


## CHAPTER 49

# Modern heritage and the architecture of memories: a study on the castelo branco mausoleum in fortaleza

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### ABSTRACT

The heritage issue, after nearly two centuries of discussion, is still full of myths and inconsistencies in keeping with the theory and practice of safeguarding assets and thematic accessibility. It is also known that the patrimony demarcates the memorial foundations of the collectivity and should serve the population from its socio-educational capacity, but, in practice, this often does not occur, resulting in the destitution of the sociocultural function of the good. The

question of modern heritage makes the discussion even more ambiguous, promoting polemical debates, detaching the object from its historical value or framing its aesthetic value as mistaken. In this perspective, the choice of the object of study was based on the analysis of the set of the Palácio da Abolição and the Castelo Branco Mausoleum in Fortaleza (CE), as it is a significant landmark for the city in both a functional and formal aspect, housing the headquarters of the state government and composing a daring architectural ensemble in an important neighborhood in Fortaleza. However, looking at it in the semiological perspective of its architecture, it appears that the Mausoleum pays homage to the first president of the Brazilian dictatorial period, making it necessary, therefore, to raise a problematization related to the modern heritage and its function, under the memory architecture perspective.

**Keywords:** Modern Cultural Heritage, Brazilian Military Dictatorship, Memories Architecture, Castelo Branco Mausoleum.

### 1 INTRODUCTION

Historically, the term “patrimony” (from the Latin *patrimonium*) has been used since antiquity to designate the inheritance that should be transmitted from parents to children, undergoing some changes over time. According to Magnani (1986), this change “evokes the idea of transmission and, in the case of a collectivity, transmission not from father to son, but from one generation to another. It is worth remembering: what is transmitted are the physical supports, concrete manifestations and effective conditions for the existence of culture”. Despite being an ancient lexical symbol in the semantic field, it is evident that the debate about the heritage theme in the current modern view had its foundations launched only during the French Revolution and was established during the 18th, 19th and 20th centuries, from the perspective of a “no break” with the past, but of “an important inflection of the collectivity's memorial inscription” (SILVA, 2011, p.2). Today it can be defined as the most relevant

and representative set of goods to mark the identity, history and culture of a people, from public policies with state participation through laws, institutions and specific policies, comprising the values and meanings attributed by people to objects, places or cultural practices that promote a sense of collectivity and identification of affective memories.

The sense of heritage, inserted in a context of Romantic ideals of the growing exaltation of nationality from the thoughts of liberal revolutions, boosted the conformation of modern States, relying on its own concept and shaping itself in its boastful commemorative character by becoming a living object of national identity and culture: "Heritage must be understood as a form of rational reorganization of resources for the new collectivity, contrary to the uses that this or that heritage could have imposed, previously, on a given community", according to Poulot (2009, p.99), cited by Silva (2011, p.4). Therefore, in the national context, according to the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN): "the Federal Constitution of 1988, in its Article 216, expanded the concept of heritage established by Decree-law nº 25, of November 30, 1937, replacing the denomination Historic and Artistic Heritage, by Brazilian Cultural Heritage", also establishing a partnership between the State and society for the protection and promotion of it, updating it for everything of a material and immaterial nature with its management and documentation of the administration's responsibility. public.

The question of modern heritage, especially that said by material, has been spreading in recent decades from the updating of modern thinking - since it is not possible to say a complete rupture, since the influence of modernism is rooted in our way of thinking and to design - with the contemporary mentality. In the field of Architecture, the controversy linked to this type of debate is evident, thus often raising speeches without much theoretical or practical foundation, which ends up giving rise to certain negationist attitudes, as is the case of the São Pedro Building. also in the city from Fortaleza. This work, dating from the 1950s, for example, now suffers numerous reprisals from the real estate market and an absurd disregard on the part of the government. In an excerpt taken from an article in the *Diário do Nordeste* newspaper in April 2021, after the collapse of a part of the building causing the death of a young woman, the owner Francisco Philomeno Júnior declared that he did not have the necessary resources to protect the building and that he was informed of the City's lack of interest in listing.

Figure 1. Clipping of a virtual newspaper article about the situation of the São Pedro Building



In another problematic view involving heritage is the question already addressed by Fundarò e Silva (2015, 2016 and 2020) about the immateriality of the material. Munoz Vinas (2003), as well as Carsalade (2012, 2104), emphasizes the phenomenological aspects of heritage, bringing to the fore the arguments linked to the symbolic values projected in an architecture and, consequently, how the conservation of its history is carried out, as well as the execution of its sociocultural function. Furthermore, Frempton (1997) rightly points out that there was a temporal overlap between the production of architecture linked to the modern movement and the political-social conjunctures characteristic of different nations in the last century, sometimes linked to dictatorial regimes, such as Brazil. Therefore, the present article comes as a contribution in this reflection proposing analyze and problematize the vision of modern heritage from the perspective of the monumental building - in particular, the Castelo Branco Mausoleum of the Palace of Abolition located in Fortaleza (CE) - with the objective of guaranteeing bibliographic support for the study and appreciation of this theme. Therefore, the methodology used in this work was based on the bibliographic review of theorists of heritage issues, as well as the use of a primary survey of data from research carried out by remote means due to the COVID-19 pandemic , in an attempt to promotion of bases for the insertion of the discussion in the civil sphere.

