

THE EXHIBITION DESIGN FOR INTANGIBLE HERITAGE

Analysing the Paço do Frevo

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ABSTRACT

The interventions in the built heritage seeking to insert cities in the globalised tourism circuits are a broad field of contemporary theoretical research. In Brazil, the Roberto Marinho Foundation has become an important agent for the creation of recent museums, by applying the perspective of the integrative design, that seeks to connect architecture, museography and content. This text will focus on the analysis of Paço do Frevo, an important case study on the application of this methodology for the treatment of intangible heritage. We intend to investigate the interest of private foundations in integrative design, reflecting about its possibilities and limits on the treatment of intangible heritage. The main documentary sources used were the architectural and museographic projects, complemented by the analysis of both museological plan and articles published in newspapers and specialised magazines in addition to the collection of semi-structured interviews of professionals responsible for the project.

KEYWORDS

heritage requalification, museography, communications technology, hybrid architecture, intangible heritage

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The interventions in the built heritage have become a broad field of theoretical research in recent decades. Multiple actions were carried out to convert historic buildings into museums or cultural centres, according to the phenomena of ‘museummania’ and ‘museum boom’ (Huysen, 1995). Contemporary cultural production often appropriates the logic of production of cultural goods, aiming to favour constant innovation through aesthetic and technological experimentation. According to some authors, however, it is necessary to reflect critically on the excessive attribution of ‘cultural uses to culture’ (Meneses, 2009), which contributes to the dissociation of heritage to the daily life of the community, encouraging the establishment of exceptional and discontinuous relations with cultural traditions. This context is related to the insertion of cultural goods into the circuits of the globalised post-industrial service economy, characterised by the stimulation of competitiveness and specialisation of the cities, which have become objects of consumption (Harvey, 2013). The dissemination of architectural programs connected to the entertainment culture stimulates the need to occupy free time, so that museum spaces have become increasingly more complex and multi-functional, including restaurants, coffee shops, concert halls and bookstores.

The conversion of historic buildings into museums and cultural centres is a strategy to guarantee the economic sustainability of restoration interventions. Proving to insert urban territories in the dynamics of globalised tourism, the consumption of historic cities is connected to actions of recycling infrastructure and safeguarding historical and memorial values (Montaner and Muxí, 2014). The tourist phenomenon synthesises the contradictions of contemporary society, highlighting the tensions between global and local, homogenisation and memory, consumption and culture. Adapting old buildings to contemporary cultural uses becomes a strategy for requalifying specific areas with potential for economic appreciation, stimulating the international cultural tourism. These actions are frequently connected to the development of public policies oriented towards the inclusion of historical places on the UNESCO World Heritage List¹. For some authors, the controversy over the recognition of cultural assets considered as World Heritage reflects the effort to ensure greater attractiveness, differentiation and competitiveness between cities in the context of globalised cultural tourism (Scifoni, 2003; Holanda, 2008).

In this sense, it is remarkable the establishment of private-public partnerships in this context, including initiatives undertaken by large companies and financial institutions interested in promoting social responsibility actions. As Medeiros (2017) pointed out, these processes have become more frequent since the 1990s and involve tax benefits, philanthropy, marketing, increasing the social image and the spread of ‘soft power’². The Brazilian context offers a rich empirical field to deepen the knowledge on this theme, with emphasis on the recent experience of the Roberto Marinho Foundation (RMF), a private non-profit institution linked to Grupo Globo, the largest media conglomerate in the country, which has developed initiatives of requalification for built heritage for implementing new museums that often use new communication

technologies for the interpretation of intangible heritage, such as the Culture House of Paraty (2004), Museum of the Portuguese Language (2006), Museum of Football (2008), and Paço do Frevo (2014). RMF is considered one of the main agents responsible for introducing the integrative design methodology in Brazil (Migliore, 2020; Hughes, 2015; Lupo, 2021). This concept depends on the collaborative work between architects, designers and curators for developing the museum narrative. According to Larissa Graça (2019), architect and manager of FRM projects on Heritage and Culture, «[...] architecture, museography and content must be integrated in the design process. We do not work with the idea of a building occupied by an exhibition, but we think of everything connected to the museum's concept». This methodology also intended to improve the durability of restoration interventions and to guarantee its financial sustainability.

The main objective of this article is to deepen the understanding of the integrative design process involving architecture and exhibition design, reflecting about three main questions: why are big communication companies interested in the integrative design model? What are its implications for the requalification of the built heritage? What are both open perspectives and limits of this approach for dealing with intangible heritage? The research adopted the case study methodology (Yin, 2001) to analyse the Paço do Frevo, an important representative case study on this problem in Brazil, subject of few academic studies. Paço do Frevo is dedicated to the characteristic rhythm of Brazilian regional culture, recognised as a National Intangible Cultural Heritage (IPHAN) and World Heritage (UNESCO). Its creation, that aimed to «[...] tell the story of frevo and its traditional characteristics throughout the year, not only at Carnival» (Paço do Frevo, 2021), was developed by Grau Arquitetura and the exhibition designer Bia Lessa. The main documentary sources that will guide this study are the architectural and exhibition design projects and the museological plan. As a complementary source, we can mention the research on periodicals and magazines specialised in architecture or in general media (Lapuente, 2016), in addition to the collection of semi-structured interviews of professionals responsible for the project (Duarte, 2004; Mattos, 2005). Although the limitations of this study inherent to the case study methodology, the analytical structure used in this article can be potentially expanded to other examples, contributing to the international expansion of this field of knowledge. This text is part of the doctoral thesis written by the author at the University of São Paulo. About future studies resulting from this analysis, we intend to expand the results then obtained with the investigation of other case studies in the Brazilian context, keeping as the main interest focus the relations between architecture and exhibition design.

