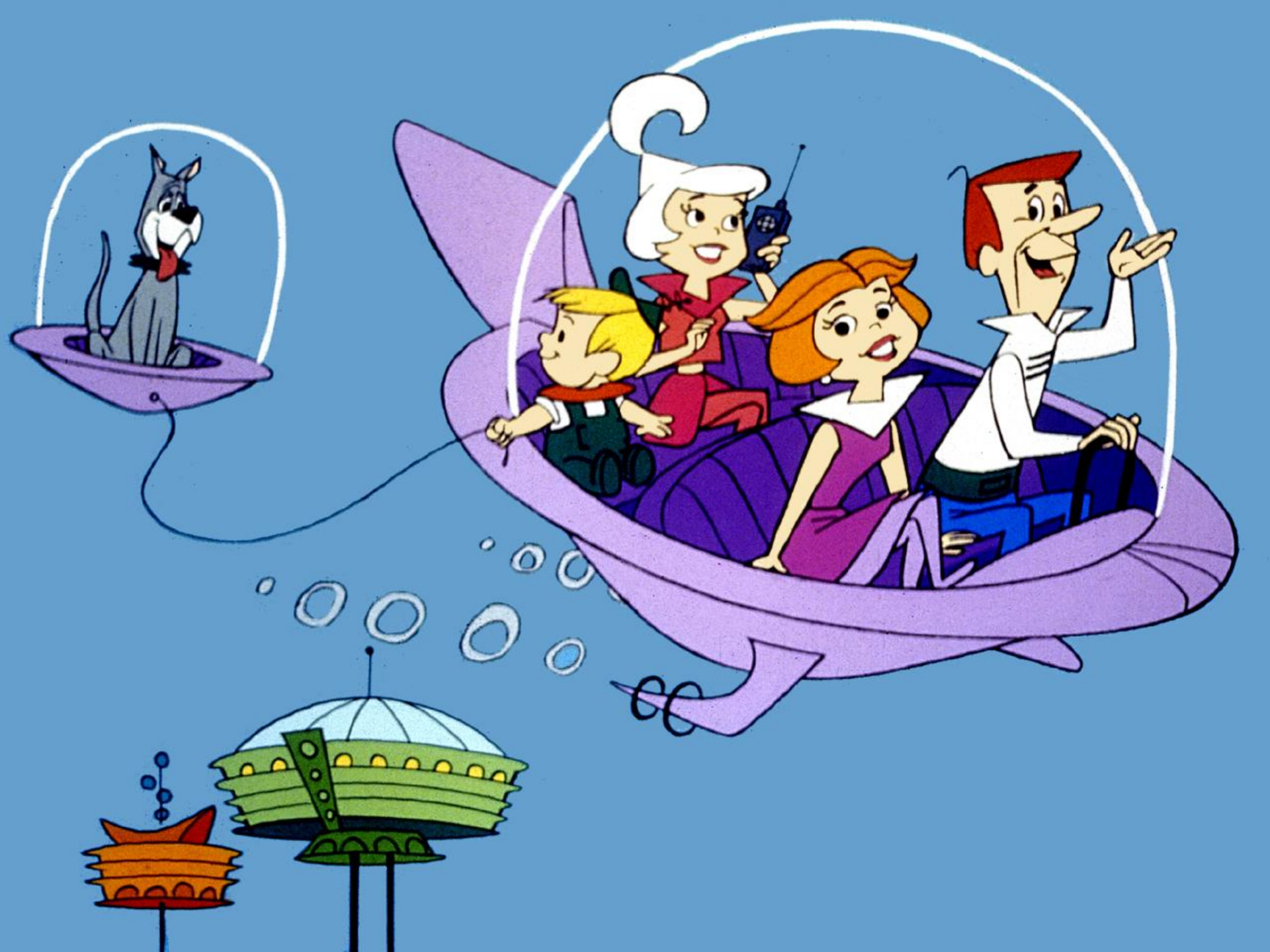


Núcleo de Pesquisa em Direito de Patrimônio Cultural - UFOP

Patrimônio cultural, perspectivas para o século XXI

Três deslocamentos, cinco ideias

SÉCULO XXI











TURKMENISTAN

TAJIKISTAN

CHINA

Bamiyan ●

IRAN

AFGHANISTAN

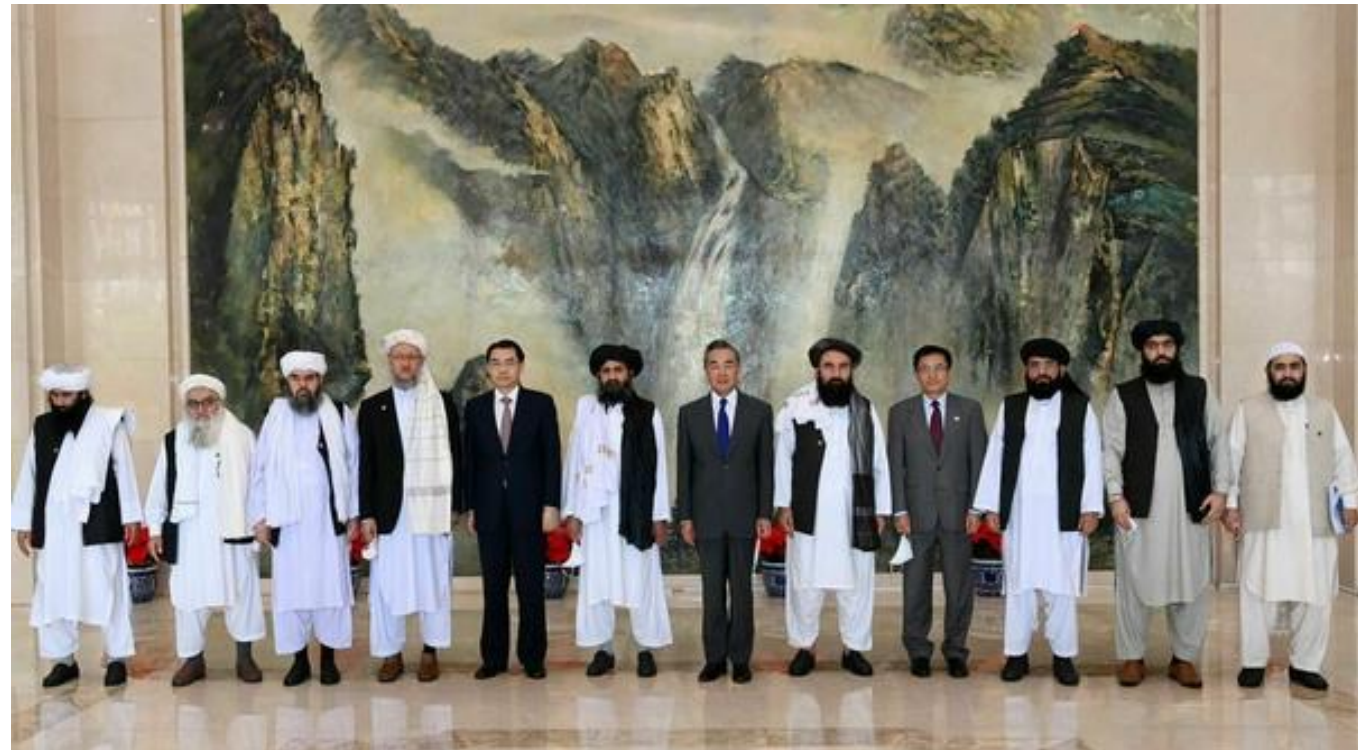
PAKISTAN

INDIA

Google

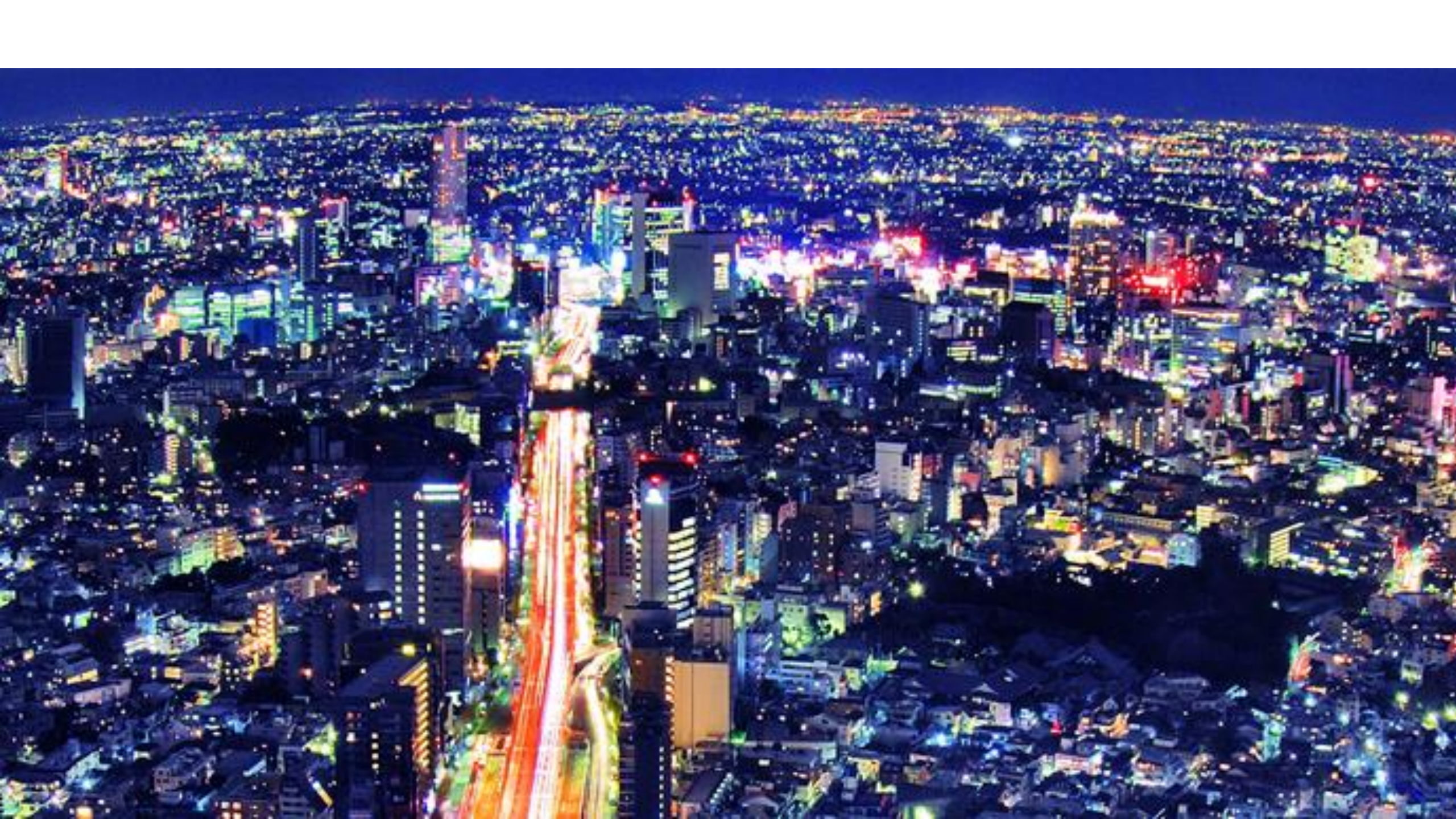


US/ICOMOS













可口可乐

汽水

净含量: 1.25升



Coca-Cola

可口可乐

汽水

可口可乐

汽水



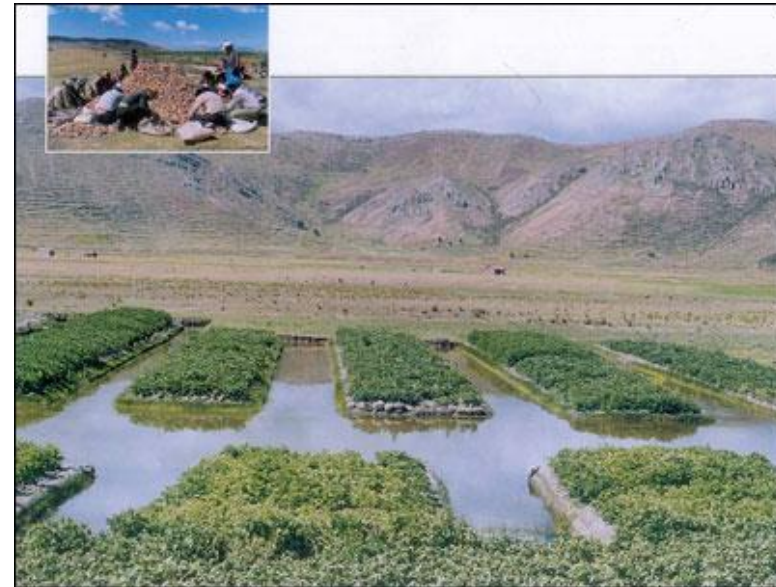