## 2 THE BRAZILIAN MILITARY DICTATORSHIP IN CEARÁ AND THE PARTICIPATION OF CASTELO BRANCO

It is known that the period from 1964 to 1985 was an obscure milestone for the history of Brazilian democracy, where there was a restriction of individual freedoms, as well as harsh repressions

against movements against the government and the denial of ethics and morals, from the annulment of basic human rights issues. Historically, the strong nationalism inherited from the 1930s with Vargas contributed, together with protectionist policies, to the so-called “communist threat”.<sup>1</sup>

This limitation of human rights was also strongly present in Ceará, where the Institute for Research and Social Studies (IPES) and the Instituto Brasileiro de Ação Democrática (IBAD) – front institutions supported by the Escola Superior de Guerra (ESG) – “saturated the radio and television with their political and ideological messages”, in the words of the Uruguayan researcher René Dreifuss (1987, p. 232).<sup>2</sup>The coup that started on March 31 and April 1, 1964, did not have much resistance from then President João Goulart, as he prevented the conflict in question from becoming internationalized with the so-called “Operation Brother Sam”, American support for reprisal policies. to the communist movement (FICO, 2014). In Ceará, there was a certain instability in the support of the governor Virgílio Távora due to his proximity to João Goulart, having always acted with fear and only showed support for the dictatorship when forced by the military. At the time of the coup, not all barracks were in full harmony, yet several inquiries were carried out in military units and in Northeastern society, aiming to politically and ideologically mitigate any manifestation against the regime (CONCEIÇÃO, 2016).

In addition, it is also worth mentioning the participation of the support of the clergy of Ceará who collaborated in favor of the military forces, holding the "Mass for the victory of democratic forces" celebrated by Archbishop José Delgado, in addition to the "March of the Family with God for Freedom" , to demonstrate the union of civil society with the interests of forming a front against the feared communist advance in the country.<sup>3</sup>

The participation of Humberto de Alencar Castelo Branco, marshal of Fortaleza, in the dictatorial regime, was in his contribution as the first president of this period. Historically, the military

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<sup>1</sup> On this last point, it is worth mentioning that it was not something inserted in the community by the military, however, they knew how to work as staunch opinion formers at the time, promoting and intensifying the fear already found in civil society to make the country similar to the countries communists of the time.

<sup>2</sup>In addition, there was intense support from political and business groups from Ceará, such as Adolfo Gentil (PSD), Costa Lima (UDN) and Dias Macedo (PSD).

<sup>3</sup> On the other hand, important names of the clergy fought strongly for the right to freedom and against the usurpation of human rights, such as Bishop Dom Antônio Fragoso in Crateús, Dom Walfrido, Father Oswaldo and Father Pedro Van'Oll in Sobral, Dom Delgado and Frei Tito in Fortaleza, among others.

had participated in the 1930 Revolution and other historical events, such as his role in World War II in Italy and his participation in the administrative remodeling of the Army that ensured Juscelino Kubitschek's inauguration. In 1963, he was elected Chief of Staff of the Army by the then President of the Republic João Goulart and, in the following year, he contributed to his dismissal, justified as a temporary measure to solve the problems caused by the advance of the “Leninist-Marxist danger”. and the high inflation of the country's economy and then restore and consolidate democracy (NOBRE, 2012).

Figure 2. Marshal Humberto de Alencar Castelo Branco



Source: Ceará Yearbook, 2020

Despite not having been a soldier of the so-called "hard line" - a current more linked to the US intelligence service with its greatest exponent in Costa Silva, who established the AI-5 -, the marshal still promoted harsh repressions, abolished political parties, creating only the National Renewal Alliance (ARENA) and the Brazilian Democratic Movement (MDB), the only ones allowed until 1979, in addition to the creation of the first institutional acts and a project for a new Brazilian constitution. He ruled the country from April 15, 1964 until March 15, 1967, when Costa e Silva assumed the presidency, even though he was not supported by Castelo Branco, who only refrained from the issue to prevent "a confrontation from causing a rift in the Army, which could culminate in a military confrontation, further reducing national sovereignty", according to General Newton Cruz, cited by Nobre (2012). On July 18, 1967, the former president is the victim of an accident, suspected by some ,<sup>4</sup> of an air collision and dies.

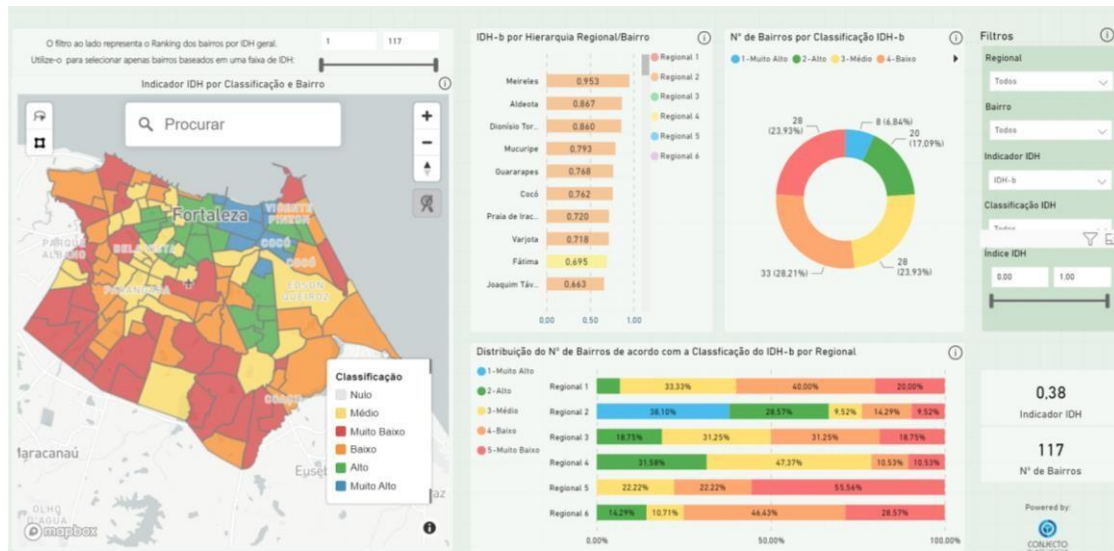
### **3 THE PALACE OF ABOLITION ENSEMBLE**

The Palácio da Abolição complex comprises an entire block located in the Meireles neighborhood, specifically at the intersection of Av. Barão de Studart – type I arterial road – and Rua Deputado Moreira da Rocha. Located in one of the most important neighborhoods in the history of Fortaleza and the result of the speculation of urban expansion that began in the 19th century in the *Belle Époque* , from the displacement of the elite to new regions, such as Meireles and Aldeota, in response to the migratory movement. from the interior of Ceará to the Center, until then the most popular neighborhood in the city. Currently, the neighborhood is part of Regional II and has good infrastructure, as well as the highest HDI in the capital and an excellent relationship with the city's tourism, due to its proximity to the coastal region.