The Roberto Marinho Foundation and the integrative design methodology | The integrative design is linked to the expansion and democratisation of access to knowledge connected to the so-called edutainment boom in the last decades (Lupo, 2021). To guarantee the visitor's immersion in the proposal, the connection between space

	'70 - '80	'80 - '90	'90 - atual	'90 - 2008	2006 - oggi
	Campagne	Restauro	Memoria	Rivitalizzazione	Musei
	Conservazione della memoria nazionale e del patrimonio naturale, Film Memoria e Leone d'Oro Mico, Ciranda do Livro	Ouro Preto Chiesa di Pampulha Giardino Botanico Il Cristo Redentore	Memoria del Partito Comunista, Memoria della Scuola di Samba Mangueira, Memoria del Movimento degli Studenti	Tiradentes Quartiere di Recife Quartiere della Sé (RJ) Casa della Cultura di Paraty Museo Imperiale	Museo della Lingua portoghese Museo del Calcio Museo d'Arte di Rio Paço do Frevo Museo dell'Immagine e del Suono Museo del Domani
	Uso dei media	Restauro del patrimonio materiale	Mostre: Burlé Marx, Guimarães Rosa, Fernando Pessoa	Combinazione di patrimonio materiale e immateriale	Creazione di musei
			Valutazione del patrimonio immateriale		

Fig. 1 | Main actions undertaken by the Roberto Marinho Foundation (source: Farroco, 2016).

and content is obtained through the integration between scenography and new information technologies. According to Migliore (2020), the integrative design depends on the collaborative work between architects, exhibition designers, curators, museologists and content consultants. The RMF can be considered the main agent responsible for the introduction of this methodology in Brazil (Fig. 1). Since its creation in 1977, it has developed actions related to three main areas of activity: Environment, Cultural Heritage and Education, with the aim of improving social inclusion. The actions then carried out include the development of awareness campaigns, restoration, approaching to intangible heritage, urban projects and, finally, the creation of museums. Regarding to the intangible heritage problems, RMF often values its pioneering approach in the Brazilian context, as shown by the recovery of the collection of the Escola de Samba Mangueira³ (1997-1999), presented by the Foundation as «[...] one of the first organised experiences of conservation of intangible heritage» (Finguerut and Sukman, 2008, p. 134).

After the appointment of Hugo Barreto as RMF's Secretary General in 2001, the institutional actions went through a process of inter-sectorial integration. According to Larissa Graça (2019), «[...] we realised that simply restoring a building is not a sustainable action. So, we seek to connect material and immaterial heritage in some experimental interventions, such as the Culture House of Paraty». In this intervention, a 18th century house was restored by the architect Glauco Capello to host a Reference Centre for Memory and Intangible Heritage. The action sought to promote the candidacy of Paraty as a UNESCO World Heritage Site⁴. The permanent exhibition of the Culture House of Paraty was designed by Bia Lessa, also in charge of Paço do Frevo. Both actions dialogue with international debates on the affirmation of intangible cul-

tural heritage, which led to the publication of the Convention for the Safeguarding of Intangible Heritage (2003). The institutionalisation of intangible heritage in Brazil took place through the Decree nº 3551/2000, which created the Registry of Cultural Property of Intangible Nature and the National Program of Intangible Heritage, aiming to recognise, identify and preserve material and immaterial cultural assets; that is, traditional knowledge, parties, celebrations, forms of expression and places of sociability (Tamaso, 2007; Chuva, 2015). The Convention on the Diversity of Cultural Expressions (2001) contributed to the defence of the Brazilian intangible cultural heritage. In the 21st century, the structuring process of the museum field can be recognised after the approval of the National Museum Policy (2003) and the creation of the Brazilian Museum Institute (2009).

In this context, RMF proposed the implementation of «[...] a new typology of museums in Brazil» (Farroco, 2016, p. 4), whose main characteristic is «[...] the creation of narratives and experiences» (Graça, 2019). These museums, conceived as information centres, move away from material collecting practices in order to use scenographic and interactive resources. This model seems to be capable of catching the attention of a wide audience that was, for various reasons, not included in the museum space. In Brazil, this dramatic situation can be seen through the data provided by the Institute of Applied Economic Research (2010), which indicated that 70% of the Brazilian population has never been to a museum or to a cultural institution. Dealing with this context, FRM sought to approach the international exhibition design model headed by the American office Ralph Appelbaum, hiring him to design the Museum of the Portuguese Language, an example of connection between «the restoration of a historic building and the celebration of intangible heritage through the creation of a museum with an architectural program that guarantees the sustainability of the historic building» (Finguerut and Sukman, 2008, p. 233). The integrative design, in collaboration with the architects Pedro and Paulo Mendes da Rocha, can be considered an important aspect of this intervention. The museum was located inside the Light Station (São Paulo), built in 1867 by São Paulo Railway Company and listed by the three Brazilian instances of heritage preservation: Condephaat, 1982; Conpresp/DPH, 1991; Iphan, 1996 (Lupo, 2020).

In particular, RMF sought to conform this strategy to promote Brazilian culture globally, considering that «[...] Brazil is our origin and our source of inspiration. We believe that Brazilian culture has a contribution to make to the world» (Fundação Roberto Marinho, 2021). Some interventions made by FRM intend to create museum narratives that interpret Brazilian culture aspects, such as the Portuguese Language Museum, Football Museum, Paço do Frevo and Image and Sound Museum (not completed). Moreover, RMF has shown great interest in supporting Brazilian candidacies for the Unesco World Heritage list, such as: Ouro Preto (1980), Rio de Janeiro (Cultural Landscape Category, 2012), frevo (Intangible Heritage Category, 2012), Olinda (2013), Pampulha (Belo Horizonte, 2016) and Paraty/Ilha Grande (2019). Moreover, most of RMF's interventions deal with urban requalification projects undertaken by

municipal and state public policies, such as Nova Luz (São Paulo), Porto Maravilha (Rio de Janeiro) and Porto Novo Recife, which comprises the Paço do Frevo.