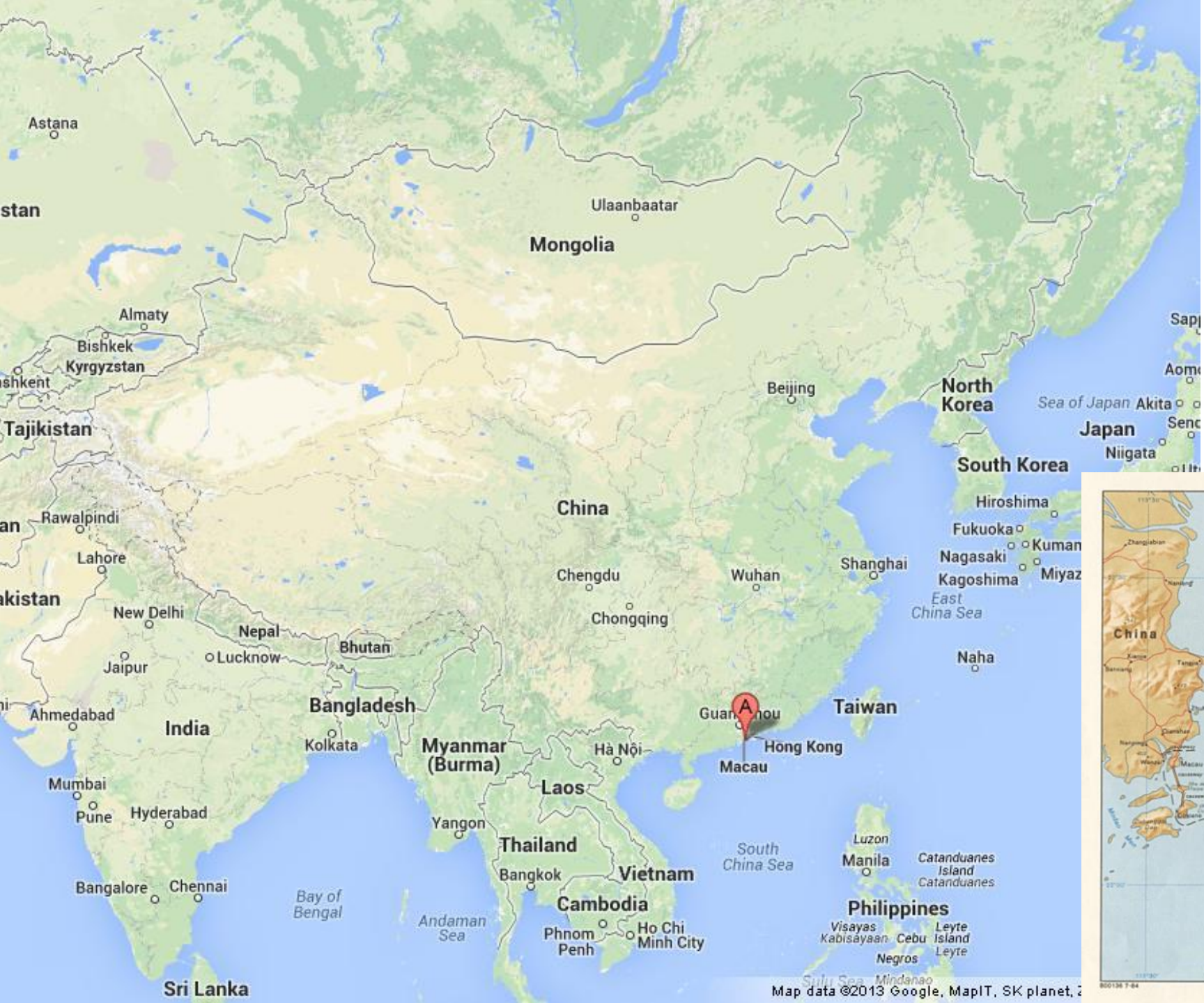


Waru warus



Patrimônio ↔ Identidade

Na esteira da globalização abrumadora,
surpreendentemente, a tradição reaparece, renovada,
e se reafirma como força viva.











鳳城

正宗餅家鳳城
Macau Specialty Store 澳門特產專賣店

鳳城

傳統古法曬乾
西仁餅
50元4盒

熊神道

鳳城

olur











*Francisco
Vizeu*













Patrimônio \leftrightarrow Mercadoria

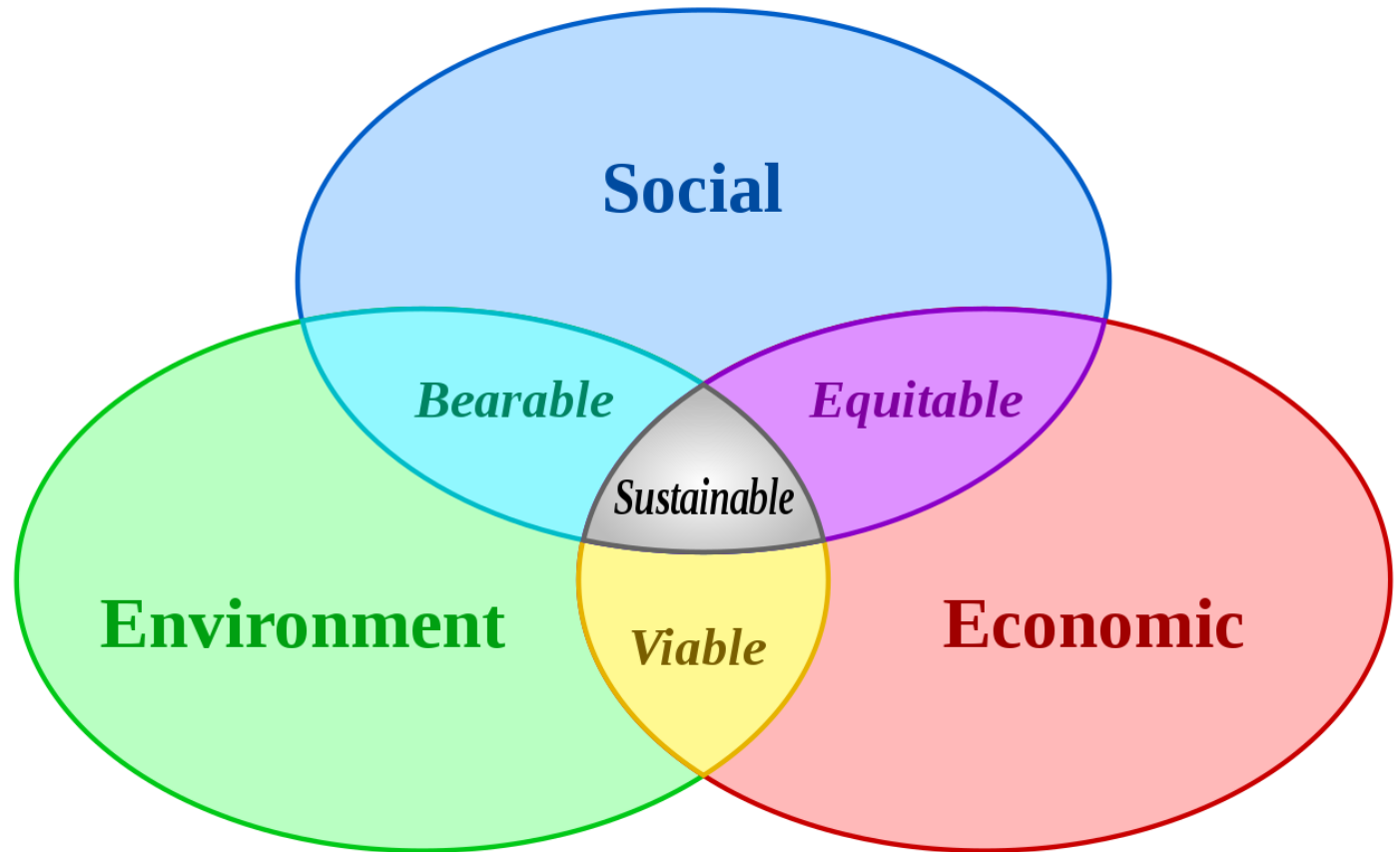
Identidade \leftrightarrow Patrimônio \leftrightarrow Mercadoria

