


MEMORY AND COLOR: CHROMATIC INTERVENTIONS IN THE HISTORICAL LANDSCAPE OF CURITIBA

 <https://doi.org/10.56238/arev6n3-105>

Date of submission: 11/10/2024

Date of publication: 11/11/2024

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ABSTRACT

This article analyzes the contemporary phenomenon of "rejuvenation" in urban landscapes, specifically through chromatic interventions, and its implications for the preservation of historical and cultural values. The study discusses the concern with cultural pasteurization and the degradation of historic centers, showing that chromatic interventions can result in disordered and questionable landscapes. In addition, the relationship between landscape and memory is addressed, emphasizing the social construction of collective memory. Color, understood as a constitutive element of the landscape, expresses historical and cultural values that connect history and local identity. Focusing on Largo da Ordem in Curitiba, the research reflects on how these interventions impact the symbolic identity of the historical space, questioning the role of a globalized aesthetic in the local cultural context. The methodology involves a bibliographic survey that explores the relationship between landscape, memory and color, analyzing the importance of color in the identity of historic centers. The article concludes that the contemporary desire for rejuvenation has profound implications for the preservation of historical heritage, challenging local identity in a world that values novelty over historical density. The analysis of chromatic interventions in the Curitiba landscape exemplifies the need to balance urban revitalization with the preservation of memory and local cultural identity.

Keywords: Landscape 1. Cultural Heritage 2. Color 3. Chromatic interventions 4.

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INTRODUCTION

Currently, a psychosocial phenomenon similar to "Dorian Gray Syndrome" is observed, characterized by a growing preoccupation with appearance and an aversion to aging. This phenomenon is not restricted to the individual level, but extends to cities, which begin to compete for a young and globally attractive aesthetic, driven by the search for an attractive urban identity and economic competitiveness (LIPOVETSKY; SERROY, 2013; SÁNCHEZ, 2010).

Kühl (2004) points out that this search for "rejuvenation" is reflected in urban renewal practices, which affect not only cultural assets, but also the authenticity and historical value of monuments and urban centers. Based on the contributions of Alois Riegl, who introduces the concept of "novelty value" in the appreciation of monuments, there is a tendency to give these elements a timeless appearance, contrary to the acceptance of the marks of time.

Cultural pasteurization, degradation of historic centers and the possible loss of urban identity are concerns discussed since the 1960s in documents from UNESCO, ICOMOS and the European Council. Despite reflections on color in historic buildings, practical results are limited. In addition, European articles such as Santopuoli (2012), Cardone (2017), Vitiello (2011, 2012) and Aguiar (2003) explore restoration, color and identity in historic centers, emphasizing the importance of color in cultural preservation. In Brazil, Ribeiro and Florenzano (2020; 2020a, 2020b, 2021) and Naoumova (2007; 2020) and Brendle (2012) address polychromy and urban identity, discussing the impact of chromatic interventions.

This article investigates the contemporary phenomenon of "rejuvenation" in historical landscapes, specifically through chromatic interventions, and its effects on the preservation of historical and cultural values, taking Largo da Ordem in Curitiba as a case study. The research reflects on how such interventions impact the symbolic identity of the historical space, questioning the role of a globalized and commercialized aesthetic in the local cultural context. The methodology consists of a bibliographic survey that explores the relationship between landscape, memory and color. National and international sources that highlight the importance of color in the identity of historic centers will be analyzed.

Chromatic interventions in historic centers can lead to decharacterization, resulting in questionable and disordered landscapes (SABATÉ, 2008). This contemporary desire for rejuvenation has profound implications for heritage preservation, challenging authenticity in a world that values only the new and immaculate.

RELATIONSHIP BETWEEN LANDSCAPE AND MEMORY

The palimpsest, like the landscape, presents superpositions, but they leave traces. These impressions are layers of life experience that stimulate investigation, a kind of archeology of the gaze, to obtain what is hidden, but which has left footprints, perhaps imperceptible, that need to be discovered (PESAVENTO, 2004).