Paço do Frevo: musealizing intangible heritage | Paço do Frevo can be analysed within the context of retrofitting old buildings to the post-industrial economy, centred on the culture of leisure, services and entertainment (Bastos and Zein, 2010). The intervention involves three important points: reuse of built heritage, revaluation of frevo's traditional memory and creation of tourist attractions supported by large companies. Frevo is a rhythm that characterises the Brazilian regional culture born on the streets of Recife, at the end of the 19th century and early 20th century. The rhythm can be considered a phenomenon of resistance of the working class as a counterpoint to the elitist manifestations of carnival (Holanda, 2008; Sarmiento, 2010). Initially developed in the so-called Pedestrian Clubs, this manifestation resembled the processions that took place during the Lenten period, when organised groups went down the streets carrying flags, singing and dancing. In the 1920s, the first carnival blocks contributed to consolidating frevo as a cultural tradition. Under the initiative of the Municipality of Recife, frevo was officially registered as a Brazilian Intangible Cultural Heritage by IPHAN in the Book of the Expression Forms⁵ (2007), considering the richness of the artistic expression and the potential increase of international visibility of Pernambuco. In 2011, the Frevo Safeguarding Steering Committee aimed to insert the rhythm into the UNESCO's agenda, based on an initiative coordinated by IPHAN, Municipality of Recife and Secretary of Culture (Recife City Hall, 2012). In the following year, frevo was also legitimised as a UNESCO World Cultural Heritage.

The museum's creation was linked to the Integrated Frevo Safeguards Plan presented at UNESCO, which carried out the mission of «[...] consolidating frevo as a national and international cultural reference» (Carvalho, 2013, p. 9). More than a place for depositing material collections, the Paço intends to become a meeting place for actors, musicians, dancers and researchers. This project was an initiative of the Municipality of Recife, coordinated by RMF and managed by the Institute for Development and Management. Its creation was supported by IPHAN and Ministry of Culture through the Culture Incentive Law⁶. According to Hugo Barreto, general director of RMF, the idea was to create a place to experience frevo every day, so that tourists understand this rich manifestation (Barreto quoted in Markman, 2014). The institution's museological plan was conceived by representatives of RMF, Municipality of Recife and Secretary of Culture. Its conception faced the challenge of «[...] transposing a cultural expression from the street to a closed environment, [...] but we tried to transform this difficulty into content» (Lessa quoted in Arcoweb, 2014). As Bia Lessa explained: «[...] our intention was to create a museum where the participation of anonymous people was explicit, bringing to its soul the erudite and popular form of frevo formation. [...] It was an idea of a complete museum, where spectators could participate and contribute to the continuous movement of contents» (Lessa quoted in Carvalho, 2013, p. 19).

The Paço do Frevo develops «[...] a new museum concept: the playful, fun and interactive museum-school» (Finguerut and Sukman, 2008, p. 2). In fact, it intends to be «[...] an environment that stimulates the full exercise of experimentation, discovery, updating and safeguarding that seeks the convergence between art and education, tradition and innovation, thought and practice» (Esteves and Santos, 2018, p. 6). The institution is structured as a Documentation and Research Centre that privileges the digitalisation of documents and the development of temporary and permanent exhibitions complemented by educational activities. It is part of an extended set of museums connected to Brazilian popular culture, including Museu do Folclore Edison Carneiro (Rio de Janeiro, 1958), Museu do Homem do Nordeste (Recife, 1979), Museu Casa do Pontal (Rio de Janeiro, 1992) and Museu Mamulengo (Olinda, 1994). The Paço works in collaboration with other cultural institutions which house material collections about the rhythm, such as Fundação Joaquim Nabuco, Casa do Carnaval and Museu da Cidade de Recife. Its institutional program concerns some specific architectural infrastructure such as presentation stages, dance and music soundproofed rooms, laboratories and research areas, instead of conservation laboratories and technical reserves. Next, we will analyse the process of choosing the place to receive the Paço do Frevo and how the building's requalification architectural project sought to reconcile the proposed program with the architecture of the early 20th century.

New uses for the old Western Telegraph Company | The Paço do Frevo was installed in a building built in 1906, located at Praça do Arsenal da Marinha, in the heart of Bairro do Recife, which was the foundation area of the city in the 16th century and an area of historical importance for the emergence of frevo as a cultural manifestation. At the beginning of the 20th century, this area went through a process of urban renewal that would facilitate the access to the port area, despite the loss of the original urban fabric characteristics. However, from the 1960s, with the construction of the Suape's Port, the old Recife became obsolete and went through an emptying process. In the 1980s, Recife's government tried to reverse the environmental degradation through the so-called Bairro do Recife Recovery Plan, which was not successful mainly because of the lack of support by upper class for the project (Esposito, 2017). In 1981, Bairro do Recife was incorporated into the Plan for the Conservation of Historic Sites Protected by the Municipality. In the 1990s, a new attempt related to the strategic planning concept (Castells and Borja, 1996) was undertaken by the state government to recover this area. The main objective of the Bairro do Recife's Conservation Plan (1992-96) was «[...] to convert the local economy into a regional centre of modern services, commerce, leisure and culture for the city's population and to create a centre of national and international tourist attraction» (Lacerda quoted in Esposito, 2017, p. 81). In 1995, the zone was considered a Special Area for the Conservation of Historical Cultural Goods. Three years later, the architectural, urban and landscape complex of Bairro do Recife was also federally listed.