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<sup>4</sup>“Castelo Branco died, shortly after leaving power, in an air accident, which was poorly explained in the military inquiries, which took place on July 18, 1967. An FAB T-33 fighter hit the tail of the Piper Aztec PA 23, in which Castelo Branco traveled, causing the PA-23 to crash leaving only one survivor.” (NOBRE, 2012)

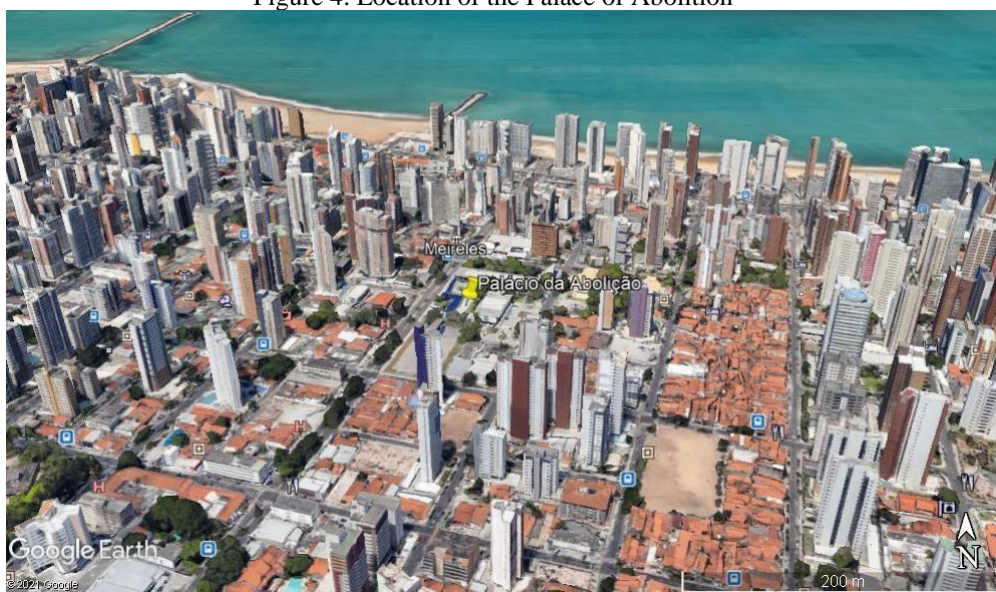
Figure 3. Research on the Human Development Index by neighborhood in Fortaleza, with HDI categories Education, Longevity, Income and the classification of each neighborhood.



Source: Ceará Yearbook, 2020

The object of study in this article is made up of four buildings: the Palácio da Abolição, which functions as the governor's residence, located across the length of the land and in an area closer to the sea; the Dispatch Office, currently known as Annex, perpendicular to the first, and connected to it through a walkway; the Chapel, on the northeast corner of the land, and the Mausoleum of Presidente Castelo Branco, arranged in a large cantilever over an excavated square that occupies a large part of the land. Commissioned in the 1960s by the then governor Parsifal Barroso to the architect from Rio de Janeiro Sérgio Bernardes, with landscaping by Burle Marx and his intern Fernando Chacel and signed by engineers José Alberto César Cabral and Rui Filgueiras Lima, the project, covering approximately 4 thousand m<sup>2</sup>, had its intervention started only in 1965 with the then governor Virgílio Távora.

Figure 4. Location of the Palace of Abolition



Source: Google Earth, 2021

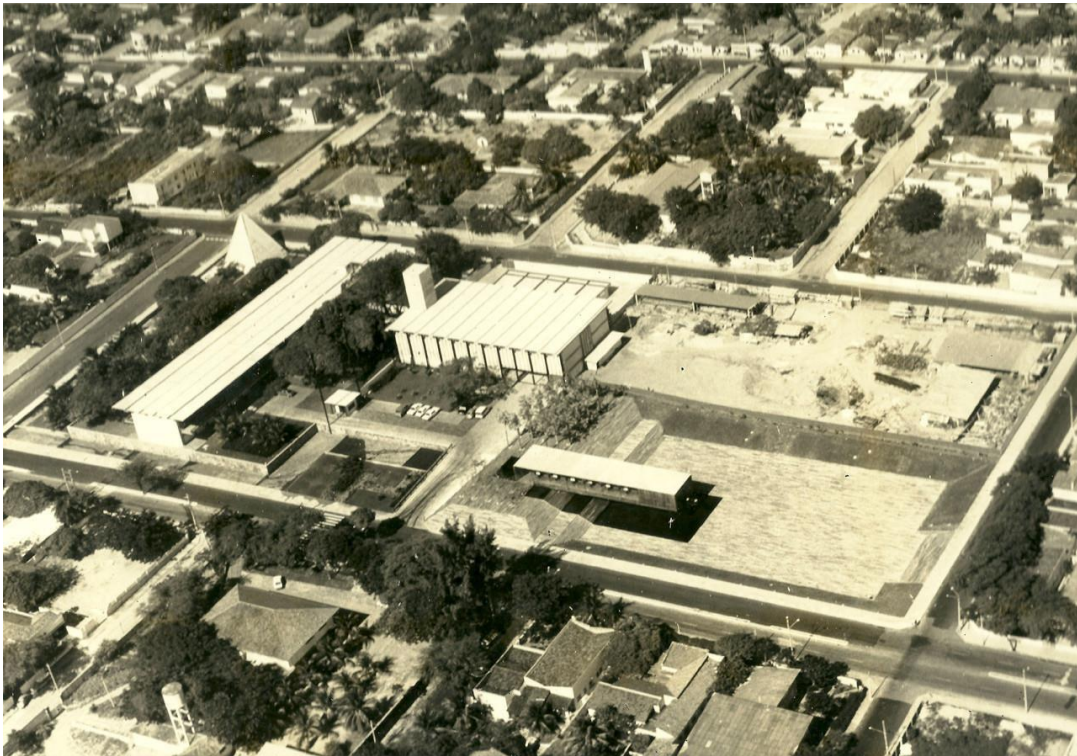
The work was inaugurated during the administration of Governor Plácido Castelo, in 1970, who moved the headquarters of the Executive Power of the State of Ceará from the current Palácio da Luz, a 19th century project located in the Center, to the Palácio da Abolição. In 1987, Tasso Jereissati transferred the headquarters to the State Administrative Center located in the Cambeba neighborhood. On May 17, 2004, the Palace of Abolition was listed as a state-level landmark, in a process submitted to the State Council for the Preservation of Cultural Heritage for its recognition and importance as a heritage of modern Brazilian architecture, based on its clear characteristics. of movement: shape, arrangement of volumes, conformation of internal spaces and use of materials. As a result, the complex was partially recovered by the State Government to be used as a place for official receptions and a Cultural Center, where until 2008 it housed the Department of Culture, the State Council for Environmental Policies and Management (CONPAM) and the Public Security and Social Defense (SSPDS). Between 2009 and 2010, the Palace underwent a renovation during the Cid Gomes government, having been reopened on March 25, 2011 as the Official Residence and seat of the Government of Ceará.