In the same way as the landscape, memory has several meanings, depending on the discipline or individual who is using it. Individual perception is the result of the ordering of a culture based on the dynamics and uses of the space in which it is inserted. Thus, the relationship (positive or negative) with smells, noises, sights, textures and flavors is associated with cultural construction. For Duarte and Santos (2020), it is the memories, smells, and sounds of space, capable of arousing emotions in individuals. Accordingly, for Terraza (2015), memory is formed not only by the visual and spatial aspect, but also by the auditory and olfactory sphere.

All these aspects enable the identification of the subject with the landscape from an individual memory that is inserted in the collective memory, so the memory is full of individual interpretations. The seizure is carried out through the relationship between what is already known and what is being seized.

According to Pidner (2014), the relationship between the subject and the space can result in feelings of identity, belonging and affectivity as new meanings are attributed daily to the landscape. Memory has this individual dimension, but many of its referents are social, so the subject needs to resort to instruments provided by the social environment, such as ideas and words, which allow, in addition to individual memory, to have a shared memory, a collective memory.

For Halbwachs (1990), collective memory involves individual memories, but is not to be confused with them; it evolves according to its own laws. Thus, for the author, collective memory is not the union of several subjective memories, it is a social construction, constituted from the relationships maintained between individuals and groups.

The same author argues that individual memory depends on belonging to a social group. The isolated individual cannot form or maintain memories without the support of the testimonies of others. Individual memories are shaped by social interactions, resulting in a common heritage of memories. Although memory is collective, only the individual is capable of remembering. However, the subject is an instrument of collective memories, even when

remembering individually. Thus, memory is social because every form of experience is also social.

The individual's participation in different groups results in fragmented memories, forming a mosaic. Rios (2014) supports the idea that the same process occurs with the landscape, being shaped in a unique way by each social group, thus reflecting its specific cultural identity. The groups project their image onto the landscape, which becomes a repository of their values and ways of life. The landscape allows groups to materialize their memories and identities, through monuments, historic buildings and architectural heritage. When a memory disappears, it means that the social ties that sustained it no longer exist, indicating that the group that cultivated this memory has ceased to exist.

The landscape also reveals the reality of the space at a certain moment in the process. The space built over the lifetime of people, considering the way they live, the type of relationship that exists between them and that they establish with nature. In this way, says Callai (2002, p. 97) "the place shows through the landscape, the history of the population that lives there, the natural resources it has and the way in which such resources are used". Therefore, an affective value is added to the landscape, an aesthetic sense capable of marking people's imagination and cultural identity, consequently affecting the collective memory.

Memories are constituted not only by directly lived experiences, but also by inherited and learned experiences transmitted by the groups during the socialization process. According to Pollak (1992), memories, both individual and collective, are composed of three elements: events, people (or characters) and places. The events can be experienced directly by the individual or "by table", through belonging to a group. The people who are part of the memories may have been from personal life or may be relevant public figures. As for the places, they may have been personally frequented for a period of time or have been indirectly incorporated into the subject's experiences.

Rios (2014) proposes that memory is a reconstruction of the past influenced by the interests and concerns of groups and individuals in the present. In this way, it becomes relative and changeable, subject to processes of reinterpretation and change. Although memory may vary, it is important that there is some level of agreement between the new representations and those already existing. Memories tend to work to preserve group representations. However, if the continuity between the new and the old is abruptly broken, an identity crisis can occur.

In this way, the relationship between the landscape and the collective and individual memory is reinforced. According to Andreotti (2012, p.8), the landscape "is logos, a discourse of memory, history and culture, and, as such, a paradigm of ethical and aesthetic values". In the landscape are represented the cultural values of a society, its styles, customs, meanings, symbolic forms dense with values, experiences and memories (individual and collective).

CULTURAL LANDSCAPE, MEMORY AND COLOR

The relationship between landscape and color in the built heritage can be compared with the first reading of a person's face. This value judgment can cause impressions about aesthetic and beauty issues, or information about the person's state of conservation and health. The reading of the face – or landscape – reveals a lot about the style of "the soul(s) that inhabit this skin" (AGUIAR, 2003, p. 1).

Kühl (2004) goes further when he states that it is not only a "skin", which is an extremely important organ, but also a place that witnesses the passage of history. This cannot be dissociated from the architectural restoration process as a whole. It's not just a simple surface layer or a packaging design that can be easily changed. Ignoring the physical consistency, the formal structure of the building in its entirety and its historical context can seriously compromise the understanding of the work.