From the 1990s, the RMF collaborates to make some requalification actions in the old port area, trying to make it attractive for cultural tourism, such as the project Cores da Cidade (1993-1994; 1998-1999) and Light in the Old Recife (1999-2000). Some specific projects headed by RMF have implemented cultural uses in old historical buildings, as we can see by the restoration of Teatro Apolo (1996-2000) and Instituto Cultural Banco Real (1999-2000). Despite these initiatives, the Bairro do Recife still had a great number of empty properties. In 2010, the mega sporting events hosted by Brazil – in particular the Confederations Cup (2013) and the World Cup (2014) – intensified the interest of some political and social agents in the recovery of Recife's seafront, so that the urban operation was implemented to create a metropolitan tourist and cultural complex, including the following initiatives: Centro de Artesanato de Pernambuco (2012), Santander Cultural Recife (2014), Cais do Sertão (2014) and Paço do Frevo (2014).

The building chosen to host the museum was built at the beginning of the 20th century by the British Western Telegraph Company, which ended its activities in 1973 (Fig. 2). The building is included in the Architectural, Urbanistic and Landscape Complex of the Historic Centre of Recife and it is listed in federal and municipal instances (IPHAN and Special Zone for Cultural Historical Goods). It is also an important building for the history of communications in Brazil; installed in its structure, there is a cable that connected Brazil to Europe for 65 years. The building was an example of the late English neoclassical style inspired by the Renaissance. The good resistance of architecture over time can be explained because of its «[...] constructive excellence and the high quality of the materials» (Carvalho, 2013, p. 58). The restoration project was commissioned to Grau (Group of Architecture and Urbanism), coordinated by

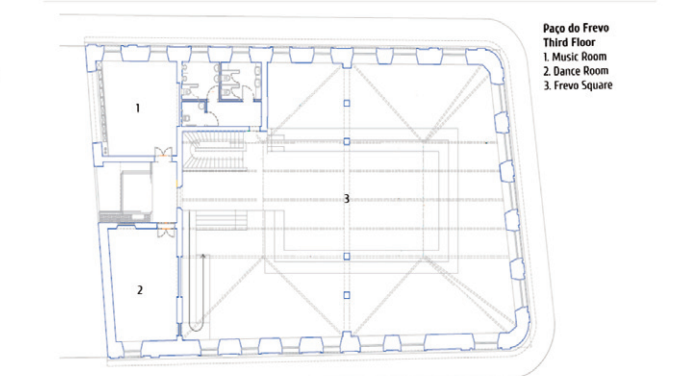
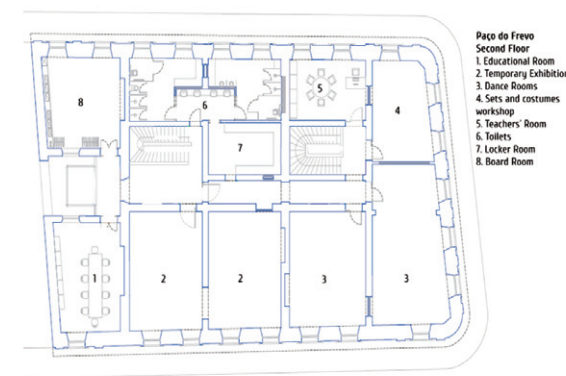
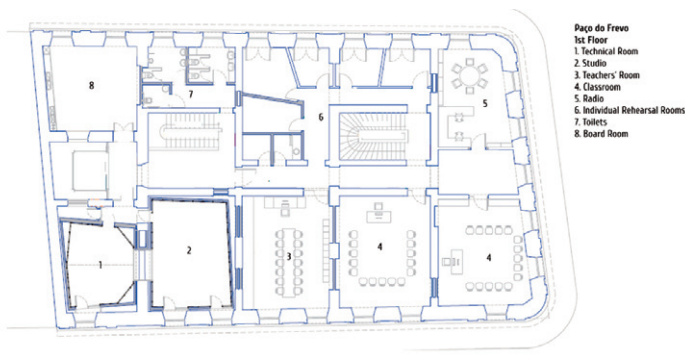
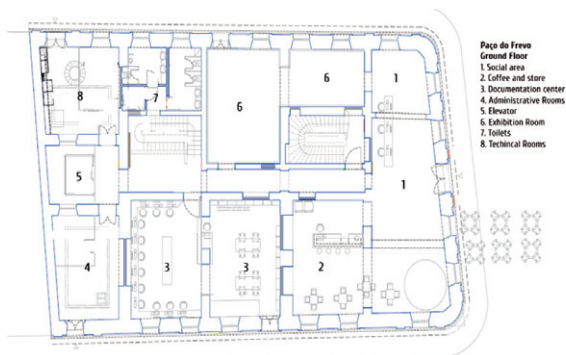


Fig. 2 | Paço do Frevo (source: idg.org.br).



Fig. 3 | Architectural section (source: bit.ly/3wu05Ag).

Fig. 4 | Architectural plans (source: Carvalho, 2013; elaborated by the author).



architects Felipe Campelo and Ronaldo L'Amour. The office, established in 2001, is specialised in dealing with built heritage. The architects restored Mãe de Deus Church (Recife, 1997-98), Cine Teatro Guarany (Triunfo, 2004) and Mercado São José (Recife, 2014). When the office was hired, the building that would host the museum had already been chosen, as well as the architectural program. According to the architect's testimony, «[...] RMF presented the program distribution proposed by Bia Lessa» (L'Amour, 2021). Nevertheless, the architecture and museography projects were designed independently. As the architect recounts, «[...] we worked separately. [...] We only saw the exhibition design when it was ready» (L'Amour, 2021). The building had wide solid brick walls, set with lime-rich mortar, which was found in apparently good condition. However, the disuse contributed to the degradation of the building, including the loss of windows and wooden floors, the oxidation of the iron structure and the dismantling of the metal roof. Moisture, both air salinity and pollution (organic and inorganic) also contributed to the oxidation of the building's iron. Therefore, it was needed to restore the façades, to replace the infrastructure and to requalify the interiors. The building's ground floor was in a rather uncharacteristic state, painted blue instead of the original neutral tone, retrieved through prospecting studies.