For this, the original project was rehabilitated and restored to once again be the headquarters of the Ceará executive by the Department of Architecture and Engineering of the State of Ceará (DAE), which carried out the process of modernization of the complex with the objective of preserving its historical value by be an asset protected by State Heritage legislation. To this end, the DAE's technical team updated the original plan considering the new demands of the government and preserving its immeasurable architectural value. The external aspect of the work was fully preserved, including the glass and iron tilting, as well as the wooden elements that enrich the entire volume of the buildings. In



addition, there was the inclusion of two control gates and a new membrane for the walkway, formed by a wooden lattice with small acrylic closures to give the appearance of lace, a piece of Ceará handicraft.

Figure 5. Palace of Abolition Complex



Source: Archdaily, 2013

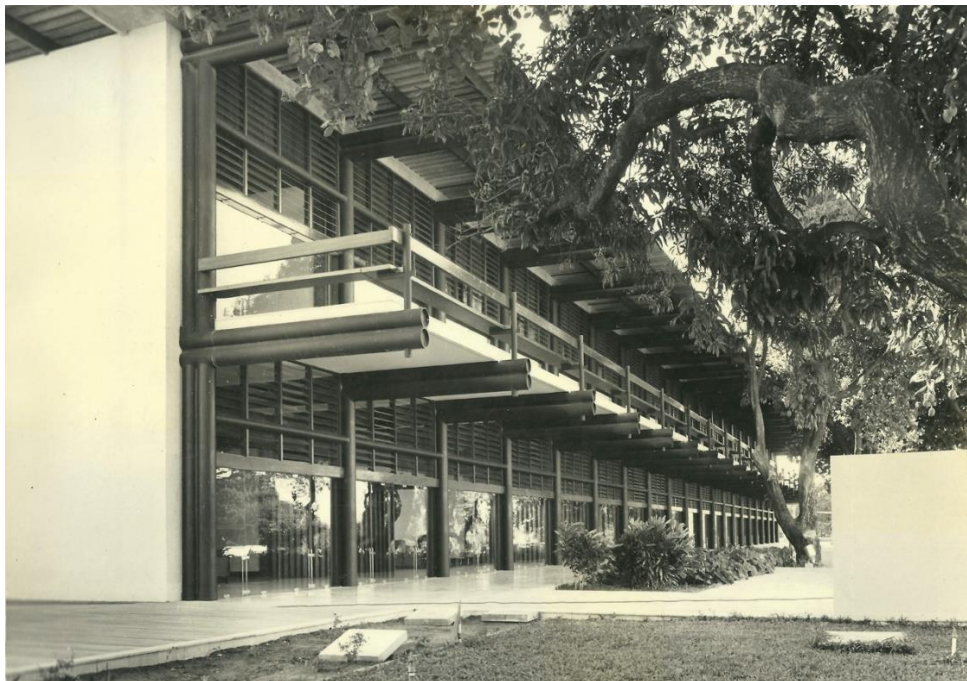
### 3.1 THE PALACE OF ABOLITION

The headquarters of the Government of Ceará, a classic of modernist architecture in Fortaleza, follows a style based on the mastery of the use of concrete and steel, in addition to the adoption of balconies surrounding the entire main building, demarcating a bioclimatic strategy typical of the Brazilian northeast. As a project of the third generation of Modernism, the architect works very well with the potential of its position and its superimposed location in the altiplano – at the top of the descent to the coast, with a very privileged view – and composes the set basically through pavilions.

The dominant elements are based on self-supporting structural frames composed of double steel tubes painted in black, acting as support for the masonry walls. On the north and south facades glazed with tempered glass, these advance to form the aforementioned balconies, where on the upper floor the railings are made of wood in the form of benches, while on the east and west facades there is a ceramic coating and, on the covered, asbestos shingles in a ridge, with longitudinal gutters. Its main structure is assembled using Mannesmann tubes, made of special seamless steel, composing modulated pillars

and beams, to give a mimetic visual effect to locally used carnauba trees, in addition, Peroba, Cinza Biré marble and stones stand out. from Piauí and Paraíba for finishing materials. The main door of the building is in carved wood and gives access to a large double-height hall that opens onto the garden on the north side of the plot. The block houses the area for official dispatches on the upper floor, a multipurpose auditorium in the basement and the entire flooring is in gray marble, with the exception of the residential area, which is in plank.

Figure 6. View of the balconies of Palácio da Abolição



Source: Archdaily, 2013

### 3.2 THE DISPATCH OFFICE (ANNEX)

The annex block, which housed administrative activities to support the government, is located across the Palace block and follows the same construction system, but without the balconies. Its east and west facades are formed by glass tilting windows with wooden mullions between the porticos creating window frames that go up to half of the ground floor, completed with masonry walls. The north and south facades are covered with ceramic and also have tilting frames in the circulation areas. The main access to the block is made between two porticos on a higher floor from a semi-closed walkway. The building also houses the Civil House sectors, the refectory and the water tank that supplies the entire complex.