They are memories, scars, events and facts; a dense palimpsest of historical-cultural values, which, according to Fernand Braudel (1986-87 apud MENESES, 2002), must be carried and preserved on the skin – or in the landscape. The sum of these symbols makes cities, and landscapes, unique, bearers of a unique identity. No city has lived the same experiences or walked the same path.

Color is one of the constituent elements of the landscape, from which images and discourses express local culture and identity. Veiga and Tavares (2002) show that the color of the historic building is the aesthetic image of a monument, a street, a historic center, an urban landscape. It represents the heritage value of a given landscape and reflects the peculiarity of its identity and history.

In this way, the color in the landscape represents the character and identity of a culture and a region. Throughout history, color in Architecture was a reflection of the materials available on site. With these materials, there was a restricted range of colors, impossible to compare with the almost infinite possibilities of today. Aguiar (2003) goes on to observe that each city, each region, had its own colors, within specific tones, resulting

from the different compositions of the minerals present in their soils. From these differences arose the effects of sfumatura, which are widely used in Italian treatises, so to speak, it is a slight variation of color that becomes unique to an urban place and its visual culture.

The colors of the urban landscape reflect the local identity and are directly associated with the cultural conditions of the region, called by Raimondo (1987 apud BRENDLE, 2012) *Colore Loci*. They are extracts from history that connect its construction to sociocultural and technical conditions, composing the urban palimpsest.

THE LARGO DA ORDEM AND ITS COLORS

Largo da Ordem played a vital role in the economic and social development of Curitiba-PR, especially in the nineteenth century, when it became the center of the region due to the trade and transportation of cattle. Commercial activities intensified with the export of mate, attracting several foreign colonies to the outskirts of the city, significantly influencing its landscape (IPPUC, 1970).

In the 1950s, the Largo was a point of commerce, where settlers sold products, evolving over time to the trade of dry and wet products (GONZAGA; VIEIRA, 2010). Its historical importance was recognized in 1966, and concerns about preservation persisted in the following decades, highlighting the Revitalization Plan of the Historic Sector of Curitiba in the 1970s (IPPUC, 1970).

The transformation of Curitiba's landscape, centered on the creation of a Curitiba identity, was marked by the revitalization of traditional historical sectors in the 80s (IPPUC, 2023). The 2015 Master Plan and the 2019 Land Use and Occupation Zoning reinforce the concern with the preservation of urban identity and landscape, including guidelines for the identification and preservation of cultural assets, both material and immaterial (CURITIBA, 2015, 2019a).

Among the various historic buildings that make up the urban heritage of Largo da Ordem, there are some examples that illustrate the different historical strata that are imprinted in the local landscape.

RED HOUSE

The "Red House", built in 1891 by Wilhelm Peters, initially had a commercial function on the ground floor and residential function on the upper part. In 1919, the building acquired its striking characteristic when it was painted red and became the hardware house of Eurico

Fonseca dos Santos & Cia. Between 1992 and 1997, it was rented by the Curitiba City Hall, serving as an exhibition space (PERIN, 2019). Currently, the ground floor houses, in part, the Bar do Alemão.

Next to the "Red House", two townhouses, one blue and the other beige, were residences of the painter Waldemar Curt Freyesleben. The blue townhouse, formerly known as Casa Cruzeiro and the painter's studio, currently houses the Boesia Bar. The beige townhouse remains unused. In Source of the townhouses, a building that was once the House of Factories is now used by the Dinamico Course (PERIN, 2019).

Figure 1: Red House in 1913 and 2023: despite being a black and white photograph, it is noted that the contrast between the colors of the wall and the ornaments is not the same as today, in the same way that the shade of red used is more pigmented and dark than the preexisting color.