The intervention followed the principles of conservative restoration, since «we seek to maintain the original characteristics of the building. Furthermore, the program should adapt to the building» (L'Amour quoted in Lessa, 2014). Internally, the intervention maintained the original arrangement, keeping the main features of the original typology (Figg. 3, 4). Given the oxidation of the metallic structure, it was made a structural reinforcement by applying a carbon fibre blanket over the slab with a liquid reagent, which achieves a resistance equivalence to reinforced concrete after hardening. The elevators were installed in an existing ditch, responsible for natural lighting, without tearing the historical slabs. Furthermore, as the building has never been modified for new uses, the architecture preserved its authenticity. The additions of brick masonry and the 2 x 2 cm blue tiles installed on the ground floor were removed. During the mapping and prospecting, a boarded-up frame was found and, based on this model, it was possible to duplicate the original missing frames. On the top floor, it was decided to implement new frames. This design solution resulted in a museography input, that created the multipurpose space Frevo Square, that includes a lookout on Recife landscape. According to L'Amour, «[...] Bia Lessa wanted to put an entire glass and printed texts on this glass, with the city as a background» (L'Amour, 2021).

The Paço do Frevo is characterised by its programmatic variety and support for educational activities. On the ground floor, there are reception areas, bar, shop, documentation centre, the permanent exhibition and technical areas. The first floor includes educative rooms, soundproof recording studios and a radio station. On the second floor, there are two dance rooms, dressing rooms, a space for scenario creation and an area for temporary exhibitions. On the third floor, there is the main exhibition area and two projection rooms dedicated to music and dance. As it is shown in Table

Program	Ground Floor	1st Floor	2nd Floor	3rd Floor	Total	%
Exhibition area	61,20 sqm	—	80,33 sqm	416,51 sqm	558,04 sqm	37%
Circulation area, technical, sanitary, and administrative areas	123,17 sqm	139,74 sqm	96,40 sqm	47,8 sqm	407,11 sqm	27%
Education and research	79,85 sqm	79,24 sqm	112,2 sqm	—	271,29 sqm	18%
Radio, studio, dance, and music room	—	109,72 sqm	92,45 sqm	—	202,17 sqm	13%
Lobby, coffee, and shop	62,47 sqm	—	—	—	62,47 sqm	4%
Total area	326,69 sqm	328,70 sqm	381,38 sqm	464,3 sqm	1501,08 sqm	

Table 1 | Architectural program and area calculation, Paço do Frevo (source: Carvalho, 2013; elaborated by the author).

1, the exhibition areas occupy only 37% of the building; technical and administrative areas, 27%; education and research areas, 18%; studio, radio, dance and music rooms, 13%; lobby, coffee and shops, 4%. As we can see, the architectural program favors the development of laboratory activities related to the frevo culture, instead of an exhibition or conservative spaces. These actions sought to interpret principles historically coined in the context of heritage preservation, considering the materiality and documentality of the building as a historical testimony and trying to adapt the new program to the pre-existent characteristics.

The museological staging of everyday life: the frevo set design | The Paço do Frevo project sought to provide the building with the necessary infrastructure for its new cultural destination. The discretion of the architectural design contrasts with the expressiveness of the scenographic apparatus, designed by Bia Lessa. She started making exhibition sets in the 1990, after working as theatre director and actress for a long time. The main principle that guides her interventions is the «[...] transformation of content into form» (Lessa quoted in Soares, 2016). The Paço do Frevo museum set recovers important elements of other projects by Bia Lessa, such as the exhibition *Brazilian Like Me – Like Neither Who?* (São Paulo, 1999). This narrative contains a sequence of thematic rooms close to contemporary art installations. For example, to involve the visitor in intense chromatic sensations, totally red or white rooms were created. After this project, she was invited to create the exhibition design of the Brazilian Pavilion at the Hannover Expo (2000), organised by the National Commission of the 5th Centenary inside the Pavilion of the Nations of Latin America. According to Lessa, «[...] we chose to present a pavilion without just one way, where visitors could create their own path, choose what they want to see. A pavilion that could be visited for 24 hours, in which the images would not be repeated» (Lessa quoted in Folha de São Paulo, 2000).

The scenic setting was created with a double approach: a low-tech model based on popular Brazilian cultures and high-tech experiences based on the 'black box' exhibition model (Cifuentes, 2011). There were also multiple interactive approaches, including physical (hands on), mental (minds on) and cultural (hearts on) experiences (Wagensberg, 2006). The pavilion's façade was a 'hands on' experience: a big panel with movable wood boards on which the visitor could write messages. Mental interactivity allowed visitors to individually watch deep content in digital monitors. Cultural interactivity was applied in some scenarios dedicated to Brazilian regional cultures, retrieving the repertoire of domesticity by providing crockery, saints and decorative objects. Some games, such as the finger football, favoured the visitor's affective connection.