Identidade \leftrightarrow Patrimônio \leftrightarrow Mercadoria

|

Sustentabilidade

SUSTENTABILIDADE



OBJETIVOS DO
DESENVOLVIMENTO
SUSTENTÁVEL



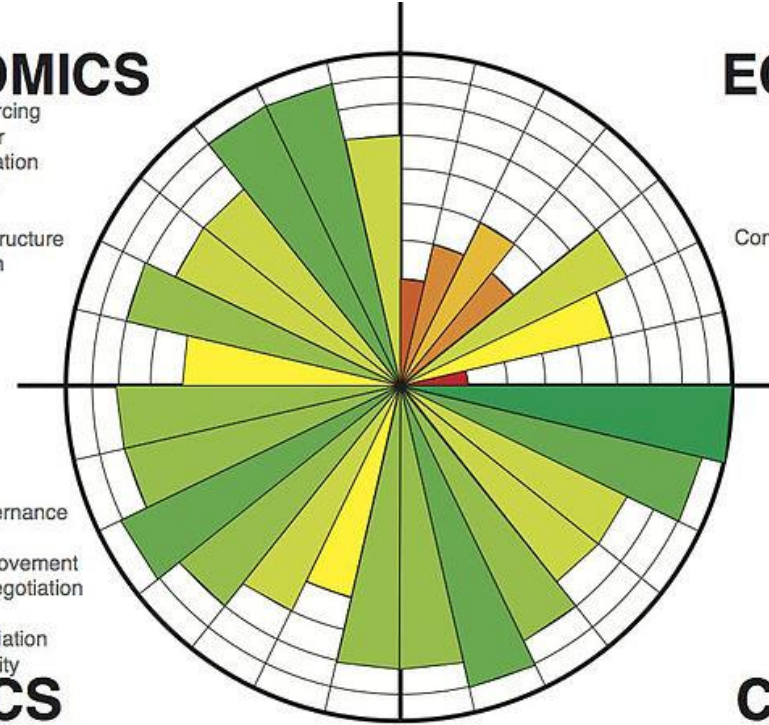
DIMENSÕES DA SUSTENTABILIDADE

ECONOMICS

Production & Resourcing
Exchange & Transfer
Accounting & Regulation
Consumption & Use
Labour & Welfare
Technology & Infrastructure
Wealth & Distribution

ECOLOGY

Materials & Energy
Water & Air
Flora & Fauna
Habitat & Food
Place & Space
Constructions & Settlements
Emission & Waste



Organization & Governance
Law & Justice
Communication & Movement
Representation & Negotiation
Security & Accord
Dialogue & Reconciliation
Ethics & Accountability

POLITICS

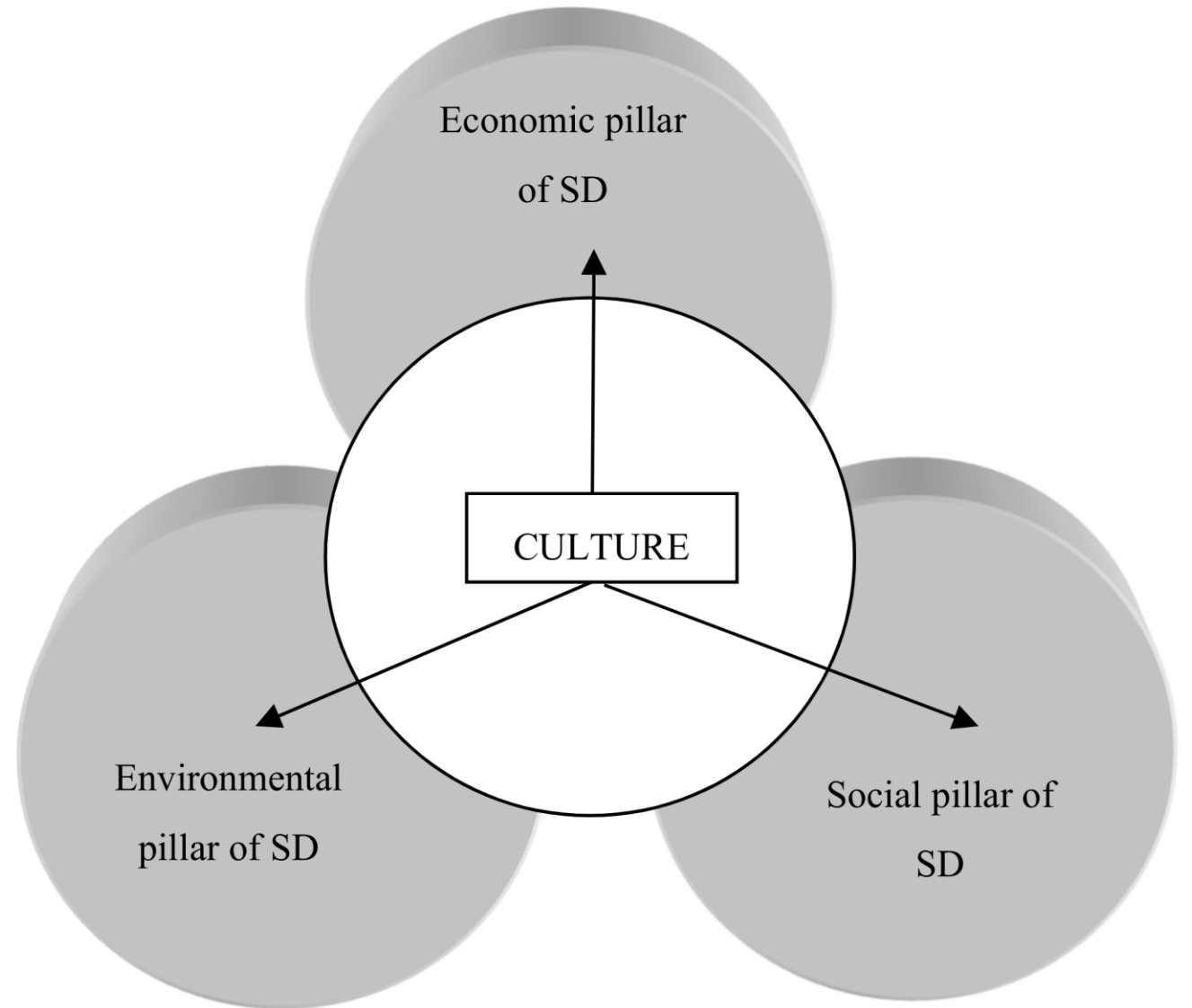
Engagement & Identity
Recreation & Creativity
Memory & Projection
Belief & Meaning
Gender & Generations
Enquiry & Learning
Health & Wellbeing

CULTURE



CIRCLES OF SUSTAINABILITY

CULTURA COMO DIMENSÃO SUBJACENTE



Patrimônio: Perspectivas para o Século XXI

TRÊS DESLOCAMENTOS
CINCO IDEIAS CHAVES

DESLOCAMENTOS DO PATRIMÔNIO



Modificações no campo do patrimônio:
deslocamentos no campo dos valores







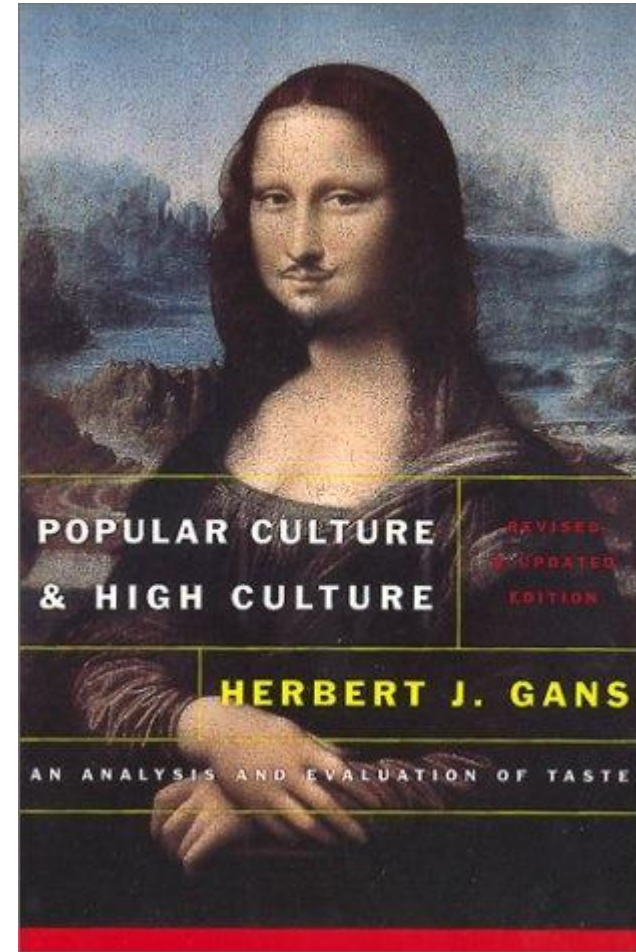


The Power of Place

Urban Landscapes as Public History

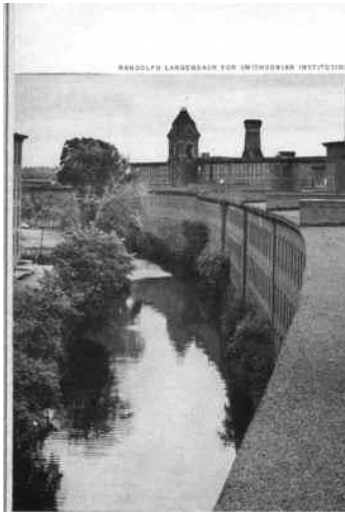


Dolores Hayden





Ada Louise Huxtable



AMOSKEAG MILLS
Nothing but sympathy.