### 3.3 THE CHAPEL

The chapel, at the northeast end of the complex, is in the lowest part of the land and has an architectural proposal in the form of a  $\frac{1}{4}$  pyramid, embedded in the basement and having its part visible only from the roof with a cross at the top and from inclined planes formed. from triangles with hypotenuses supported on the beam/gutter.

Two flights of stairs converge to the temple's single access, where the pillar that supports the roof structure is located. Two walls with triangular termination stand out behind the altar, presenting decorative reliefs, with small openings, where at the meeting of these walls, there is a narrow strip with bluish glasses arranged vertically. The floor plan has a well-defined square shape, where the services take place, and the other walls are rectangular and unadorned. The floor of the chapel is marble, with the exception of the baptistery area, which is wooden.

### 3.4 THE CASTELO BRANCO MAUSOLEUM

Figure 7. Construction of the Mausoleum



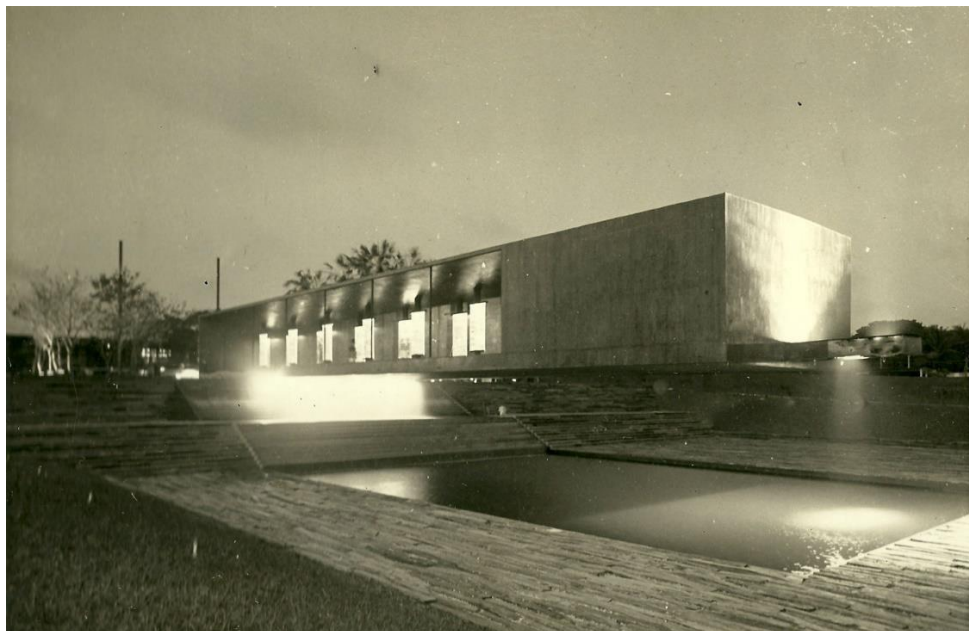
Source: Archdaily, 2013

The Castelo Branco Mausoleum, a work in honor of former president Humberto de Alencar Castelo Branco where his remains are kept, was only opened in 1972, south of the ground floor. A work of great architectural boldness and structural mastery, the monument is an elongated prismatic volume with a large thirty-meter swing, projecting over a reflecting pool and a square paved with juxtaposed sleepers, made of rustic wood, surrounded by grassy slopes.

Composed of a large reinforced concrete structure with a cross section similar to a “Y”, with a balance of approximately thirty meters, whose base and support correspond to two ninths of the total length. At the end of the balance, two other ninths correspond to the internal space of the mausoleum itself, where only the roof of the “Y” section continues, therefore, interrupting the vertical structure for the configuration of a single space. The Monument is formed only by two parallel and open corridors separated by their “Y” structure, joined by the Mausoleum at the end of the swing. The burial chamber at the end, where the remains of the ex-president and his wife are, is reached after the galleries situated along the building.

### 3.5 THE PROBLEM OF THE CASTELO BRANCO MAUSOLEUM

Figure 8. Castelo Branco Mausoleum



Source: Archdaily, 2013

The Monument and Mausoleum of President Castelo Branco was inaugurated on July 18, 1972, with the arrival in Fortaleza of the remains of General Humberto de Alencar Castelo Branco and his wife, Argentina Viana Castelo Branco <sup>5</sup>. After the marshal's death in July 1967 in a plane crash, the memorial was erected mainly at the motivation of the former president's son, who kept the archives of the father in his house in the South Zone of Rio. With the inauguration of the memorial, these documents were released, which are now in the Army Command and General Staff School and exhibit liberal aspects of the late dictator. On the opening day, those who worked with the marshal were invited, including the then vice president Augusto Rademaker, ministers from the Medici and Castello Branco governments, governors, parliamentarians and military commanders, in addition to the president of Petrobras at the time, Ernesto Geisel.

Currently, instead of Castelo Branco's personal pieces, the memorial features plaques with excerpts from letters and speeches by the former president. For example, one of them mentions phrases such as the “mottos of the revolution”, to “restore legality”, sent to the division commander on the morning of March 31, 1964, the day of the coup. On another plaque, there is an excerpt from a letter sent by him to his son at the beginning of his term, where he said: “I am truly a symbol of bankruptcy, whose bankrupt estate is in incredible disarray”. One of the plaques also brings Castelo Branco's personal amendments to Institutional Act number 2. The articles predicted that his term and that of the vice president would end on March 15, 1966 and that the election for the positions would take place in December of the previous year, however. the marshal held the post until March 1967.

