

# Cultural Heritage Management In Alta Paulista: Case Study Of The Solar De Luiz De Souza Leão In The Tourist Resort Of Tupã, São Paulo, Brazil.

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## Abstract:

**Background:** The heritage preservation is not restricted to the maintenance and restoration of material goods, but is related to public policies that offer improvements in the quality of life for society. Therefore, this article aims to present a brief case study on the construction and process of listing the Luiz de Souza Leão Manor, residence of the urban center founder of Tupã, State of São Paulo, Brazil.

**Materials and Methods:** For the development of this work, qualitative research was adopted, which was divided into three phases: i) theoretical investigation; ii) data collection; and, iii) systematization and analysis of data and information.

**Results:** As a result, it was verified that the architectural complex of Luiz de Souza Leão Manor is considered a reference of the historical and cultural heritage of the Tupã city, as well as, considered one of the requirements for the Municipality to be contemplated with the Tourist Resort status.

**Conclusion:** The preservation of this heritage not only values the local identity, but also contributes to tourism and the sustainable development of the city.

**Key Word:** Patrimony; History; Listing.

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## I. Introduction

According to Botelho (2001), culture can be understood in two distinct dimensions, anthropological and sociological, which have different instructions for the public policies formulation. In the anthropological dimension, culture is seen as the result of social interaction of individuals, who build values, identities and routines that give meaning to their world. This building is influenced by factors such as regional origin, professional, cultural, psychological, sports, gender, ethnic and generational interests. Socialization is a key element in this dimension. However, the inclusion of this dimension in public policies formulation requires social structures reorganization and psychological resources distribution, which represents a great challenge for culture managers. On the other hand, the sociological dimension of culture consists of a diverse set of professional, institutional, political and negative demands, which have their own visibility. This dimension is often the focus of cultural policies, while the anthropological dimension is neglected. Botelho (2001) points out that the anthropological dimension inclusion in public cultural policies requires a significant effort on the culture managers part, but it is essential to understand the culture complexity and promote its appreciation and preservation.

Throughout history, the museums architecture has followed the cities evolution, and at the end of the 20th century, museum projects began to have a significant impact on the urban spaces requalification (PASQUOTTO, 2011). This phenomenon has been driven by the growth of cultural tourism and leisure industries, and is evident worldwide, especially in Europe, where museums play an important role in managing cultural heritage and attracting visitors (BARRANHA, 2006). In this era dominated by consumption and image culture, the architectural dimension of museums has been explored in publicity strategies, often as an element of tourist and cultural promotion of the city or region in which the museum is located.

As observed by Rosas (2003, p. 116), "stimulating architectural walks, which begin in the very urban fabric of the city where the museum-architectural object is located, [...] seek, above all, to contemplate and experience the architecture itself". Therefore, the connection between city and museum becomes one of the analysis focuses of researchers, to understand to what extent this connection is actually established.

Levy (2000) points out that if museums, as well as medieval cathedrals, assume their full responsibility towards the art of their time, including their responsibility towards the urban environment as a whole.

In this way, these buildings need to be preserved. According to IPHAN (2016, p. 7), the preservation of historical cultural heritage contributes to the cultural references present in the history of a given group, being transmitted to other generations, that is, “they are references that connect people to their parents, their grandparents and those who lived long before them. These are the references that we want to transmit to the next generations”.

According to Del Rio (2001), the urban heritage preservation is essential for maintaining the identity and cities memory, as it allows future generations to learn about the history and evolution of the city over time. In addition, the urban heritage preservation can be an important element for the degraded areas revitalization of the city, as the restoration and reuse of old buildings can attract investments and new ventures. Choay (2014) reports that the urban heritage preservation is important not only for the cities’ memory and identity, but also for the quality of life of the inhabitants. The author argues that the historic areas preservation can contribute to the development of a more balanced city, with a better services and urban equipment distribution, in addition to providing living and leisure spaces for the population.

It should be considered that the heritage preservation is not restricted to the maintenance and restoration of material goods, but is related to public policies aimed at improving the quality of life of society. In this sense, preservation becomes “a relationship between the object and the subject, in the material and immaterial dimensions of heritage, in its physical presence and in the meanings, values and functions that society grants it” (CARSALADE, 2009, p. 246). Brazilian anthropologist Ana Maria Lima de Oliveira argues that it is essential that communities are recognized as protagonists in the process of preserving and promoting cultural heritage. According to her, the cultural heritage management should be based on valuing the cultural practices of communities, respecting their traditions and knowledge (OLIVEIRA, 2006).