ARCHITECTURE

"Monuments Just Don't Pay"

"This is where the America we know began," said Professor William Pierson of Williams College. "You could write the whole history of industrial architecture and technology of the 19th century right here." Professor Pierson was referring to one of the U.S.'s most imposing and historic industrial landmarks, the Amoskeag millyard, whose 139 red brick buildings line the banks of the Merrimack River for more than a mile in Manchester, N.H. This month the Amoskeag will begin to fall to the wrecker's ball. Ninety of the complex's buildings will be replaced with parking lots, and the moss-hung, mirror-clear canals that still splash over wooden spillways will be filled in to make way for a sewage system.

To most Americans, mills spell work, dirt and drudgery. Eager to preserve the charming houses and churches of colonial times, they have seemed downright anxious to destroy their industrial heritage. "Unfortunately, the industrialist who was made by the mills is the guy who cares the least about them now," says Pierson, who was active in efforts to preserve the mill. "All he's worried about is how to make a profit. And the biggest obstacles to preservation are the elected town officers, from the mayor on down. They are tough, pragmatic and just don't care about conserving the past."

Manchester's Urban Renewal Director Cary P. Davis puts it more bluntly: "Monuments just don't pay." Davis insists that parking facilities are essential for the 80 businesses that today occupy space in the mill's buildings. He

is backed up almost 100% by Manchesterites, who are still bitter about the abrupt liquidation of the Amoskeag Manufacturing Co. in 1936, which threw some 11,000 of the town's millhands out of work.

Cohesive Design. The story of Amoskeag begins in the early 1800s, when Samuel Blodgett, a Massachusetts businessman, was looking for a farm to buy near the small village of Derryfield on the Merrimack River. Just back from England, and impressed with the opportunities in the textile industry, he instead put his fortune into building a canal linking the Merrimack with Boston. He boasted: "Here, at my canal, will be a manufacturing town that shall be the Manchester of America." The small cotton mill he started did indeed grow to house the largest textile mill in the world, and after his death Derryfield was renamed Manchester.

The fledgling company employed a 19-year-old engineer named Ezekiel Straw, who would later become Governor of New Hampshire, to lay out a brand-new town. Straw produced one of the most cohesive urban designs in the country. With the millyard as the heart of town, he provided for a commercial district, corporation tenements, housing lots, a cemetery, public buildings and six public commons. The company donated land for schools and churches. The first building—which is among those to be wrecked—went up in 1838, the last in 1915. Over the century of Amoskeag's existence, the architectural integrity of the original plan was preserved. When new buildings rose to make room for the cotton gins, spinning machines and semiautomatic looms that were among the first mass-production machinery developed, they echoed the plain, geometric brick façades, capped by prim towers, of the original. So it remained until urban renewal plans were formulated in 1965.

Too Many Owners. Last year the Smithsonian Institution sent in experts to photograph and measure the buildings for its archaeological memory book. "Unfortunately," says Curator Robert Vogel, "the Smithsonian can offer nothing but sympathy. The mill has too many owners, and it would take an enormous amount of money to save it." Even old mill hands express little nostalgia at Amoskeag's passing. Mrs. Bertha Halde, 84, has fond memories of her girlhood days as a weaver of gingham, but she says of the destruction plan: "That's progress. The buildings are no good anyway, are they? They're so old."

In that nearsighted view of progress, says Williams College's Sheafe Satterthwaite, lies the crux of the problem: American industrial architecture can be preserved only if the people's viewpoint is changed.

ART

PAINTING

Whodunits

When was it discovered? How did it get into the trunk? Why is there a male man lying in the fields? Does anyone know the woman in the picture? Did the perpetrator leave any other clues behind?

Normally the stuff of detective novels, such circumdramas also bedevil scholars attempting to identify works of art whose authors are unknown. No matter how long such a painting has been hanging, the museum director cannot pass it without a worried, questioning glance. Illustrated on the following color pages are four famous mysteries that have resisted every detective effort.

• **NAGS HEAD PORTRAIT.** In 1869, Dr. William Pool treated a sick woman named Mrs. Tillett at Nags Head near Cape Hatteras. For payment, he accepted a trunk full of fine clothes and a portrait of a young girl in a white gown. Who was she and who painted her? Where had the portrait come from? The subsequent search for answers uncovered a grisly and tragic story.

Mrs. Tillett, it seems, had received the oil from her lover, a fisherman who had taken it as part of his salvage from an abandoned ship drifting toward Cape Hatteras. And what was the ship? Apparently the *Patriot*, which had set sail from Charleston, S.C., on Dec. 30, 1812, passed through the British blockade and then vanished. Her most important passenger was Theodosia, daughter of Aaron Burr and wife of South Carolina Governor Joseph Alston.

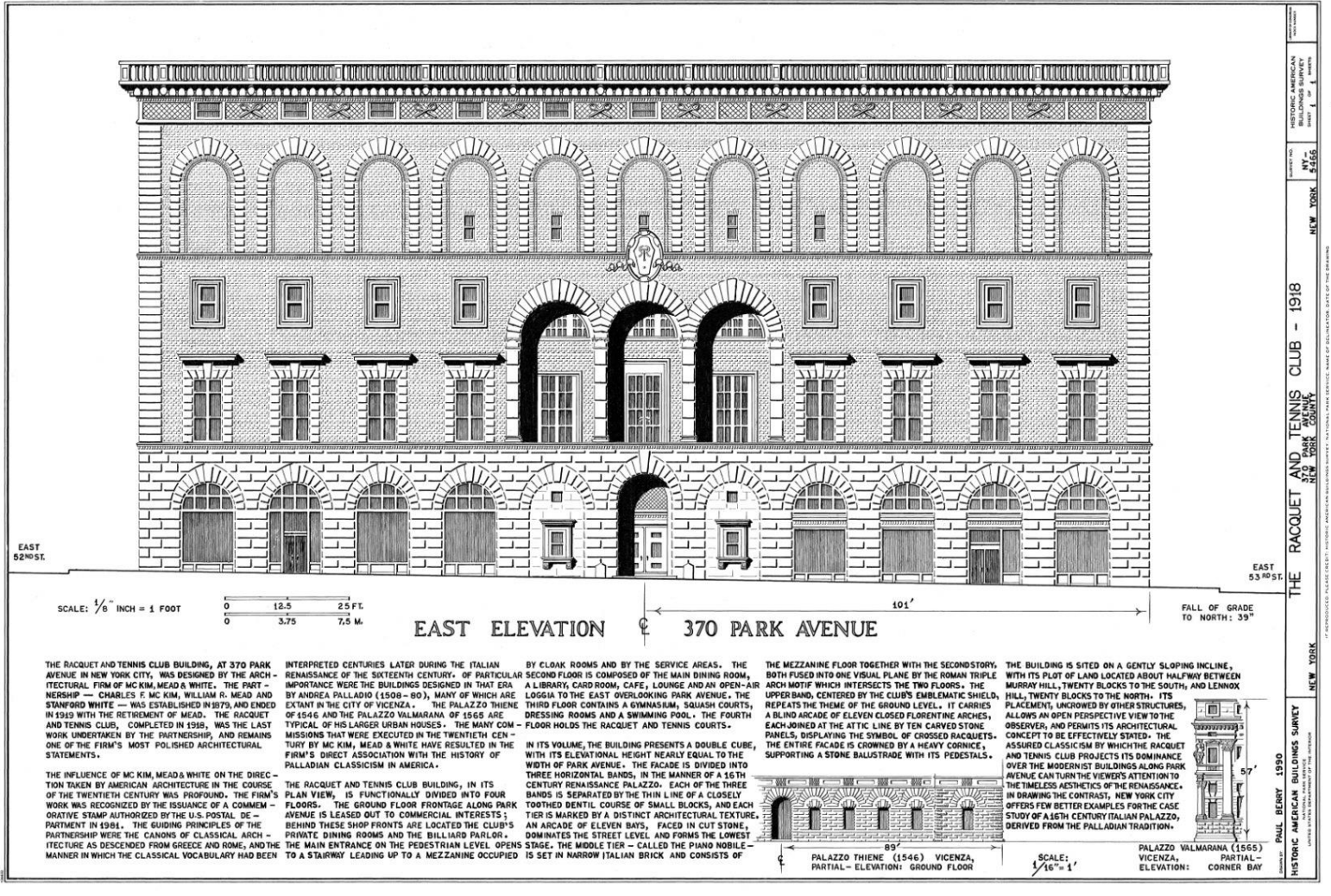
Searching out the *Patriot's* fate, Dr. Pool over the years turned up no fewer than seven deathbed confessions by pirates, all of whom described boarding such a ship, looting it and forcing crew and passengers to walk the plank. One pirate told of a lady passenger who asked for a reprieve while she changed into a white dress, then calmly walked to her death. Were the lady in white and Theodosia the same as the lady in the portrait? The present owner, Wilmarth Lewis, Yale '18 and a Horace Walpole scholar believes that they were. He points out that the painting was later picked up by a descendant of the Burr family simply because of the likelihood that it portrayed Theodosia. Wilmarth's late wife, who was a Burr-family member, inherited it. The artist very likely was John Vanderlyn (1776-1852), a New York painter who was supported by Aaron Burr.