The project by the architect from Rio de Janeiro is full of philosophical symbolism which transcends the material while clinging to it to ensure the maintenance of the idea of homage to the strength and power of the former president. The walls of the suspended part of the construction represent matter, while its shadow in the water mirror demonstrates the relationship with the spirit. The floor around the building is mainly composed of pieces of wood with spaces between them filled with stones, which, in addition to obvious reasons of permeability, tends to influence the look down of people who walk there, as if they were paying obeisance to Castelo. White. In addition, even the vegetation carries symbolic traits where the yellow ipês represent the country and the purple ones exercise a function of permanent mourning for the death of the ex-president and his wife, while the carnauba trees in profile serve to represent soldiers watching. the mausoleum (CASTRO, 2014).

As can be seen, the building itself has numerous architectural symbolisms in the formation of its space, for example, the great balance of monumental value as if it represented an allusion to strength

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<sup>5</sup> Brought on the destroyer – a type of vessel – Santa Catarina, commanded by Captain Paulo Castelo Branco, the couple's son, and with the participation of the then president Emílio Garrastazu Médici and several other military authorities.

and power, noted in countless other architectural objects throughout of history from ancient commemorative obelisks, palaces, castles, temples, etc.

Architecture as a symbol of grandeur is not something current, including the works in honor of dictators and repressive figures of the last centuries. Emerging as a problem different from the usual in the patrimonial scope, the question highlighted in the architectural set rests not on its preservation as a built object, but on the semantic field that deepens the architecture of memories, touching

including the idea of intangible heritage. According to Liberal de Castro in his publication “Preservation of cultural heritage” for the Instituto do Ceará magazine, he states that:

“The uncontained and systematic destruction of different testimonies of our cultural heritage has promoted a fair and necessary reaction to the abuses, practiced in an aggressive and inconsequential way by members of the most diverse social strata [...] almost all, studies are still limited to buildings and works of art, an explanatory fact for the old connections of architects and professionals related to the subject”. (CASTRO, 2008)

Figure 9. Memorial plaque at the Castelo Branco Mausoleum  
Source: Archdaily, 2013



In this context, it is worth raising a question: what about when destruction is not material, but immaterial, turning the architectural object into something bordering on the void of historical significance and sustaining it only in its formal and functional aspect? In addition, the rigid view of modern heritage, under its conservationist aspect, should not be reevaluated due to the many inconsistencies, where in a city such as Fortaleza, with numerous heritage sites in the process of neglect and destruction, they share their historical-cultural space. with a building in honor of a key figure from the period of the military dictatorship?

It is a fact that the years from 1964 to 1985 were an obscure stain in the history of recent Brazilian democracy <sup>6</sup>, and therefore something to be repudiated and never repeated, where, in this aspect, the Constitution, a supreme legal reference, of 1988 is very clear. Furthermore, it would be imprudent to say that a building is completely empty of its historical significance, but it is completely necessary to problematize when it is not manifesting this potential, mainly in a way that ignites or materializes the history of a society for the people who there they live or enjoy the space.

As analyzed, the set of the Palácio da Abolição, in all its architectural objects, represents a primacy of the Ceará school of architecture in all its formal, structural and functional areas. In addition to being a symbol for the state, bearing in its name the brand that Ceará, land of light, is known for: the first state to guarantee the abolition of slavery - including the Abolition Medal is delivered there on the 25th of December. March to personalities for their contributions to society. In this way, it appears a certain inconsistency that such an important and significant work for the people of Ceará and Brazil should be linked to the memory and tribute of a protagonist figure of a historical and constitutionally recognized period as something to, paraphrasing Mozart Vianna, “never be repeated”<sup>7</sup>.

In this scenario, to support this argument, a remote survey was carried out (because of the COVID-19 pandemic), through an online form, and essential to analyze the relationship of the inhabitants of different regions of Fortaleza with the work, in addition to their knowledge of Heritage. Some questions were proposed to the 80 research participants and below is a compilation of the answers obtained . Briefly, in the graphs, the answers revolve around yes and no and, in the tables, they are cadenced with respect to an approximate level of relevance for the person.

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<sup>6</sup> By recent, it refers to the fact that this has a very troubled relationship from its foundation to the present day when comparing the number of times in which it was attacked in such a short time of existence.

<sup>7</sup>“Today it may seem that it is too detailed, but those who were at the time know that things happened in the regime of forces that we needed to never happen again in Brazil. There were violations of individual rights, imprisonment without a court order, torture, deaths. It was necessary to put a stop to these things never happen again. Nothing better than putting it in the Constitution”, comment by Mozart Vianna, a constituent of the Constituent Assembly. At <https://www.gov.br/pt-br/constituicao-30-anos/textos/democratica-constituicao-federal-de-1988-foi-construida-pela-sociedade>, accessed 05/29/2021.

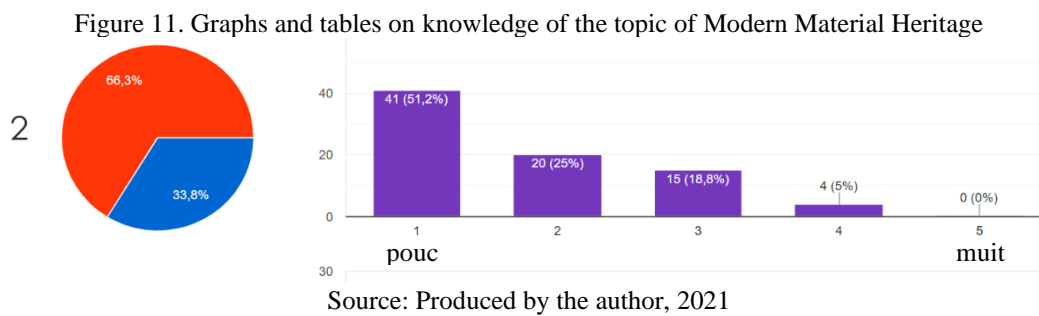
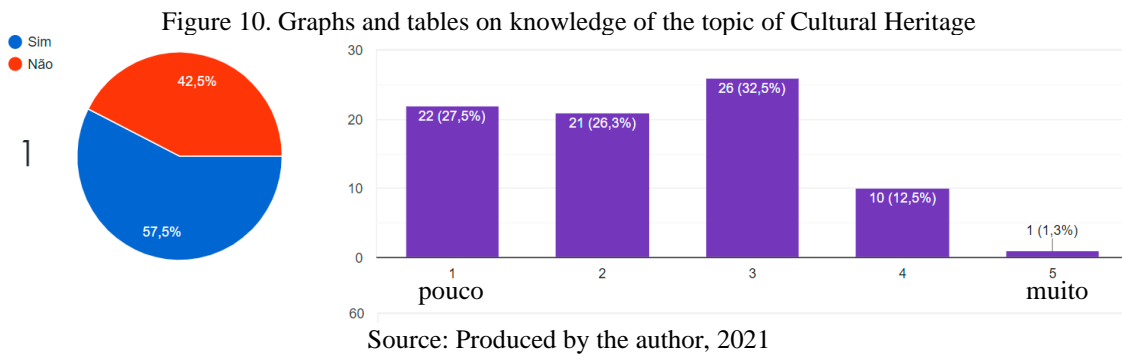