In this sense, considering the importance of preserving historical and cultural heritage, this article aims to present a case study on the construction and process of listing Luiz de Souza Leão Manor, founder residence of the Tupã urban center, State of São Paulo.

## **II. Material And Methods**

The research adopted a qualitative investigation method, since “qualitative research has the natural environment as its direct data source and the researcher as its main instrument.” (LÜDKE and ANDRÉ, 1986, p. 51). According to Richardson (1981), this approach, in addition to being an option for the researcher, is justified, above all, because it is an adequate form for the essence of the social phenomenon.

The qualitative aspect of an investigation can be present even in the information collected by essentially quantitative studies, since the focus is that, in fact, it requires a qualitative or quantitative methodology (RICHARDSON, 1981, p. 157).

In the qualitative approach, the Case Study method will be used, which are useful when “the phenomenon to be studied is broad and complex, where the existing body of knowledge is insufficient to support the proposition of causal questions and in cases where the phenomenon cannot be studied outside the context where it naturally occurs” (BONOMA, 1985). Yin (1989) complements saying that this method should be adopted when the research proposes questions “how” and “why” and in which the researcher has little control of a situation that, by its essence, is inserted in social contexts. Therefore, as the analysis is urban and dependent on several political, social and economic issues, this method adequately fits the proposed result.

To carry out this research, a script divided into three stages was used:

a) Theoretical research:

At this stage, a bibliographic survey was carried out (articles, books, dissertations and theses) on concepts and themes necessary for the development of this research;

b) Data collection:

Based on fieldwork, information and a photographic report on Luiz de Souza Leão Manor were collected.

c) Systematization and Analysis of Data and Information

From the systematization and analysis of the data and information collected and the theoretical studies, it was possible to achieve the objective intended in this article.

## **III. Historical aspects of the Tupã city foundation**

In 1900, senator Luiz de Toledo Piza e Almeida bought a large tract of land from the company Almeida Santos, totaling around 140,000 bushels. These lands would later form the Guataporanga and Guaporanga farms, covering the entire divide between the Feio River and the Peixe River, in the region now known as Alta Paulista.

However, the occupation of these lands did not occur peacefully. The Caingang Indians who inhabited the region resisted and there were violent clashes with the white settlers.

These valiant warriors spread terror among the early settlers over a strip of about 3000 square miles along the Northwest to preserve the territory.

However, in mid-1912, through India Vanuíre, groups of Indians led by cacique Iacri began to make less offensive contacts with the whites, and this evolved towards general pacification.

Vanuíre, who was already a mature woman and barely spoke Portuguese, had among her duties the role of rhapsody: it was up to her to relate, in tales and songs, the tribe stories, legends and traditions. Sensitive as she was, she became disgusted with the pointless wars between the Indians and the whites and was willing to collaborate in pacification.

One day, a group of Indians, whose village was located beyond the river, appeared from a path that led to the Feio River, led by Iacri, the most powerful chief of the tribes scattered along the ridge.

After several days, the Indians invited the whites to accompany them to their village. The historic moment of conciliation between the original landowners and the pioneers of white colonization had sounded.

In 1922, Luiz de Souza Leão, from Pernambuco, has discovered and enthralled with São Paulo settled in the state as a farmer, first in Cafelândia (1922 to 1925) and later in Piraju (1926 to 1928).

In 1928, he was invited to lead the Empresa de Terras São Paulo – Rio and conducted the construction of 450 houses at Vila Pedro II in Penápolis / RJ.