• **PORTRAIT OF A WOMAN.** The ambience is that of the 16th century French court at Fontainebleau. "There was something of a topsy-turvy then," explains Daniel Catton Rich, director of the Worcester Art Museum, which owns the painting. In fact, museums in Dijon and Basel have similar paintings





HABS NO. NY-5466



HISTORIC AMERICAN BUILDINGS SURVEY
 NEW YORK, N.Y.
 NEW YORK I 5566
 THE RACQUET AND TENNIS CLUB - 1918
 370 PARK AVENUE
 NEW YORK COUNTY
 PAUL BERRY, 1980
 HISTORIC AMERICAN BUILDINGS SURVEY
 NEW YORK

THE RACQUET AND TENNIS CLUB BUILDING, AT 370 PARK AVENUE IN NEW YORK CITY, WAS DESIGNED BY THE ARCHITECTURAL FIRM OF MC KIM, MEAD & WHITE. THE PARTNERSHIP — CHARLES F. MC KIM, WILLIAM R. MEAD AND STANFORD WHITE — WAS ESTABLISHED IN 1879, AND ENDED IN 1919 WITH THE RETIREMENT OF MEAD. THE RACQUET AND TENNIS CLUB, COMPLETED IN 1918, WAS THE LAST WORK UNDERTAKEN BY THE PARTNERSHIP, AND REMAINS ONE OF THE FIRM'S MOST POLISHED ARCHITECTURAL STATEMENTS.

THE INFLUENCE OF MC KIM, MEAD & WHITE ON THE DIRECTION TAKEN BY AMERICAN ARCHITECTURE IN THE COURSE OF THE TWENTIETH CENTURY WAS PROFOUND. THE FIRM'S WORK WAS RECOGNIZED BY THE ISSUANCE OF A COMMEMORATIVE STAMP AUTHORIZED BY THE U.S. POSTAL DEPARTMENT IN 1981. THE GUIDING PRINCIPLES OF THE PARTNERSHIP WERE THE CANONS OF CLASSICAL ARCHITECTURE AS DESCENDED FROM GREECE AND ROME, AND THE MANNER IN WHICH THE CLASSICAL VOCABULARY HAD BEEN

INTERPRETED CENTURIES LATER DURING THE ITALIAN RENAISSANCE OF THE SIXTEENTH CENTURY. OF PARTICULAR IMPORTANCE WERE THE BUILDINGS DESIGNED IN THAT ERA BY ANDREA PALLADIO (1508–80), MANY OF WHICH ARE EXTANT IN THE CITY OF VICENZA. THE PALAZZO THIENE OF 1546 AND THE PALAZZO VALMARANA OF 1565 ARE TYPICAL OF HIS LARGER URBAN HOUSES. THE MANY COMMISSIONS THAT WERE EXECUTED IN THE TWENTIETH CENTURY BY MC KIM, MEAD & WHITE HAVE RESULTED IN THE FIRM'S DIRECT ASSOCIATION WITH THE HISTORY OF PALLADIAN CLASSICISM IN AMERICA.

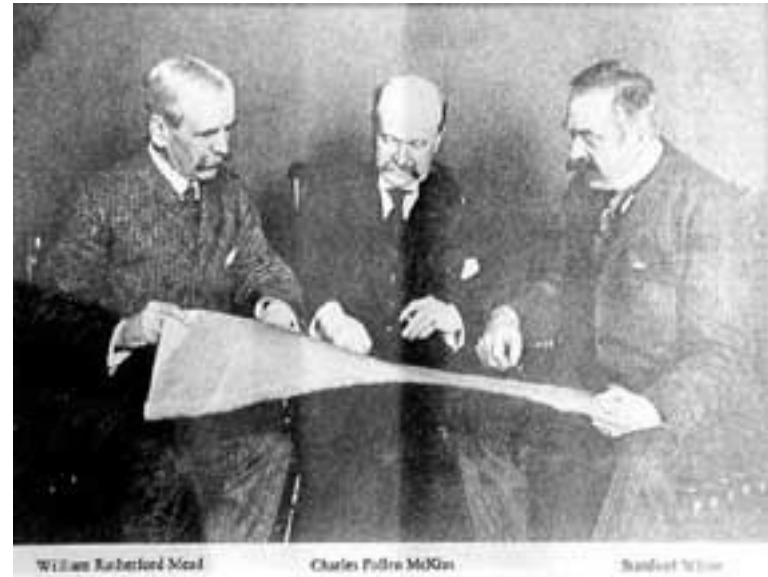
THE RACQUET AND TENNIS CLUB BUILDING, IN ITS PLAN VIEW, IS FUNCTIONALLY DIVIDED INTO FOUR FLOORS. THE GROUND FLOOR FRONTAGE ALONG PARK AVENUE IS LEASED OUT TO COMMERCIAL INTERESTS; BEHIND THESE SHOP FRONTS ARE LOCATED THE CLUB'S PRIVATE DINING ROOMS AND THE BILLIARD PARLOR. THE MAIN ENTRANCE ON THE PEDESTRIAN LEVEL OPENS UP TO A STAIRWAY LEADING UP TO A MEZZANINE OCCUPIED

BY CLOAK ROOMS AND BY THE SERVICE AREAS. THE SECOND FLOOR IS COMPOSED OF THE MAIN DINING ROOM, A LIBRARY, CARD ROOM, CAFE, LOUNGE AND AN OPEN-AIR LOGGIA TO THE EAST OVERLOOKING PARK AVENUE. THE THIRD FLOOR CONTAINS A GYMNASIUM, SQUASH COURTS, DRESSING ROOMS AND A SWIMMING POOL. THE FOURTH FLOOR HOLDS THE RACQUET AND TENNIS COURTS.

IN ITS VOLUME, THE BUILDING PRESENTS A DOUBLE CUBE, WITH ITS ELEVATIONAL HEIGHT NEARLY EQUAL TO THE WIDTH OF PARK AVENUE. THE FACADE IS DIVIDED INTO THREE HORIZONTAL BANDS, IN THE MANNER OF A 16TH CENTURY RENAISSANCE PALAZZO. EACH OF THE THREE BANDS IS SEPARATED BY THE THIN LINE OF A CLOSELY TOOTHED DENTIL COURSE OF SMALL BLOCKS, AND EACH TIER IS MARKED BY A DISTINCT ARCHITECTURAL TEXTURE. AN ARCADE OF ELEVEN BAYS, FACED IN CUT STONE, DOMINATES THE STREET LEVEL AND FORMS THE LOWEST TIER. THE MIDDLE TIER — CALLED THE PIANO NOBILE — IS SET IN NARROW ITALIAN BRICK AND CONSISTS OF

THE MEZZANINE FLOOR TOGETHER WITH THE SECOND-STORY, BOTH FUSED INTO ONE VISUAL PLANE BY THE ROMAN TRIPLE ARCH MOTIF WHICH INTERSECTS THE TWO FLOORS. THE UPPER BAND, CENTERED BY THE CLUB'S EMBLEMATIC SHIELD, REPEATS THE THEME OF THE GROUND LEVEL. IT CARRIES A BLIND ARCADE OF ELEVEN CLOSED FLORENTINE ARCHES, EACH JOINED AT THE ATTIC LINE BY TEN CARVED STONE PANELS, DISPLAYING THE SYMBOL OF CROSSED RACQUETS. THE ENTIRE FACADE IS CROWNED BY A HEAVY CORNICE, SUPPORTING A STONE BALUSTRADE WITH ITS PEDESTALS.

THE BUILDING IS SITED ON A GENTLY SLOPING INCLINE, WITH ITS PLOT OF LAND LOCATED ABOUT HALFWAY BETWEEN MURRAY HILL, TWENTY BLOCKS TO THE SOUTH, AND LENOX HILL, TWENTY BLOCKS TO THE NORTH. ITS PLACEMENT, UNDROWNED BY OTHER STRUCTURES, ALLOWS AN OPEN PERSPECTIVE VIEW TO THE OBSERVER, AND PERMITS ITS ARCHITECTURAL CONCEPT TO BE EFFECTIVELY STATED. THE ASSURED CLASSICISM BY WHICH THE RACQUET AND TENNIS CLUB PROJECTS ITS DOMINANCE OVER THE MODERNIST BUILDINGS ALONG PARK AVENUE CAN TURN THE VIEWER'S ATTENTION TO THE TIMELESS AESTHETICS OF THE RENAISSANCE. IN DRAWING THE CONTRAST, NEW YORK CITY OFFERS FEW BETTER EXAMPLES FOR THE CASE STUDY OF A 16TH CENTURY ITALIAN PALAZZO, DERIVED FROM THE PALLADIAN TRADITION.