In 2000, Lessa also designed the module Baroque Art at the Rediscovery Exhibition (São Paulo, 2000). Organised by the Associação Brasil 500 Anos Artes Visuais⁷, this exhibition brought together an impressive number of artistic and anthropological objects related to Brazilian culture. The scenographic approach was imposed by the organisers to attract a large audience⁸. In collaboration with the curator Myriam Ribeiro and the architects Pedro and Paulo Mendes da Rocha, this set intended to emotionally interpret Brazilian Baroque. The narrative started from the so-called Forest, which showed European sculptures taken to Brazil in the 16th century, followed by the exhibition of indigenous sculptures. Then, there was a large carpet of handmade crepe paper flowers, made by prisoners of the Pavilion of the Devotees of Carandiru Prison, which evokes the popular processions of Corpus Christi (Salvat, 2011, p. 9). According to Lessa, «[...] the set design is a monochromatic rug that seeks movement, the waves typical of Baroque [...]. It is a scenography true to this spirit, which instigates the five senses» (Lessa quoted in Gonçalves, 2004, pp. 122-124). The last space, Chapel, created with rounded wood walls recalling the Nossa Senhora do Rosário Church (Ouro Preto). Dimmed lights, colours and smells were combined to a sound installation that recovered «[...] liturgical songs that had accompanied us during this journey» (Salvat, 2011, p. 12). At the end, there was a blackboard on which visitors could write with chalk. The device contained shelves that supported bottles of Jesus pink soda, traditional in Brazilian Northeast. On the ceiling, photographs of the carnival designer Joãozinho Trinta were projected together with videos of samba-school spectacles.

This megaevent is commonly associated to the entrance of several professionals that worked with theatrical scenography in museum design, such as Daniela Thomas, Felipe Tassara and Bia Lessa (Curvo and Amorim, 2018). After this exhibition, RMF selected Daniela Thomas and Felipe Tassara for designing both Football Museum and MIS-Copacabana, and Bia Lessa for projecting both in Culture House of Paraty⁹ and Paço do Frevo. The Culture House of Paraty anticipates some of the subsequent RMF's interventions, which started to implement exhibition spaces inside restored buildings. This initiative sought to boost Paraty's candidacy process to receive the title of UNESCO World Heritage, just like other actions undertaken by RMF, such as the seminar Paraty – Urban Planning and World Heritage (2001) and the publication of the book.



Fig. 5 | Reception (source: fabiofrutuoso.com.br/).

The History of the Gold Path in Paraty (2003). The architect Glauco Capello coordinated the restoration of a historical residence from 1754. In the exhibition areas, Bia Lessa «[...] sought in the population's orality its guiding axis» (Finguerut and Sukman, 2008, p. 261). The scenic setting incorporated aspects of local art and everyday objects. As she explained: «[...] inside the windows, instead of gold objects, we presented poor objects full of experience and meaning. In the pictures, we represented the people of Paraty by notorious personalities and ordinary citizens» (Lessa quoted in Miranda, 2008). Furthermore, the project proposed the city panorama as a museum object, stimulating the visual connection between interiors and exteriors.

In Paço do Frevo, «[...] Bia Lessa wished to include people in the museum's content, leaving a space to fill in the museum's dialectic, that is, a certain incomplete field of reflection» (Barreto quoted in Paço do Frevo, 2021). The graphic language is based on the red colour, recovering the etymological origin of the term 'frevo', which derives from the verb 'ferver', which in Portuguese means 'to boil' (Arcoweb, 2014). The museum narrative begins at the reception, where the walls were completely painted red with white writings of frevo characters' names, representing the importance of each person in this collective action (Fig. 5). This room walls are covered with short videos, and it is also visually connected to Praça do Arsenal, where ephemeral frevo's manifestations use to take place. As Lessa explained: «[...] transposing a cultural expression from the street to a closed room was the most difficult challenge of the project, but we tried to transform this difficulty into content» (Lessa, 2014). In addition, «[...] our intention was to create a museum where the participation of anonymous people was explicit, bringing in its soul the erudite and popular forms of the frevo's practice. [...] The intention was not just to exhibit frevo. It was important to create a space for the diffusion, construction and learning of this Brazilian artistic expression» (Lessa quoted in Carvalho, 2013, p. 19).

The corridor that leads to access the elevator was converted into an exhibition display of photos related to frevo's memory, approaching the model of the 'white cube' (O'Doherty, 2007). The first exhibition room allows the visitors to fully immerse in the frevo's narrative, disconnected from the spatiality of the original architecture.



Fig. 6 | Exhibition room, ground floor
(source: bit.ly/2TYQT8m).

There is a timeline elaborated with the anthropologist and historian Maria Lucia Montes and Leonardo Dantas, designed to connect frevo's history to the main socio-political events of the 20th century. The information can also be found in the Book of Time, which plays a frevo song when touched. The walls became a large blackboard on which visitors can write with chalk, just like at the Rediscovery Exhibition. The overlapping layers of chalk from the visitors' intervention create a strongly expressive language, perhaps referring to the universe of graffiti and street art, which contrasts with the white corridor (Fig. 6). On the floor, there are analogue clocks that show the time of different cities in the world, connecting diverse cultures in time and space through frevo. On the roof, there is an artistic installation with strips, inspired by the popular 'pau de fitas' dance (Fig. 7). Lessa also created an additional ornamental element composed by male and female figures from juxtaposing bathroom boards, that is, ordinary industrial objects applied to popular daily life.