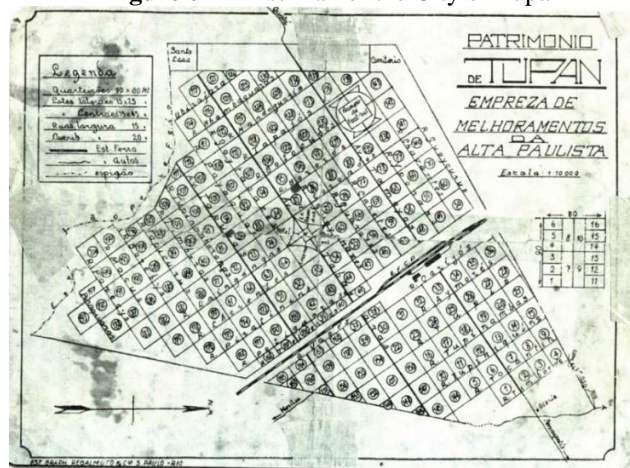
Luiz de Souza Leão and other entrepreneurs such as Eurípedes Soares da Rocha and João Ribeiro do Val, with Empresa Melhoramento da Alta Paulista, realizing the need to continue the railway line expansion by Companhia Paulista da Estrada de Ferro, acquired 100 bushels of land between the Aguapeí and Peixe rivers. With Leão's experience in subdivisions acquired from his enterprises in Rio de Janeiro, he began to plan the Tupã city.

Among these guidelines was naming all the streets in the central perimeter with the names of Brazilian indigenous tribes, which had been chosen, like the city name, "as a tribute to the Indians, the true lands owners of Brazil" in the founder's words in his book called *The Tupan Foundation*, published in 1968.

Like most cities in the São Paulo State, the original urban layout of Tupã city was guided by a morphology, which can be identified by grid or model named by a chessboard as its spatial arrangement (Figure 01). However, with Luiz de Souza Leão Manor

the urban expansion process, new layouts were added to the initial plan, such as the linear which, according to Ferrari, (1977) provided an easy adaptation to the urban site, facilitating its expansion, since it allows the composition of a more uniform density, easy circulation, although not always done over shorter distances.

Figure 01 - First Plan of the City of Tupã



Source: MONTES et al., 2004, p. 72.

Taking advantage of the privileged location, the founder of the Tupã urban center builds his residence between Caingangs, Coroados, Guaianazes and Guarani Streets, block 75, Downtown. According to Montes et al. (2004), the residence architectural project was authored by Luiz de Souza Leão, and the construction was under the Albino Frias' responsibility.

A residência foi construída em um terreno com área 2.200 m<sup>2</sup>, remanescente do loteamento original da cidade. A obra foi realizada no período de abril a junho de 1933 (Figura 02 e 03).

The residence was built on a land plot of 2,200 m<sup>2</sup>, reminiscent of the original city subdivision. The work was carried out from April to June 1933 (Figures 02 and 03).

**Figure 02** - Luiz de Souza Leão's house, 1933.



Source: Índia Vanuire Pedagogical Historical Museum, 2012.

**Figure 03** - Luiz de Souza Leão's house



Source: Authors' collection, 2023.

The construction (main house, games room, garage and caretaker's house) was executed in masonry and externally received a rustic finish with mortar, the frames are in wood and the roof used a wooden structure with colonial type tiles (Figures 04 to 07).

**Figure 04** - View from the right side of Luiz de Souza Leão's house



Source: Authors' collection, 2023.

**Figure 05** - View from the left side of Luiz de Souza Leão's house



Source: Authors' collection, 2021.

**Figure 06** – Games Room



Source: Authors' collection, 2023.

**Figure 07** – Garage



Source: Authors' collection, 2023.

The interior of the house was finished with peroba wood on the floor, Portuguese tile on the walls and ceramic mosaics (Figures 8 to 12).

**Figure 08** – Dining room at the House of Luiz de Souza Leão



Source: Authors' collection, 2023.

**Figure 09** – Interior view of the Games Room



Source: Authors' collection, 2023.

**Figure 10** – Living room of the House of Luiz de Souza Leão, 2021



Source: Authors' collection, 2023.

**Figure 11** – Main bathroom at Luiz de Souza Leão's House



Source: Authors' collection, 2023.

**Figure 12** – Kitchen at Luiz de Souza Leão's House



Source: Authors' collection, 2021.

Internally, the founder's house housed a garden, which was circled by cylindrical pillars (Figure 13).

**Figure 13** - Detail of the internal garden of the House of Luiz de Souza Leão.



Source: Authors' collection, 2023.

Around the residence, the free space was filled with native plants, such as pau-brasil (Figures 14 and 15).

**Figure 14** – Outdoor space Front view of the Garden of Luiz de Souza Leão Manor



Source: Authors' collection, 2023.

**Figure 15** – Outdoor space Garden Sideview of Luiz de Souza Leão Manor



Source: Authors' collection, 2023.

