

ABSTRACT - 4. CONTEMPORARY CHALLENGES IN HERITAGE DISCOURSE - A CRITICAL EXAMINATION OF THE STATE OF THE ART IN HERITAGE DISCUSSIONS, CONSIDERING THE EVOLVING PERSPECTIVES AND CHALLENGES THAT HAVE EMERGED SINCE THE INCEPTION OF THE VENICE CHARTER. EXAMINING THE RELEVANCE OF THE VENICE CHARTER IN THE CURRENT CONTEXT, WITH A FOCUS ON CHALLENGES POSED BY THE WESTERN DIVIDE BETWEEN NATURE AND CULTURE, THE GROWING IMPORTANCE OF METROPOLISES, SOCIAL INEQUITIES, THE ENVIRONMENTAL IMPACT OF HUMAN ACTIVITIES, DISASTERS AND CONFLICTS, AMONG OTHERS.

THE MUSEALIZATION OF FIGURATIVE TILE PANELS AT SANTO ANTÔNIO CHURCHYARD, PARAÍBA.

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Portuguese tiles played a multifaceted role in colonial architecture, serving both ornamental and educational purposes, particularly within the context of the Catholic world of the time. Tile panels adorned the interiors and exteriors of Baroque churches, illustrating significant scenes such as the birth of Jesus, His miracles, and His sorrowful passion. These striking images aimed to instill empathy, devotion, and a personal connection with religious narratives.

In João Pessoa, Paraíba, the introduction of tiles at the end of the 18th century, specifically in the Franciscan complex, adhered to this tradition. The tiles not only decorate the internal walls of the temple and convent but also line the

boundary walls of the churchyard with figurative ashlar depicting scenes from the Passion of Christ.

The conservation of these pieces presents numerous challenges, including vandalism and environmental degradation that threaten the integrity of these important cultural artifacts. A recent fire, caused by homeless individuals during the 2020/2021 pandemic, exemplifies the vulnerability of this heritage to both intentional and accidental damage. In response to these incidents, Paraíba's National Historical and Artistic Heritage Institute (IPHAN) has proposed various measures to conserve and restore these panels, including the use of modern techniques and advanced materials to protect the tiles.

However, the authors of this study propose the musealization of the figurative panels, removing them from their original niches and exhibiting them at the Centro Cultural São Francisco (CCSF). Replicas of the panels will be made using digital printing techniques on resin tiles and placed in the original niches. This approach presents the replicas as if they had been restored, allowing the public to continue appreciating the art and history without compromising the authenticity of the originals. This solution not only protects historical artifacts but also promotes public access to education without the risks associated with outdoor exposure.

The Venice Charter (1964) advocates maintaining the authenticity and integrity of monuments by promoting interventions that respect the original materials and techniques. The contemporary challenges in the conservation of cultural assets, exemplified by the case of the Portuguese tiles in the Franciscan ensemble in Paraíba, reflect the need for innovative and adaptive approaches, resonating with the principles of the Charter. The proposal to musealize the tiles from the Passion of Christ by protecting the originals in a controlled environment and displaying replicas in the churchyard reflects the search for a balance between the preservation of artifacts and public access.

Musealization and the display of replicas are not new practices and have been adopted by various cultural institutions worldwide. However, this proposal faces challenges related to cost, public perception, and preservation institutions. The successful implementation of this strategy depends on a careful assessment of the benefits and challenges, as well as a commitment to promoting adequate museum space for displaying, maintaining, and conserving the ashlar.

Palavras-chave: portuguese tiles; musealization; replicas; restoration.