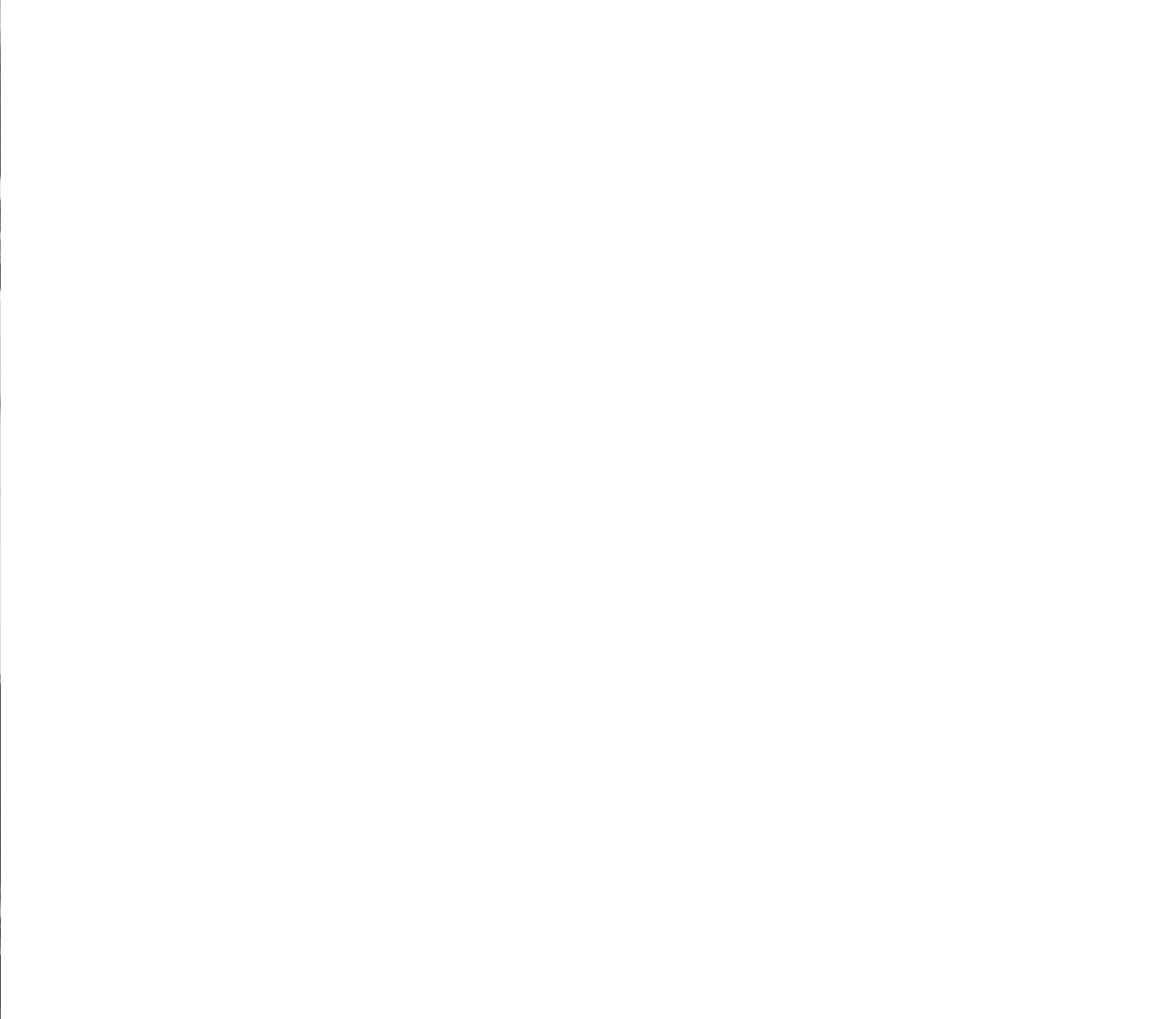
William Robertford Mead Charles Poltro McGinnis Stanford White

Mckim, Mead and White



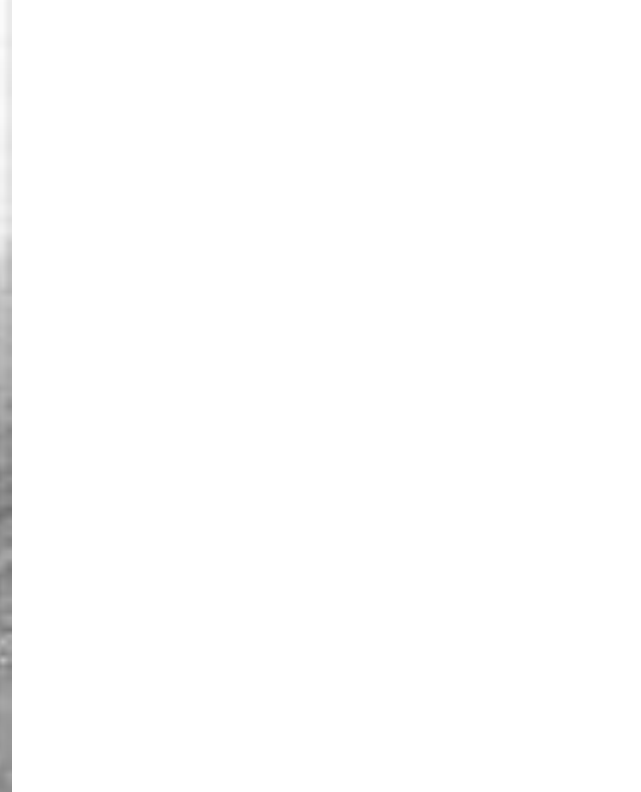
















Casa da Flor - São Pedro da Aldeia, RJ









Patrimônio cultural

Produtos da cultura erudita





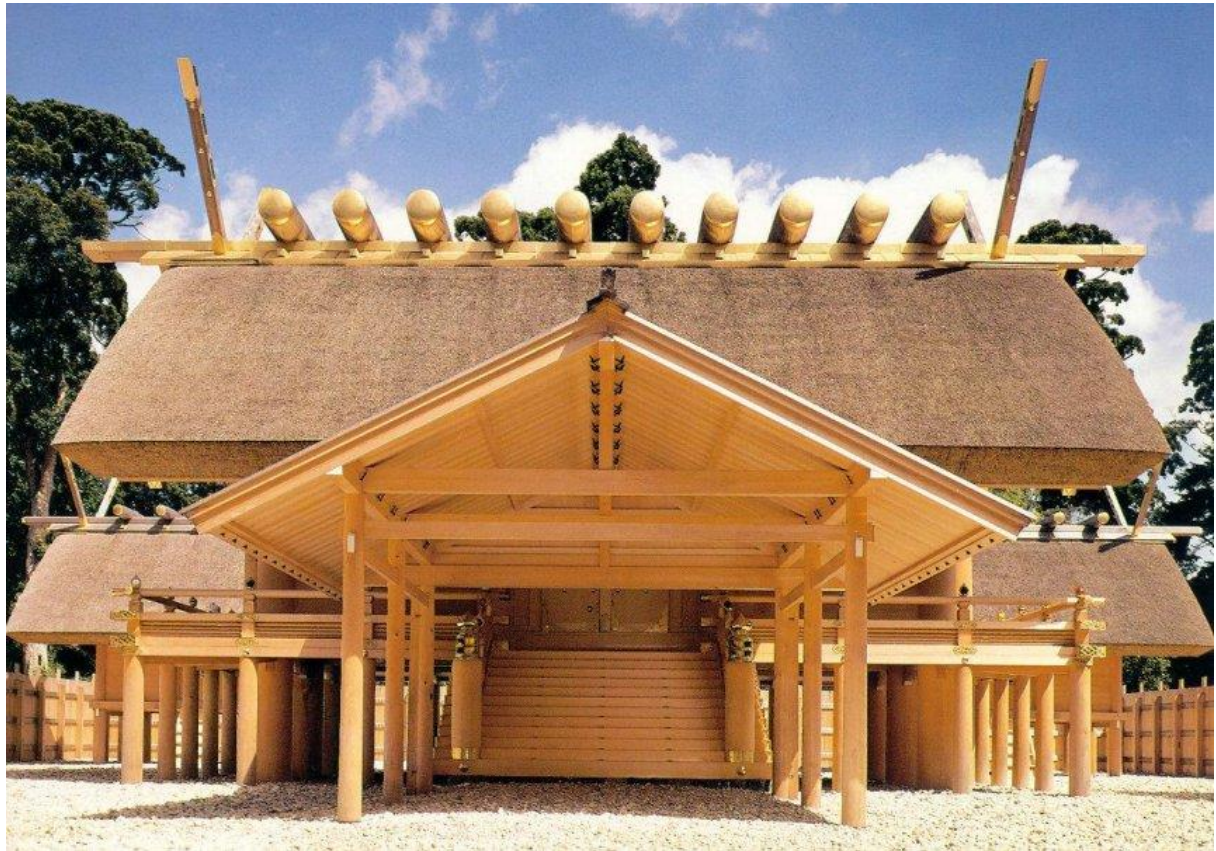
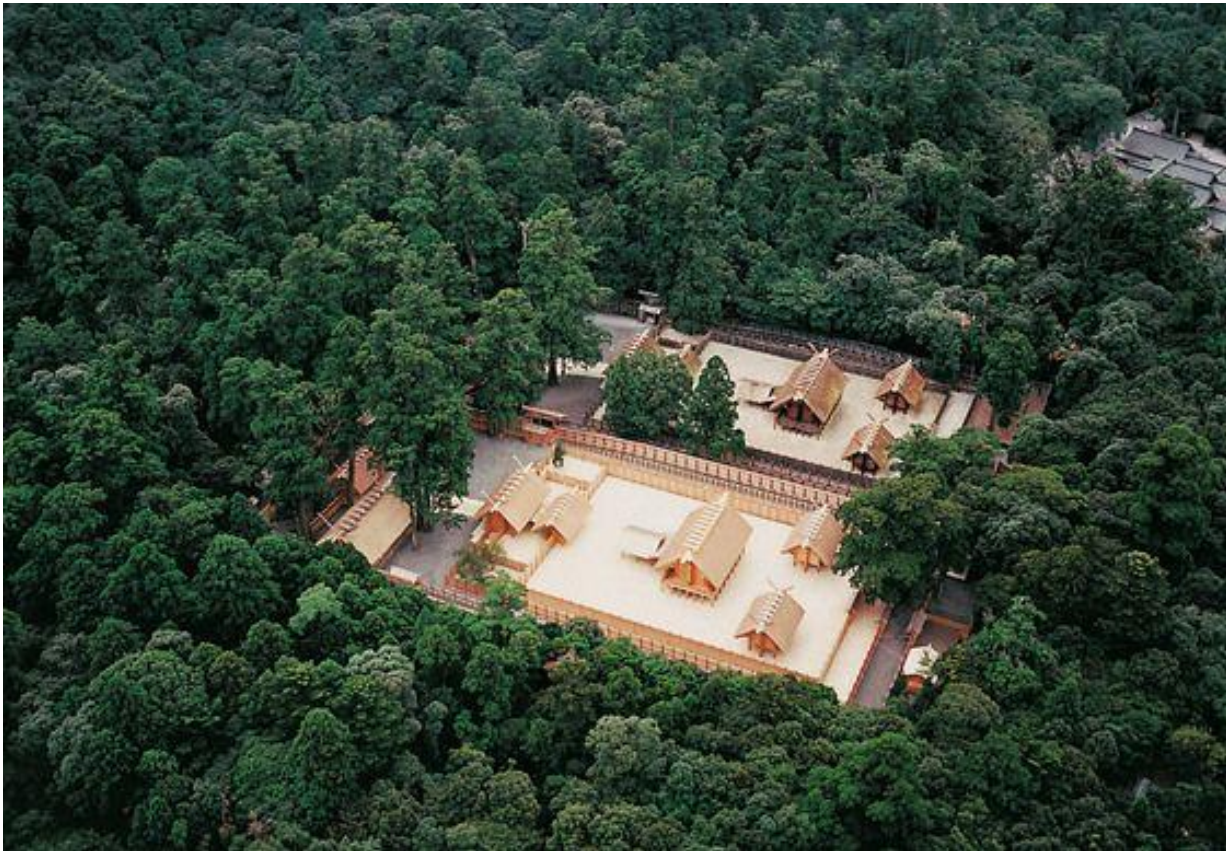






Modificações no campo do patrimônio:
o patrimônio imaterial







Fim último da conservação → manutenção dos valores





Marrakesh





“Datando do século XIV, a praça triangular Jemaa el-Fna Square tornou-se o símbolo de Marrakesh, protegida como parte do patrimônio artístico do Marrocos desde 1922. Ela apresenta uma concentração única de tradições, tais como a dos contadores de história, curandeiros e várias formas de entretenimento, tanto como atividades comerciais”.