On the third floor, there are two private rooms disconnected from the outside where short movies are played. Inside, there was a visual installation on the walls, composed by small mirrors with an orange border, very popular in the 20th century popular Brazilian culture. At the entrance, the Glossary of Carnival is an exhibition with oddities concerning the frevo universe inside small boxes that can be opened by visitors. It preceded the apex of the museum narrative: Frevo Square, a multipurpose space dedicated to the physical experimentation of the rhythm (Fig. 8). The programmatic indefiniteness recalls the concept of the 'grey box' (Foster, 2021), concerning the flexible architectural design able to receive diverse cultural manifestations. This room resembles the Language Square at the Portuguese Language Museum. On the walls, images and texts about frevo are shown. On the roof, the lighting solution recovers the aesthetic supersaturation present in Brazilian traditional cultures. A raised platform, which met the principle of reversibility of intervention, created a gap in with the central stage, improving presentation visibility. From this platform, visitors can also watch to frevo performances at Praça do Arsenal (Fig. 9). This architectural element works as an exhibition device that displays banners of frevo associations (Fig. 10). According to Lessa, «[...] the banners are always high, over the public. We made



Fig. 7 | Timeline, ground floor (source: bit.ly/3djUBiW).

an inversion and placed them under the floor, so that the visitor is obliged to look down and revere them» (Lessa, 2014).

Final considerations | The Paço do Frevo can be considered an exemplary case of requalification of the built heritage, dealing with the Bairro do Recife Requalification Plan by creating a museum that connects cultural uses to the intangible heritage. The intervention must be interpreted within a context of enhancing cultural tourism in the city of Recife, aiming to insert it in the dynamics of globalised culture. The museum also dialogues with the institutionalisation of intangible heritage and with the legitimisation of frevo as a cultural heritage. At the same time, it proposes a set of actions to increase the permanence of cultural events linked to frevo. The global approach to frevo was connected to the objectives of the RMF, interested not only in the economic revaluation of Bairro do Recife, but also in promoting the image of Pernambuco carnival as a tourist attraction. After all, «[...] Paço do Frevo was not intended for this perspective of safeguarding, it was born as an anchor, as an attempt to attract people to the city» (Lyra, 2016, p. 101). The institution, born from the idea of promoting Recife's carnival 'all year round', creates a contradictory situation concerning the original characteristics of the cultural event, converting it into an object for tourist consumption. On the other hand, this intervention expands the possibilities of experiencing the cultural rhythm, contributing to keeping this cultural manifestation alive. The incorporation of frevo into mass culture can also be seen from the creation of the Frevo's Radio, trying to raise frevo to the category of Brazilian mass culture objects such as football and telenovela. The Paço do Frevo achieves the goal of promoting audiovisual products – Grupo Globo's main expertise – to the status of museum collections.

Paço do Frevo is a museum designed according to the dynamics of globalised society, supporting processes of educational and cultural democratisation, cultural goods digitalisation and international promotion of local cultures. During this study, we foresaw the adaptation of the traditional frevo culture to the mass cultural consumption. This museum shows an interesting process of blending popular traditions and urban life, creating an interurban system of cultural circulation. The intervention values, from different perspectives, the collective and anonymous artisanal culture. To this end, it was designed a hybrid form of popular culture through a new exhibition format using new communication technologies. For some authors, Paço do Frevo can be considered a kind of ‘showcase of frevo’, which mixes old and new features to synthesise, didactically, the main elements of traditional culture. However, the project cannot be reduced to this aspect, mainly because of the educative and research functions prevalence in its own architectural program. In this sense, the school-museum also tries to establish a connection with the various social actors presented in Bairro do Recife, such as the Comunidade do Pilar and the Central Única das Favelas, reinforcing its intrinsic complexity in addition to creating a tourist information point.

The museological plan analysis demonstrated that the institution is not dedicated to material collecting practices. On the contrary, the museum operates supporting the digitisation of material collections from other partner institutions. Paço do Frevo intends to focus information and to connect practitioners, researchers and curious people interested in frevo. So, it can be considered a platform of «[...] solidarity and collaboration, developing a popularisation and articulation role with other networks» (Lyra,



Fig. 8 | Frevo Square, 3rd floor (source: bit.ly/3sMwIax).



Fig. 9 | Frevo performance in front of the Paço (source: revistacontinente.com.br/).

2016, p. 110). The lack of institutional autonomy derived from this approach can be considered its main limit. The conception of museums as reference centres is a central feature of RMF museums, present also at the Brazilian Football Reference Centre (Football Museum) and Tomorrow's Observatory (Museum of Tomorrow). Given the absence of material collections, both ancient architecture and its location in the Bairro do Recife aim to guarantee authenticity and legitimacy to the intervention, symbolically connecting the frevo's origin at the Recife's streets to the Paço itself. From the museum, it is possible to see orchestra performances and the passage of frevo groups in the streets. In this sense, the Frevo Square emerges as a synthesis space (Davallon, 1999), capable of connecting architecture and museography by creating a stage for the realisation of multiple activities that would contribute to the development of frevo's culture, renewing possibilities of interpreting the museum narrative. This space is surrounded by a vibrant atmosphere, colourful and full of curiosities that allow an interesting approach to the rhythm, stimulating active visitor's participation.

At Paço do Frevo, the integrative design did not occur, so that architecture and museography were conceived independently. As a result of this process, in the exhibition rooms, the scenography overlapped the architectural space, compromising the visualisation of the historic building due to the supersaturation of decorative elements. In turn, the characteristics of the old building became more visible in the technical areas, circulation or educational rooms, whose compartmentation fits to the ancient building distribution. The final intervention assumes a certain character of hybrid architecture, mixing old exteriors with contemporary interiors. Still, the appeal to scenic theatricalisation approaches Paço do Frevo to the concept of multimedia museum, that is a «[...] container that concentrate fascination and attention to focuses materialised



Fig. 10 | Detail of the exhibitor under the raised floor (source: fuiserviajante.com).

by artificial light, information, experimentation and interaction» (Montaner, 2012, pp. 44, 45). The exhibition design is associated with the post-modern aesthetic sensibility, creating spatio-temporal overlaps in rooms densely saturated with expographic elements, different from the supposed neutrality of modern museography.