The donation of Luiz de Souza Leão's house was carried out on October 9, 1964, by deed drawn up at the Public Registry Office of the Tupã District, on page 67, of book n.º 145, transcribed under n.º 18,765, at the Registry of First Office.

By of Luiz de Souza Leão's and his wife, Mrs. Almerinda Ramos de Souza Leão, will the donation was conditional and benefited the Tupã City Hall. The binding of the donation determined that the property, as well as its improvements and collection of its personal belongings, would be delivered six months after the death of Luiz de Souza Leão, so that the place could become a museum (MONTES et al., 2004).

Luiz de Souza Leão died on September 21, 1980, at 3 pm, in the Santa Casa de Misericórdia de Tupã and was buried in the garden of his residence (Figure 16).

**Figure 16** - Tomb of the Tupã Founder, 2012.



Source: Authors' collection, 2023.

In 1981, pursuant to Resolution n° 2, signed by the Secretary of State for Culture, Deputy Henrique da Cunha Bueno and, by Municipal Decree n° 2.978/81, the property donated to the Municipality was named Luiz de Souza Leão Manor.

#### **IV. Listing Process of Luiz de Souza Leão's House**

Souza Leão House, founder of Tupã/SP City, was listed in 1972 by the Council for the Defense of Historical, Artistic, Archaeological and Tourist Heritage (Condephaat), the body that establishes the collection of cultural assets of the State of São Paulo, considering how the "material representation of the official discourse on the cultural dimension of urban space" (GERALDES, 2006, p. 8).

In this way, the preservation of the house, therefore, presupposes, according to the Burra Charter, the "maintenance in the state of the substance of a good and the slowing down of the process by which it degrades" (ICOMOS, 1980, p. 1). Nevertheless, it is considered that the "architectural heritage contributes to the awareness of the communion between history and destiny" (ZANCHETTI; LAPA, 2012, p. 20).

The listing process was motivated by Nair Ghendini, Director of the Tupã Museum, who sent a letter to the Condephaat President on 06/14/1969, where she highlighted:

In conversation with our friend prof. Vinício Stein Campos, he thought it was very convenient, that it be proposed to this Council, the preservation of the Mr. Luiz de Souza Leão residence, donated by public deed to the City Hall, so that after his death the headquarters of the 'Historical and Pedagogical Tupã Museum India Vanuire', [...]. (CASE No. 11.101/69, p.04)

According to Nascimento (2008), at Condephaat, the listing process was conducted by councilors Vinício Stein Campos and Carlos Alberto Cerqueira Lemes, the former highlighting the historical value of the property, since each had belonged to the Tupa city founder. Counselor Carlos Alberto Cerqueira Lemos, on the other hand, was against listing and issued an opinion against the Executive Secretary of the Culture State Council, Mr. Paulo I. Bonfim. For this reason, the process was archived.

The house, well made and with an undefined style, was built in 1935, six years after the founding of the city. It is certainly not Tupã's first construction or constructions. Therefore, we are not facing an architectural example of value and, in no way, constitutes a work of art worthy of protection and, apparently, neither is that residence a historical document of greater value, its only title is to serve as a home to the founder of the city [...]. (CASE No. 11.101/69, p.09)

Despite the contrary opinion of Carlos Alberto Cerqueira Lemes, still in 1969, the process was reopened and sent to the councilors Vinício Stein Campo and Arnaldo D'Ávila Florence, who issued a favorable opinion to the listing, considering:

Although this building was not one of the first to be built in Tupã, this circumstance does not deprive the Manor of its historic status as the founder's home, as it was the first and only residential building built by him for use in the city he had founded [..]. The only valid way to preserve the magnificent heritage, building it into a historic asset of state interest, by transferring the episodes of municipal and state significance that occurred in them, is the listing of the property in the form of the initial proposal, [...] ( PROCESS, No. 11.101/69, p. 49)

Thus, Nascimento (2008) reports that the property became part of the cultural heritage of São Paulo, through the Listing Process No. 11101/69, and the Listing Resolution was published in the Official Gazette of the Union on 07/17/1972. In the Historic Listing Book, the property received inscription nº 63, p. 5, 09/22/1972.