(Site da UNESCO)





“O registro da Feira de Caruaru como patrimônio imaterial brasileiro se destina a proteger a dimensão desse espaço sociocultural, onde se movimenta entre 20 e 40 milhões por semana, na baixa e na alta estação. Esse lugar apontado como objeto de registro pelo IPHAN, corresponde, hoje, a um conjunto de equipamentos e feiras formado pela Feira do Gado; pela Feira do Artesanato, aí incluído o Museu do Cordel – ponto de exposição, produção e reprodução de expressões artísticas populares; pelos Mercados da Carne e da Farinha situados no Parque 18 de Maio; e pela chamada Feira Livre com todas as suas “feiras” ou subdivisões, inclusive a das confecções populares e a chamada “feira” do Troca-Troca.”
(Texto do registro – IPHAN)



Feira de Caruaru













Modificações no campo do patrimônio:
novos atores





“Os conselhos constituem-se em instâncias de caráter deliberativo, porém não executivo; são órgãos com função de controle, contudo não correcional das políticas sociais, à base de anulação do poder político. O conselho não quebra o monopólio estatal da produção do Direito, mas pode obrigar o Estado a elaborar normas de Direito de forma compartilhada (...) em cogestão com a sociedade civil.” (MOREIRA, 1999, p. 65).



“Órgãos híbridos”, os quais “constituem uma nova forma institucional que envolve a partilha de espaços de deliberação entre as representações estatais e as entidades da sociedade civil”.
(Maria de Lourdes Dolabela)

→ De uma operação que parecia simplesmente técnica, passa-se à percepção que o patrimônio vai ser, em sua essência, político e controverso. Com isso, no coração da pesquisa contemporânea, interdisciplinar e crítica, vai estar fortemente estabelecida hoje a noção de que o patrimônio cultural é uma *construção social*, resultado de processos sociais específicos espacial e temporalmente

Patrimônio: Perspectivas para o Século XXI

TRÊS DESLOCAMENTOS:

→ Ampliação do conceito

→ Patrimônio imaterial

→ Novos agentes

PERSPECTIVAS E NOVOS HORIZONTES

1. AMPLITUDE



1. AMPLITUDE



1. AMPLITUDE



2. DINÂMICA




3. CAPILARIDADE

ICMS CULTURAL

EM MINAS GERAIS

conquista um dos melhores ICMSs CULTURAIS do Estado

PERDÕES



PERDÕES
Cultura e Turismo

COMARC
Comunidade de Municípios e Povoadores
do Estado de Minas Gerais

Fonte: Anuarário, Jr.

ICMS CULTURAL

SUBIDA NO RANKING



PREFEITURA DE ITAGUARA
Administração Itaguara para Todos!

Mariana

1º lugar no ICMS Cultural



PREFEITURA DE MARIANA
DEBATE, ESCRAPO, CENÇA E MORGADENT

4. CRITÉRIOS E DIRETRIZES

1 PRESERVATION BRIEFS

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Robert C. Mack, AIA
Anne Coleman



This Preservation Brief provides a guide to the selection and application of cleaning and water-repellent treatments for historic masonry buildings. While masonry has traditionally been treated with lime washes, the use of modern cleaning and water-repellent treatments is becoming more common. This Brief provides information on the selection and application of these treatments, and discusses the importance of proper application and maintenance. It also discusses the importance of testing and monitoring the results of these treatments.

The purpose of this Brief is to provide a guide to the selection and application of cleaning and water-repellent treatments for historic masonry buildings. It is intended for use by building owners, architects, and conservators. The Brief is not intended to provide a substitute for professional advice or to be used as a basis for legal action.



35 PRESERVATION BRIEFS

Understanding Old Buildings:
The Process of Architectural Investigation

Travis C. McDonald, Jr.



U.S. Department of the Interior
National Park Service
Cultural Resources
Heritage Preservation Services

If you have ever felt a sense of excitement and mystery going inside an old building—whether occupied or vacant—it is probably because its materials and features resonate with the spirit of past people and events. Yet excitement about the unknown is heightened when a historic structure is examined architecturally, and its evolution over time emerges with increasing clarity to reveal the lives of its occupants. Architectural investigation is the critical first step in planning an appropriate treatment—understanding how a building has changed over time and assessing levels of deterioration.

Whether as a home owner making sympathetic repairs, a craftsman or contractor replacing damaged or missing features, or a conservator reconstituting wood or restoring decorative finishes, some type of investigative skill was used to recognize and solve an architectural question or explain a difficult aspect of the work itself.

To date, very little has been written for the layman on the subject of architectural investigation. This Preservation Brief thus addresses the often complex investigative process in broad, easy-to-understand terminology. The logical sequence of planning, investigation and analysis presented in this Brief is applicable to all buildings, geographic locations, periods, and construction types. It is neither a "how to" nor an exhaustive study on techniques or methodologies; rather, it serves to underscore the need for meticulous planning prior to work on our irreplaceable cultural resources.

Determining the Purpose of Investigation

Both the purpose and scope of investigation need to be determined before formulating a particular approach. For example, investigation strictly for research purposes could

be a "how to" or a study of a particular building's historic character" of a property, whether for repair or replacement. A rehabilitation project, for instance, might require an investigation to determine the historic configuration of interior spaces prior to partitioning a room to meet a compatible new use. Investigation for preservation work can entail more detailed information about an entire building, such as determining the physical sequence of construction to aid in interpretation. Investigation for a restoration project must be even more comprehensive in order to re-capture the exact form, features, finishes, and detailing of every component of the building.

Whether investigation will be undertaken by professionals—architects, conservators, historians—or by interested homeowners, the process is essentially comprised of a preliminary four-step procedure: historical research, documentation, inventory, and stabilization.

Historical Research. Primary historical research of an old building generally encompasses written, visual and oral resources that can provide valuable site-specific information. Written resources usually include letters, legal transactions, account books, insurance policies, institutional papers, and diaries. Visual resources consist of drawings, maps, plans, paintings and photographs. Oral resources are people's remembrances of the past. Secondary resources, comprised of research or history already compiled and written about a subject, are also important for providing a broad contextual setting for a project.

Historical research should be conducted well in advance of physical investigation. This allows time for important written, visual, and oral information to be located, transcribed, organized, studied and used for planning the actual work.

18 PRESERVATION BRIEFS



Rehabilitating Interiors
in Historic Buildings
Identifying and Preserving Character-defining
Elements

H. Ward Jandl



U.S. Department of the Interior
National Park Service
Cultural Resources
Heritage Preservation Services

A floor plan, the arrangement of spaces, and features and applied finishes may be individually or collectively important in defining the historic character of the building and the purpose for which it was constructed. Thus, their identification, retention, protection, and repair should be given prime consideration in every preservation project. Caution should be exercised in developing plans that would radically change character-defining spaces or that would obscure, damage or destroy interior features or finishes.

While the exterior of a building may be its most prominent visible aspect, or its "public face," its interior can be even more important in conveying the building's history and development over time. Rehabilitation within the context of the Secretary of the Interior's Standards for Rehabilitation calls for the preservation of exterior and interior portions or features of the building that are significant to its historic, architectural and cultural values.

Interior components worthy of preservation may include the building's plan (sequence of spaces and circulation patterns), the building's spaces (rooms and volumes), individual architectural features, and the various finishes and materials that make up the walls, floors, and ceilings. A theater auditorium or sequences of rooms such as double parlors or a lobby leading to a stairway that ascends to a mezzanine may comprise a building's most important spaces. Individual rooms may contain notable features such as plaster cornices, millwork, parquet wood floors, and hardware. Paints, wall coverings, and finishing techniques such as graining, may provide color, texture, and patterns which add to a building's unique character.

Virtually all rehabilitations of historic buildings involve some degree of interior alteration, even if the buildings are to be used for their original purpose. Interior rehabilitation proposals may range from preservation of existing features and spaces to total reconfigurations. In some cases, depending on the building, restoration may be warranted to preserve historic character adequately; in other cases, extensive alterations may be perfectly acceptable.

This Preservation Brief has been developed to assist building owners and architects in identifying and evaluating those elements of a building's interior that

contribute to its historic character and in planning for the preservation of those elements in the process of rehabilitation. The guidance applies to all building types and styles, from 18th century churches to 20th century office buildings. The Brief does not attempt to provide specific advice on preservation techniques and treatments, given the vast range of buildings, but rather suggests general preservation approaches to guide construction work.

Identifying and Evaluating the Importance of Interior Elements Prior to Rehabilitation

Before determining what uses might be appropriate and before drawing up plans, a thorough professional assessment should be undertaken to identify those tangible architectural components that, prior to rehabilitation, convey the building's sense of time and place—that is, its "historic character." Such an assessment, accomplished by walking through and taking account of each element that makes up the interior, can help ensure that a truly compatible use for the building, one that requires minimal alteration to the building, is selected.