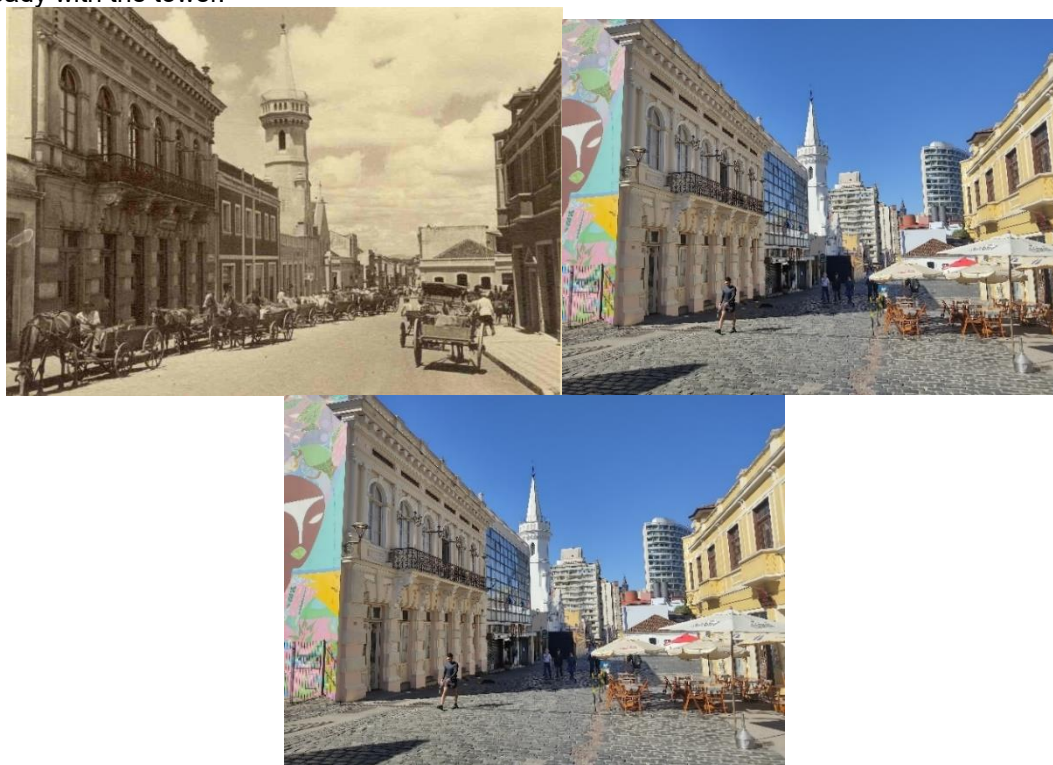
Source: Perin (2019); Author's collection (2023).

CASA HOFFMANN

The Hoffmann House, a two-story house built in 1892 by the German architect Neuman, is an architectural example with Germanic influence, reflected both in its structure and in the materials used (IPPUC, 1970). Originally, following the pattern of the time, it was intended for commerce on the ground floor and residence on the upper floor. For part of its history, it housed a fabric store and served as a home for a family of German immigrants.

In 2003, Casa Hoffmann underwent a significant transformation when it was inaugurated as the Center for Movement Studies. This change reflected a new proposal for the space, aiming to be a center for studies and experimentation of the movement, with a focus on valuing artistic expression and the cultural development of the region (HOFFMANN, 2023).

Figure 2: The settlers and their carts in the Largo in the 1950s; in the foreground the building on the left the Hoffmann House; on the right a part of the House of Rodolfo Strobel. In the background the Church of the Order already with the tower.



Source: Perin (2019), Author's collection (2023).

CASA STROBEL

Next to the "Red House", there is a building with an architectural style typical of Germanic houses, built in 1930 by Rodolfo Strobel, as indicated by the inscription "R. 1930 S." at its highest part. The Strobel family, of German immigrants, was responsible for the construction of the property (PERIN, 2019). In the 1980s, Largo da Ordem became a nightlife spot, highlighting the Bar do Alemão, which began in the warehouse of a store and expanded over time to become a reference in the region. The building previously housed a Casas Pernambucanas store, and currently, its ground floor is used for commercial purposes, including Largo's Bar and part of Bar do Alemão (PERIN, 2019).

FIGURE 3: Strobel House in 1930 when it had the Casas Pernambucanas on its ground floor; and nowadays using Largo's Bar. It is noted that the cort used in the past presented a greater contrast between the wall and the ornaments.