Figure 12. Graphs and tables on knowledge of the heritage of the Palace of Abolition and its personal relevance and for the city

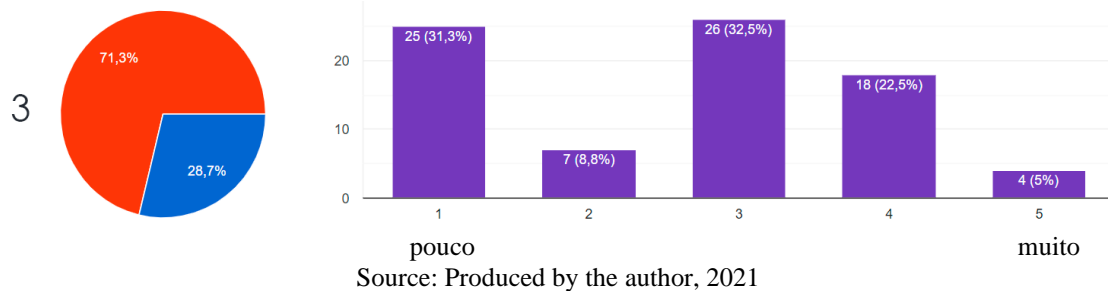


Figure 13. Graphs and tables on the knowledge of the symbolic tribute character of the Mausoleum, as well as the permanence of the marshal's remains for the graph and if the knowledge of this fact influences the change of perception of the place for the table

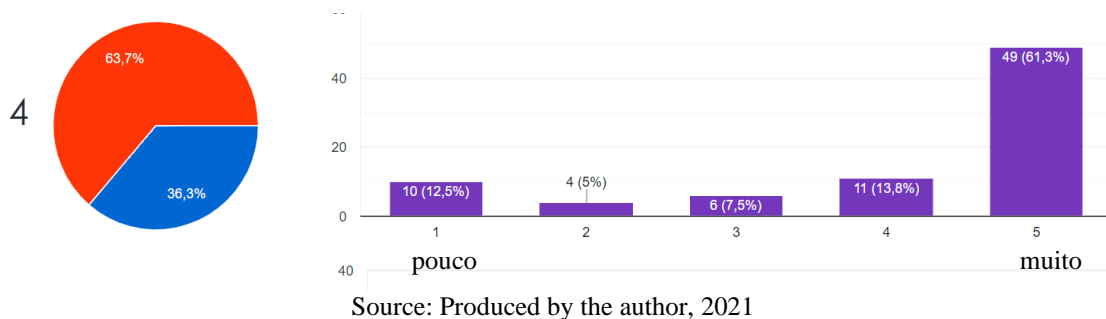
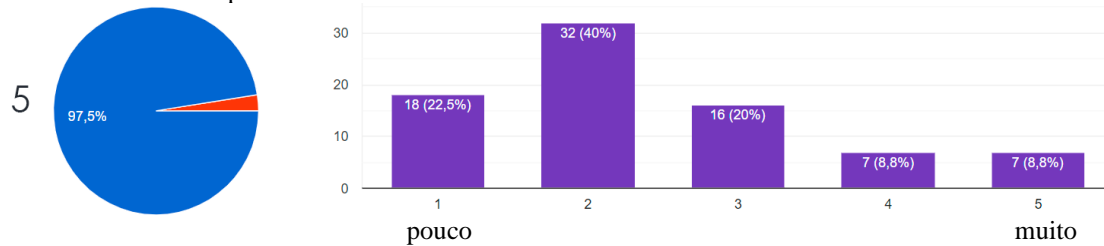




Figure 14. Graphs and tables on whether heritage architecture should exercise its sociocultural and historical function for the graphic and how this relationship exists in Fortaleza for the table



Source: Produced by the author, 2021

It can be inferred, therefore, that the building is not developing its full sociocultural function as a modern heritage for society, even though it is in a good state of conservation and preservation and is a great exponent of the Fortaleza architecture school. From the initial research, it is impossible not to notice the level of strangeness when one enters the question of modern material heritage, in addition to the lack of knowledge of the set treated in the article as a listed property, even though it is considered by the participants as relevant to them. Concomitantly, a good part claims not to have knowledge of the memorial character of the Mausoleum, noting that they have changed their perception of the place after the knowledge that it is a building in honor of the first president of the Brazilian Military Dictatorship. Finally, it is still possible to criticize the city of Fortaleza's failure to properly value heritage from the data obtained, in which almost all participants believe in the need for heritage architecture to perform its function, but which many believe they do not observe. This concretely in the capital of Ceará. One of the research participants made the following report related to the heritage issue in Fortaleza:

"I don't know, the feeling of being in an old space, which exudes a lot of history, is one of the most interesting. If that space is in a good state of maintenance, it's a total pleasure. I don't know, it's about going to Cineteatro São Luís and sharing your eyes and thoughts between the movie that's on and the richness of that ceiling, those walls, that stage. I used to go there as a child with my mother, it was closed for so long and then I was able to go back. Something happens in my heart, you know? It is difficult to explain the importance of this, but having spaces like this in the city is a kind of breathing space... they are spaces that let us dream."