As mentioned in this study, the Paço do Frevo museum can be connected to some strategies previously experimented by Bia Lessa. The designer often works with a great number of expographic elements, encouraging visitors' immersion by integrating all possible architecture elements: floor, walls, windows and roofs. Lessa's designs usually incorporate artistic and anthropological objects that are not presented as a part of the museum collections, but as scenic elements. Furthermore, one of her main affective engagement strategies is the appreciation of the «[...] ordinary man, common hero» (Certeau, 1998, p. 28). The presentation of 'each one' and 'nobody' as nameless heroes, who deal with a common destiny imposed on everyone daily lives, configures a philosophical field that presupposes a universal relationship based on a referential similarity that gives credibility to the narrative. Indeed, the representation of anonymous crowds aims to rescue community bonds considering the global solitude context.

The fascination for appearance is capable of stimulating visitors' curiosity and desire of discovering, so that the exhibition design operates through an anticipation effect strategy. Bia Lessa's scenarios explore the regime of representative mediation, seeking to achieve the so-called «[...] aesthetic efficacy [that is] the suspension of any direct relationship between the production of art forms and the production of a determined effect on a determined public» (Rancière, 2019, p. 57). In this context, the museum can welcome any form related to the profane world, dedicating itself to propose new ways of circulating information and themes of political discussion. Lessa's

museography operates on a unique selection of objects from everyday life, intertwining heterogeneous logics since the objects seen in the exhibitions are signs arranged by the author's design. The syntactic – rather than semantic – function of the elements in museography is valued, as it can be seen from the placement of words on the Paço do Frevo's walls and roof. In this respect, there is no separation between artistic and common objects. The exhibition design precisely tried to create a new narrative fiction, showing what is rarely seen in different ways of connecting singular and common, appearance and reality.

These effects are obtained from representing objects with a strong affective character. The staging of the popular, artisanal or industrial is characterised as a kind of 'consensus museography'. Therefore, we understand the consensus as an «[...] agreement between senses, between a sensible way of presentation and a regime of interpretation. It means that, whatever our differences and ideas, we perceive the same things and give them the same meanings» (Ranci re, 2019, p. 67). It dialogues, therefore, with the context of economic globalisation, bringing the universe of popular and artisanal cultures closer to technological development. The exhibition rooms become full of objects and images from the everyday life. The exhibition language is based on the multiplication of ordinary and easily recognisable elements, alternating interpretations of regional syntaxes to high-tech culture. The rooms show a certain contradiction in relation to the struggle against mercantile inevitability, sometimes incorporating traditional elements or industrial objects. This approach creates a 'calmed synthesis' between contrasting universes and has important implications for the construction of a Brazilian national identity in the 21st century. As we see, the ordinary merchandise became the protagonist of the Lessa's exhibition spaces, considered as a main strategy to connecting to the mass public.

In Paço do Frevo, the designer adopted diversified resources that make up her expository vocabulary: domestic scenarios linked to popular Brazilian cultures, manual interactivity, whiteboards to encourage active public participation or floor displays (adopted in Hannover, for example). Furthermore, there is a certain repetition of the structure of other interventions made by RMF: panels with images projected in short videos, the connection of the museum's theme to the historical cultural context (as in the Culture House of Paraty), presenting events reported by media (just like the Football Museum or the Museum of Tomorrow), using a timeline (as in the Museum of the Portuguese Language), the prevalence of the audiovisual image and the creation of a synthesis space where both architecture and museography collaborate for developing multisensory experiences (such as Exaltation Room at the Football Museum). In this sense, the Paço do Frevo can be considered a synthetic intervention that incorporates elements presented in both Bia Lessa and RMF previous experiences, assuming the celebration of popular culture as closely related to the processes of desecrating the art object and the collapse of the 'white cube' model, traditionally linked to the modern spaces of art.

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Notes

1) The list of World Heritage Sites was created by the Convention for the Protection of World Cultural and Natural Heritage (1972).

2) The concept of ‘soft power’ comes from the theory of international relations, it describes the ability to indirectly influence the interests and ideological behaviour of individuals.

3) The action included the recording of oral memory testimonies, the setting up of a permanent exhibition and the creation of a reference centre for the ‘Mangueira’ Samba School.

4) The FRM supported the Paraty – Planning and World Heritage seminar (2001) to promote the city’s inclusion in the UNESCO list.

5) The following Brazilian cultural assets were registered as intangible assets: the making process of ‘viola de cocho’ (Mato Grosso do Sul), the craft of Baianas do Acarajé (Bahia), the Círio de Nazaré (Belém do Pará), the Kusiwa art of Wajapi Indians (Amapá), the Samba de Roda (Recôncavo Baiano) and the Frevo (Pernambuco).

6) Law 8.318/1991 became the main element of articulation of Brazilian cultural policy, allowing private companies to sponsor several cultural projects in exchange for tax compensation, visibility and getting closer to their public.

7) Later converted into Brasil Connects, the Associação Brasil 500 Anos was formed on the initiative of former banker Edegar Cid Ferreira, president of the Fundação Bienal between 1993 and 1997. Ferreira became known for adopting a more spectacular style than his predecessors, expanding the media actions associated with the Bienal to attract a broader audience.

8) The scenography of the Mostra do Redescobrimento, according to Ferreira, «[...] was an imposition and I think I did it right. Most of the forty healers were against it. A lot of people don’t like it, but the people like it» (Barros, 2003, p. 6).

9) In 2017, Paraty received the title of Creative City by UNESCO for Gastronomy. In 2019, the city was awarded by UNESCO the title of World Heritage Site in the category Mixed Site – Culture and Biodiversity.

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