SOURCE: Perin (2019); Author's collection (2023).

Largo da Ordem has not only witnessed the transformations of Curitiba over the centuries, but also reflects the city's identity, preserving memories and traditions through its buildings and commercial activities. The preservation of this heritage, both material and immaterial, is essential to keep the city's history and culture alive.

CHROMATIC INTERVENTIONS IN THE LANDSCAPE OF CURITIBA AND IN LARGO DA ORDEM

Regarding the chromatic changes in the landscape of Curitiba, in 1994 a Cooperation Agreement was signed between the Municipality of Curitiba and the Roberto Marinho Foundation, with the intervention of AkzoNobel. The same international company that carries out the Let's Colour around the World project arrives in Curitiba even before the project existed under this title, which only occurred in 2009, as seen earlier.

Taking this Term into consideration, Decree No. 246/1995 (CURITIBA, 1995) was sanctioned, which provides for the "Colors of the City" project, which covers part of XV de Novembro Street and Barão do Rio Branco and Riachuelo Streets. It is a public-private partnership where the paints for the exterior painting were supplied to the owners free of charge by AkzoNobel. The interest of the project is in "recovering, revitalizing, preserving and valuing the heritage constituted by the historic buildings of the city center" (CURITIBA, 1995, p. 01).

After four years, the Cooperation Agreement was signed again and resulted in the project "Colors of the City – Phase II", following phase I, which would be an integral part of the Revitalization Project of the Barão/Riachuelo axis (CURITIBA, 1998). According to

Decree No. 508/1998 (CURITIBA, 1998), technical criteria are established by the IPPUC, in addition to guidelines for the implementation of the project for the conservation, restoration and revitalization of the built heritage. The guidelines for chromatic interventions on the historic facades of the Center can be seen in FIGURE 4, where it is proposed how and with which colors the painting should occur.

FIGURE 4: Example of a color proposal made by IPPUC for historic properties located at Rua Barão do Rio Branco, 174, 158 and 146 in 1998.



SOURCE: IPPUC (apud WEIGERT, 2020).

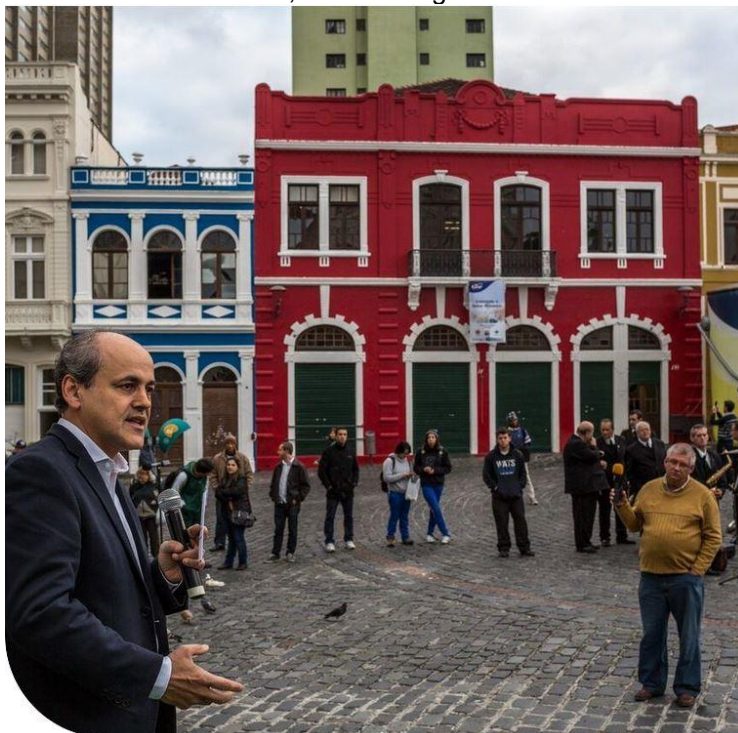
The chromatic revitalizations of historic facades continued in the following years. In 2005, actions were initiated within the scope of the "Tudo de Cor para Curitiba" project, once again in partnership with AkzoNobel, which resulted in interventions along Avenida Marechal Deodoro. This effort continued in 2010 with the intervention in 53 properties located on Riachuelo Street and, two years later, with the renovation of 14 buildings on São Francisco Street. In 2013, the partnership with Coral returned to the Historical Sector, starting a comprehensive revitalization process that began with the painting of the facades of the buildings (CURITIBA, 2013, 2014).