This issue also implies the debate on the need to insert the imaginary involved in the issues of intangible cultural heritage in order to understand the phenomenological dimension of the architectural object and its role in influencing the culture of societies, as Liberal rightly addresses when talking about this theme:

"In ancient Rome, along with the origin of the word, correlated with the land, with the countryside, the culture of the spirit was also accepted. Thus, cultural heritage is composed of the collection of goods produced by human ingenuity, created by the

mind, and can be divided into intangible heritage and material heritage. [...] The systematization and expansion of the field of study of the various modalities of intangible heritage proceed, however, from much more recent propositions, since they obtained international seal only when UNESCO sponsored the realization of the Convention for the Safeguarding of Cultural Heritage and Natural Mundial, in 1972. Later, in 1989, the Recommendations on Safeguarding Popular and Traditional Culture were published, in which bases were established to activate efforts in favor of preserving the since so called 'intangible cultural heritage'". (CASTRO 2008, p.101-102 )

It is surprising that, in a city divided by the government's negligence with certain heritage remnants and the violent invasion of the real estate market, one of the best preserved assets is found, as it was found here, not exercising its due phenomenological role for the culture of the spirit. , a fact confirmed by the research carried out, where the value projected on it by the community does not find any real correspondence with the values it intends to honor. Finally, it is interesting to note that, in an article published for the Globo newspaper in 2014, the journalist Juliana Castro addresses the issue of the movement of local visitors a while after the restoration and reopening of the complex, in which she notes that there is low demand for visitation. , when there are no school visits, with an average of three people per day, which demonstrates its low direct influence on the city's residents. Finally, for Fundarò, (2018) the loss of significant value of a building is comparable to the loss of value in use, still weaving the argument from Dezzi Bardeschi (2004), where for him to conserve buildings without meaning and without use it is how to declare "the death of our cities".

#### **4 FINAL CONSIDERATIONS**

The main objective of this article was to support the argument on the non-development of the sociocultural potential of the modern heritage in the figure of the Palácio da Abolição, more specifically in the building corresponding to the Castelo Branco Mausoleum. However, when observing and analyzing the set of the Palácio da Abolição, this potential existing in the Mausoleum building is not being fully and correctly manifested for society, raising numerous questions about how this could be resolved, combining the preservationist issue. from modern heritage to the architecture of memories strongly present in the building. It is possible to affirm and validate the argument discussed in this article from the studies of Liberal de Castro, which contributes to the debate on the potential of the symbolic value of architectural heritage with the following speech:

“While this meaning, at least in part, comes from the lack of knowledge of other types of cultural heritage, in reality, it also stems from the high symbolic power of works of architecture, a power to which the affective bonds of the populations that live with them are added, because they can be found in public spaces, made available to all, permanently and free of charge. Faced with such a situation, intellectual or sentimental involvement, stimulated by sensory contacts and reinforced by personal or collective

memory, triggers concerns and provokes reactions to the prospect of destruction of architectural works”. (CASTRO, 2008)

According to Choay (1925, p.18): “the monument assures, calms, reassures, conjuring up the being of time”, therefore, it is crucial to claim this phenomenological characteristic of the building, since it cannot exercise a tranquilizing purpose. when referring as a form of tribute to one of the exponents who contributed to the maintenance of such a dark past in national history. According to Fundaro :

“The dialectic between the terms “memory” and “cultural heritage” configures the existence of a collective consciousness of appropriation and recognition of the past by the present and necessarily a perspective of transmitting a value to the future, guaranteed by the idea of preservation. A dialectic that we often recognize as antinomic, with regard to the concepts of memory, heritage, what to conserve or eliminate, what to safeguard or recompose.

The issue of preservation is related to a recognition of value, be it aesthetic, material, symbolic, cultural, ideological or historical. Such recognition conditions and legitimizes the action of safeguarding, or not, a material object. Among the built objects, those perceived as bearers of cultural or symbolic value, of artistic, historical and documentary significance, for which, consequently, there is an interest in transmitting them to the next generations are selected. This as representative for the time itself. What is transmitted, from the past to the future, in this selection work is, therefore, essentially the contemporaneity itself .” (Fundaro, 2017, pp 11-12)

Thus , the need for a current intervention in the listed property in question is widely needed, respecting the heritage laws and ensuring its preservation, perhaps from a re -signification of the signifier of its space, as it is an example of modern Ceará architecture, in addition to be recognized by the majority of the community as a “fundamental part of the city” –In this way, the building could have its full service to society, inserting a new context in the heritage debate, about the vision of personal and collective memory sensations to guarantee the democratic maintenance of teaching about the history of a society. It is possible to punctuate, in parallel with the discussion raised here about the mausoleum, the issue of the destruction and removal of statues and monuments that honor slave and colonialist characters in the anti-racist demonstrations of the years 2019 and 2020 that started from the denial and questioning of the current symbolic value of these monuments. Finally, on the basis of these arguments, it is evident that the need for a new reflection on the heritage listed property in question, respecting the heritage laws and guaranteeing its preservation from a re-signification of the space, through a participatory process that could involve the community in the definition of what to honor and what are the values that if you want to pass it on to the future. In this way, the building could exercise its full service to society, inserting a new argument in the heritage debate, linked to the role of architecture and cultural heritage didactics . Therefore, according to Fundaro, from the Benjaminian

concept of Fantasmagoria <sup>8</sup>, “focusing our interest on an implicit skewer in the latter, that is, on the ability of objects to represent something beyond what they are materially” (Fundaro, 2020, p.784). From personal and collective memory sensations to guarantee the democratic maintenance of teaching about the history of a society, because Ceará society must have the right to decide who to honor in a space and in a place that is primarily its own and, only later, of the institutions.

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<sup>8</sup> Benjamin, W. (2010). The work of art at the time of its mechanized reproduction. Higher School of Theater and Cinema. Benjamin, W. (1991). Paris – Capital of the 19th century (1934/35). Walter Benjamin. Stirs. Benjamin, W. (2007). tickets. UFMG

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