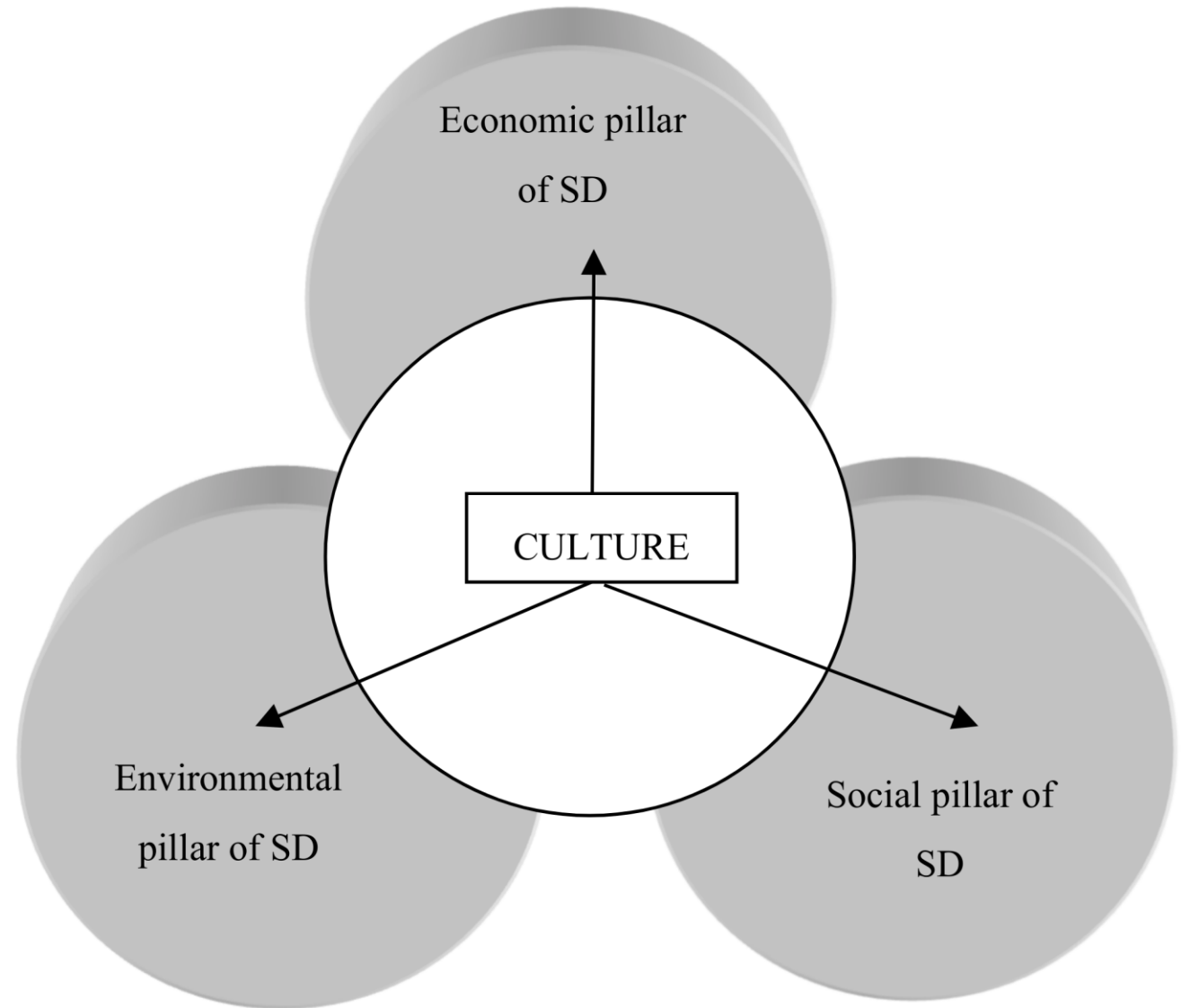
Researching The Building's History

A review of the building's history will reveal why and when the building achieved significance or how it contributes to the significance of the district. This information helps to evaluate whether a particular rehabilitation treatment will be appropriate to the building and whether it will preserve those tangible components of the building that convey its significance for association with specific events or persons along with its architectural importance. In this regard, National Register files may prove useful in explaining why and for what period of time the

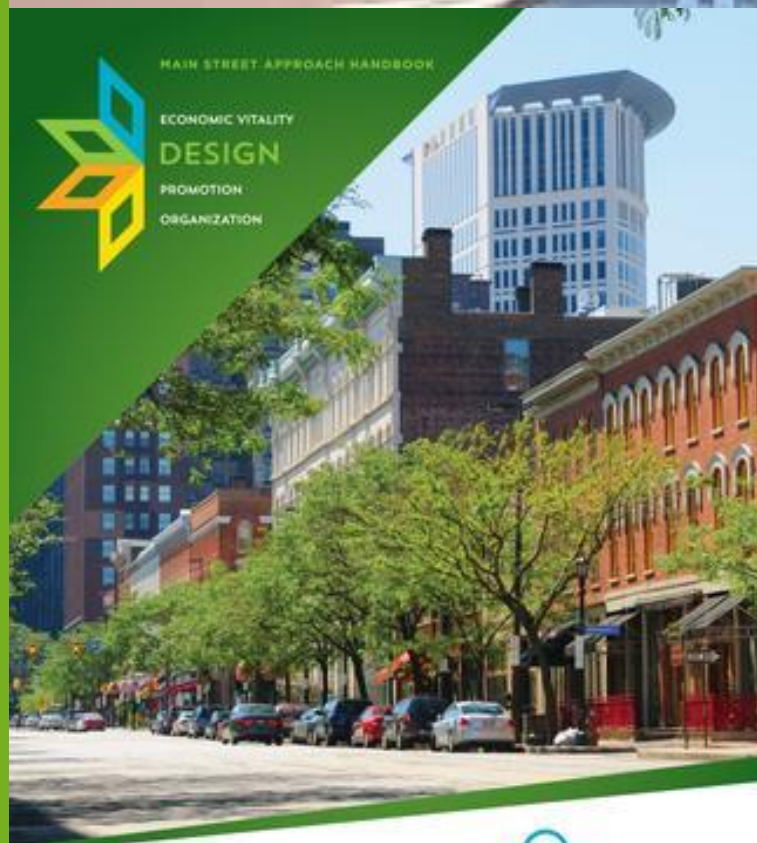
5. INTERSETORIALIDADE



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MAIN STREET APPROACH HANDBOOK
ECONOMIC VITALITY
DESIGN
PROMOTION
ORGANIZATION



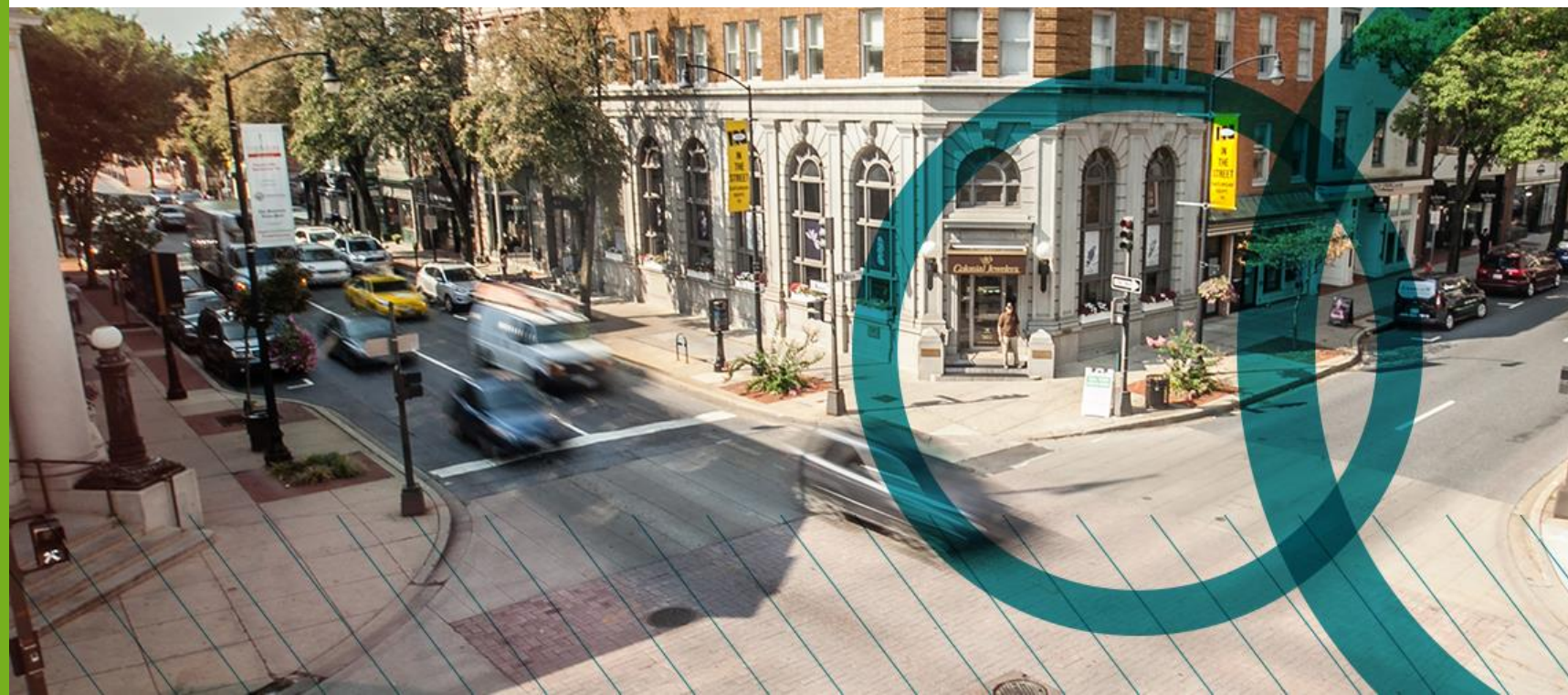
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AMERICA

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Patrimônio: Perspectivas para o Século XXI

CINCO IDEIAS:

- Amplitude
- Dinâmica
- Capilaridade
- Critérios e diretrizes
- Intersetorialidade

Obrigado
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