More beautiful Historical Sector: The Historic Sector became more colorful, as a result of the project Tudo de Cor para Curitiba, which painted the facades of 32 buildings in the region, in partnership with the company Tintas Coral and the Business Network of the Historic Center (CURITIBA, 2016, p. 183).

According to AkzoNobel (2014) "the historic center of Curitiba was chosen to receive the 'Tudo de Cor para você' due to the buildings of great historical and cultural importance for the city", with this the program "promoted the renovation of the painting of 32 buildings in

the historic center of the city, one of the most important areas of Curitiba". The celebration of the program in Largo da Ordem in FIGURE 5.

FIGURE 5: The celebration of the Tudo de Cor Program for Curitiba in 2014 in Largo da Ordem, in the foreground the mayor at the time Gustavo Fruet, in the background the Red House fresh in paint.



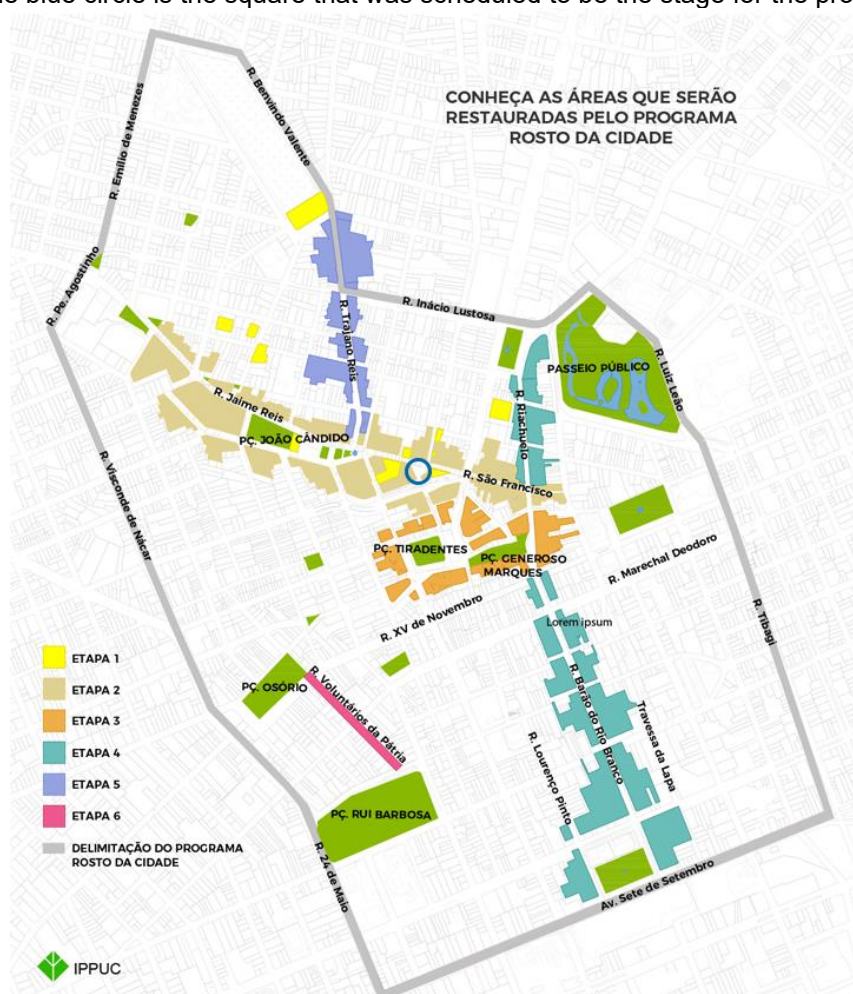
SOURCE: AkzoNobel (2014).