### V. Historical and Pedagogic Museum "Índia Vanuíre"

Based on the donation of Luiz de Souza Leão's House to the Tupã City Hall with the aim of installing a museum on the site, Municipal Law number 1638/70 was instituted, determining that block n.º 75, Rua Coroados n.º 521, comprising the buildings and the existing forest set in the property. Subsequently, according to the Resolution of July 17th, 1972, of the Secretary of Culture, Sport and Tourism, registered in the Historic Book No. 01, Term 63, page 04, as a historic monument, subject to preservation by the Heritage Defense Council Historical, Archaeological, Artistic and Tourist State – CONDEPHAAT (MONTES et al., 2004, p. 375-376).

Em síntese, apesar do Luiz de Souza Leão ter doado ao Município sua residência para implementação do museu, a mesma tem sido utilizada como área de exibição de móveis e de seus pertences pessoais. Neste contexto, para que a vontade do fundador fosse cumprida, a Administração Municipal em parceria com o Governo Estadual, construíram em anexo ao Solar Luiz de Souza Leão, um prédio para abrigar o Museu Histórico e Pedagógico Índia Vanuíre (Figura 17).

In summary, although Luiz de Souza Leão donated his residence to the Municipality for the museum implementation, it has been used as an area for displaying furniture and his personal belongings. In this context, for the will of the founder could be fulfilled, the Municipal Administration in partnership with the State Government, built a building attached to Luiz de Souza Leão Manor, to house the Historical and Pedagogical Museum Índia Vanuíre (Figure 17).

Figure 17 – Historical and Pedagogic Museum "Índia Vanuíre".



Source: Authors' collection, 2023.

Officially, the installations of the Historical and Pedagogical Museum Índia Vanuíre were officially handed over to the Tupã people on September 21<sup>st</sup>, 1980. The new building was built within the limits of the property donated by Luiz de Souza Leão, making up funds with the founder's house ( Figures 18 and 19).

Figure 20 – Bottom view of the Índia Vanuíre Historical and Pedagogical Museum



Source: Authors' collection, 2021.

Figure 21 – Bottom view of the Índia Vanuíre Historical and Pedagogical Museum



Source: Authors' collection, 2021.

The criticism leveled at the new building is the lack of dialogue with the architectural complex of Luiz de Souza Leão Manor. The current facilities of the Índia Vanuíre Historical and Pedagogical Museum do not

establish a relationship with the pre-existing elements of the complex.

## VI. The elevation of the Municipality to the Condition of a Tourist Resort

The process that led Tupã to obtain the title of Tourist Resort was the result of joint work involving various government spheres and civil society. State Deputy Edson Aparecido (PSDB) was one of the main people responsible for the initiative that started this trajectory, presenting Bill No. 269/2000 in the Legislative Assembly.

After three years of efforts and discussions, the Municipality was finally awarded the title of Tourist Resort, thanks to Article 1 of State Law No. 11,383, signed by then Governor Geraldo Alckmin, on May 26, 2003. This official recognition was a milestone. important in the history of the city, opening up new possibilities for local economic and social development

Among the various reasons that contributed to the achievement of this status, the preservation of historical, cultural and landscape heritage was a fundamental aspect. In particular, the collection of the Índia Vanuíre Historical and Pedagogical Museum is a unique and nationally recognized attraction, with a set of pieces and documents that portray the culture and history of the indigenous peoples of the entire region.

In addition, the architectural complexes of Luiz de Souza Leão Manor, Bandeira Square, Varpa and Palma Farm are emblematic examples of the historical and cultural heritage of Tupã, which deserve to be preserved and valued. These buildings bear witness to the evolution of the city over the years, and represent a source of inspiration and knowledge for future generations. The preservation of this heritage not only values the local identity, but also contributes to tourism and the sustainable development of the city.

## VII. Conclusion

The historical narrative is often told through the constructions and buildings that survive over the years. The preservation of historical and cultural heritage is essential for understanding the history and identity of a people, in addition to allowing its dissemination to future generations.

In this sense, it is essential to recognize the value of the architectural complex of Luiz de Souza Leão Manor as historical and cultural heritage of the Tupã city. This set represents an important reference for the historical rescue of the formation process of the region urban core.

Due to its importance, the architectural ensemble of Luiz de Souza Leão Manor was considered one of the requirements for the Tupã city to receive the status of Tourist Resort, highlighting the relevance of historical heritage for the tourism and local culture promotion.

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