In 2018, the City of Curitiba launched a new project: "Face of the City", "a program to recover addresses and paths that are important for the collective memory of the population" (IPPUC, 2020, p. 28), with this quote it is noted the concern going beyond the visual aspects, encompassing the collective memory that is inscribed in the landscape. As exposed by the Curitiba City Hall (2018b), the project aimed to rescue the Center as a living, tourism and leisure area, being an investment aimed at generating jobs and income through tourism, in addition to the cultural preservation of the city.

In addition, according to the Law (CURITIBA, 2019b) that instituted the program, the objective was the "Recovery of the Landscape" by combating visual pollution, graffiti and degradation of the city. Article 4 makes clear the responsibilities of the owners, who should "adopt and maintain the colors determined for the painting of the façade" (CURITIBA, 2019b). This model follows past initiatives of partnerships between the Curitiba City Hall and AkzoNobel, such as the "Colors of the City" project in 1995 for the painting of the Barão-Riachuelo Axis, and the "Tudo de Cor para você" project from 2010 to 2014, for the painting of Riachuelo Street, São Francisco Street and the Historic Sector (IPPUC, 2018).

The execution of the project was planned in six stages, mapped in FIGURE 6, where the cleaning of graffiti and the application of new paint with anti-graffiti resin were planned (CURITIBA, 2018a).

FIGURE 6: Polygon where the promotion of painting by the Face of the City Program was planned and the relative stages. The blue circle is the square that was scheduled to be the stage for the program in stage 2.



SOURCE: Annex to Decree No. 316/2019 (CURITIBA, 2019c), changes made by the author (2023).

The Face of the City begins with the painting of 14 municipal public properties, some of them, as seen in FIGURE 7, are located in Largo da Ordem or in its immediate surroundings, such as: the Romário Martins House; the Hoffmann House; the House of Memory; and the Curitiba Memorial.

FIGURE 7: Hoffman House setting for the first stage of the "Face of the City" project. In the background the tower of the Church of the Order, and the tables that occupy the sidewalk daily.



SOURCE: Curitiba (2018a).

In Stage 2, the interventions included Largo da Ordem (phase 1) and Rua São Francisco (phase 2), which are part of the Historic Sector of Curitiba, one of the building complexes with the greatest historical and cultural importance in the city (IPPUC, 2018). The cut that encompasses Stage 2 – phase 1, that is, the Largo and its surroundings, presents 66 properties that were part of the chromatic recovery proposed by the IPPUC. In FIGURE 8 it shows the surroundings of the square after the execution of the project.

Phase 2, involving São Francisco Street, involving 28 properties, aimed to value pedestrians and their landscape, the result of the proposal can be seen in FIGURE 9. The definition of colors was made by the IPPUC, in FIGURE 10 an example of how the registration of the properties related to this stage was made.

FIGURE 8: In the photograph, Dr. Claudino dos Santos Street, which gives access to Largo da Ordem itself, with the implementation of a 1.5-meter-wide concrete strip aiming at accessibility and painting of the facades.






SOURCE: Mauro Magnabosco (IPPUC, 2020).

FIGURE 9: São Francisco Street revitalized with the implementation of an accessible lane and preservation of the historic floor; new public lighting system; and the painting of the facades according to the study elaborated.



SOURCE: Carla Choma Franki (IPPUC, 2020).

FIGURE 10: Example of a file with the color proposal made by the IPPUC for historic properties located in Largo da Ordem. It is specifically related to the Red House.

DADOS DO IMÓVEL		FACHADA PRINCIPAL											
1. ENDEREÇO	Rua José Bonifácio, 143												
2. INDICAÇÃO FISCAL	11.059.004												
3. PROPRIETÁRIO	Jorge Tonato (Gerente que administra o imóvel)												
4. CONTATO	999411477												
5. ÁREA	Terreno: 807,00m² Construída: 1280,00m²												
6. HISTÓRICO	Ano de construção: 1938	<table border="1"> <thead> <tr> <th>CORES DE PINTURA DA FACHADA</th> <th>ÁREA</th> </tr> </thead> <tbody> <tr> <td>Paredes - Tinta látex PVA cor Camesim Vermelho 31YR 10/591</td> <td>172m²</td> </tr> <tr> <td>Ornamentos - Tinta látex PVA cor Branco Neve</td> <td>87m²</td> </tr> <tr> <td>Esquadrias de madeira - Verniz</td> <td>20m²</td> </tr> <tr> <td>Portas de aço - Tinta esmalte sintético fosco cor Velho Caçador 97GY 07/135</td> <td>35m²</td> </tr> </tbody> </table>		CORES DE PINTURA DA FACHADA	ÁREA	Paredes - Tinta látex PVA cor Camesim Vermelho 31YR 10/591	172m²	Ornamentos - Tinta látex PVA cor Branco Neve	87m²	Esquadrias de madeira - Verniz	20m²	Portas de aço - Tinta esmalte sintético fosco cor Velho Caçador 97GY 07/135	35m²
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7. OBSERVAÇÕES	Imóvel de interesse de preservação: Unidade de interesse preservação; Entorno de Bem Tombado												
<p>Localização:</p> 													

SOURCE: IPPUC (2018).

Stage 3 starts covering the Tiradentes and Generoso Marques Squares along with the surrounding region. 75 properties were mapped for this stage, which provides for the implementation of the accessible concrete lane, along with the preservation of the pavement and the existing petit pavé designs (IPPUC, 2020). The fourth stage comprises the 136 properties from the Barão-Riachuelo Axis to the Passeio Público (oldest municipal park, State Heritage since 1999), including the Cine Passeio, illustrated in FIGURE 42 that was also renovated (IPPUC, 2020).

Stage 5 involves Trajano Reis Street, where the painting of 71 architectural examples and the adaptation to the accessibility of the stretch was planned. The last stage comprises the Osório and Rui Barbosa Squares, and their connection through Rua Voluntários da Pátria. The interventions, as illustrated in FIGURE 43, aimed to provide qualified access to pedestrians, preservation of the historical drawings in pavement stone, improvement in lighting and painting of the Paraná Institute of Education (IPPUC, 2020).

As can be seen, the actions that take place all over the world, with a view to transforming the historical landscapes, are also present in Curitiba. For 24 years, a significant set of historic properties has been the scene of repeated chromatic changes, with clear concerns with the image of the city before tourists and possible investors.

FINAL CONSIDERATIONS

The connection between memory and color plays an essential role in the proposal to protect the chromatic memory of Largo da Ordem. The careful selection of colors for buildings, fundamental for the understanding and appreciation of architecture, demands deep historical knowledge (KÜHL, 2004). In architectural ensembles and historic centers, where the approach to surfaces must be historical and critical, there is an alternation between restorations and free interventions, highlighting the need for color planes that minimize changes in the consolidated image over time (Bonelli, 2004). In contexts such as Largo da Ordem, where the alternation between restorations and free interventions is a constant, the creation of a Color Plan proves to be essential to minimize drastic transformations and preserve the consolidated historical image of the space.

To face these challenges, it is proposed to prepare a Color Plan for Largo da Ordem. This proposal may include a Historical Survey that incorporates the technical knowledge of experts in architecture and history, investigating the original and traditional colors of the area. This investigation can be enriched through the research of historical photographs and the collection of older residents, in addition to the use of pictorial prospecting. This step is essential to ensure that the interventions respect the chromatic identity of the region and the cultural memory of its inhabitants.

The elaboration of the Color Plan must harmonize the contributions of the community with the historical guidelines, resulting in a palette that preserves the authenticity of Largo da Ordem. When submitted to the community and local authorities, the plan should stimulate dialogue and exchange of feedback, promoting an inclusive and participatory approach. In addition, urban restoration and revitalization practices must prioritize not only a "youthful" and pristine appearance, but also the value of the marks of time and local characteristics that make the urban environment authentic and meaningful to its inhabitants. Thus, an approach that favors the harmony between tradition and transformation is suggested, aiming at the preservation of historical heritage without erasing its history.

In conclusion, the development of contextualized chromatic planes, combined with the participation of the community in the decision-making processes, are essential steps for a more integrated preservation. The implementation of a well-founded color plan not only safeguards the chromatic memory of Largo da Ordem, but also strengthens the ties between the community and its heritage, contributing to the preservation of a unique

cultural identity that enriches both the urban scenario and the collective imagination of the region.

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