A CULTURAL EXHIBITION AT THE OLYMPICS
OF 2016- RIO DE JANEIRO, BRAZIL

By

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Approved:

Thom Houser, Major Professor

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DEDICATION

To my Dad.
AKNOWLEDGEMENTS

I would like to thank my friends and family for the unconditional love and support. A special thank to my committee and to my dad that provided guidance and direction for this study, challenging me to go above and beyond and also for giving up their time to help me in the last part of this journey. And last, but not least, to my husband, Leo, thank you for your patience and support and for staying by my side throughout this difficult journey.

Alessandra Lobos Croquevielle
May 3, 2011
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ABSTRACT

This thesis supports the notion that social and cultural aspects of the Olympic Games held in an underdeveloped country should evolve together with the technology, grandiosity and media coverage that have characterized this mega-event in the last 50 years.

A project of a Welcome Center was therefore conceived. The premise is located at the "Wonder Port", a new project of revitalization of Rio de Janeiro's downtown, and it will double function as Welcome Center for the '2016 Olympic games', as well as Rio de Janeiro's Welcome Center during the event and afterwards. This thesis involves the building's layout and also proposes an exhibition that focuses on the Brazilian culture, and a way to communicate it to national and international communities.
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CHAPTER I - INTRODUCTION

INTRODUCTION

Having become the biggest mega-event in the world, the Olympic Games has a huge impact on nations and their cultures. Even though its main focus is the competition of sports, social, economic and cultural values, are also greatly affected.

Tourists visiting the host country are supposed to experience distinct pleasures, which involve different senses or are on a different scale from those typically experienced in everyday life. These experiences also include social interaction, meeting new people and visiting friends/relatives. In relation to these experiences, the major focus of this new proposal is an installation exhibition – at the fore mentioned Welcome Center - that will represent Brazil and Rio de Janeiro’s culture. The exhibition should blend the Olympic Games and the Brazilian Culture, within a concept of modernity, and with the intention of generating not just visual but also emotional experiences to the visitors.

PURPOSE OF STUDY

The purpose of this study is to build up a means by which a historical culture can be successfully represented to a modern society in today’s most important mega-sport event in the world. According to a research conducted by the International Olympic Committee (IOC), the most
important attributes of the Olympics are: friendship, multiculturalism, participation, and fair competition. Therefore, in practice the Olympics are required to hold a cultural program, focusing on the culture and traditions of the host country, in form of entertainment, dance, music, theatre and the arts. A Welcome Center is at the center of all this.

The main idea is to conceive and project a facility that can double function as Rio de Janeiro Welcome Center as well as the Olympic Welcome Center, but with guaranteed useful service for the City of Rio de Janeiro afterwards/in the coming years.

In the past, the venues for the Olympic Games were simple, small in number, and often without formal settings. Over time, however, the quantity and quality of sports and other supporting facilities have increased.

The overly large venues have been used and abandoned. After a long period of underutilization, the (Olympic) sites – in general, directly related to sports competition or not - have failed to be economically sustained. For instance, Rio de Janeiro after hosting the Panamerican games in 2007, had some facilities been underused, which caused discontent among athletes and officials, and also frustrated the people in general. The Barra Velodrome, for example, spent more than a year without official cycling competitions, eventually being used for events in other sports such as judo and weightlifting, and the Maria Lenk Aquatic Park was closed for months.\(^1\) This explains why the use of the Welcome Center after the Olympic Games is one of the main concerns of this study.

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METHODOLOGICAL DESIGN

The literature review included extensive studies of exhibition design, the Olympics Games, sports and mega-events, and the Brazilian culture.

Case studies:

- Study and collection of data pertaining to the last 4 Olympic games:
  - Atlanta-1996
  - Sydney-2000
  - Athens-2004
  - Beijing-2008

The final Development of the design was based on literature review and case studies.
CHAPTER 2- MEGA-VENTS

MEGA-EVENT

Olympics as a modern macro-event should be placed in historical context. The international expo genre has its origins in France in the Napoleonic period. In 1798 and 1801 the French government sponsored exhibitions of goods in Paris. Although the original intention had been to make these exhibitions an annual event, political circumstances made this impossible. French National Exhibitions were eventually held on an irregular basis in places such as the courtyard and interior of the Louvre.²

Anyways, from 1851 to 1939, international expos became a very significant cultural institution, both for the host cities and countries, and also for the international community. Roughly 15-20 major events were staged in the 1850-1914 period, and other 5-10 in the 1918-39 inter-war period. Due to their large scale and costs, they were staged not less than 5 to 10 years apart in each of the major countries, namely Britain, France and the USA. In addition, numerous more specialized or smaller-scale international and national events of a similar type took place around the world.²

National governments progressively acknowledged that international expos offered a platform for projecting positive images of their nation – outwards and inwards. On the one hand, they became occasions in which nations could construct and present images of themselves to enhance recognition by governments and citizens of other countries. On the other hand, events were also windows of opportunity to communicate a notion of national ‘tradition’ and ‘community’ to the local residents.

So, international expos had a cultural significance and social role at late nineteenth-century. They were a new and powerful cultural medium for conveying information and values to a mass public. Their development decisively influenced and helped to create a new level and form of political, social, economic and cultural impact on collective audiences.

Mega-events, including expos and sports related events, played an important role as tourist attractions, stimulating domestic and international tourism to the host country. Till today, the main impact on the host cities is economic, short- and long-term, but the tourism also has a cultural impact not only within the host city limits, but also nationally and internationally. The main effects, however, are felt in the year following the event and later decreases over time.\(^3\)

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The Olympics

Originated in Greece 776 BC, the Olympic games are presently considered the greatest sporting and cultural event in the world. However, great public events taking place at the turn of the 20th century, particularly the world expositions, were the ones that brought global public events to a new level. Nowadays the Olympic games promote not only sporting/sports values, but also values that are supposed to be universal to mankind. This is perhaps the main reason why the Games continued to be played so successfully every four years during August and September since in 1894. The International Olympic Committee (IOC), founded by Baron Pierre de Coubertin, has since become the governing body of the Olympic Movement.4

The evolution of the Olympic Movement during the 20th and 21st centuries has resulted in several changes to the Olympic Games. Some of these adjustments include the creation of the Winter Games for ice and snow sports, the Paralympic Games5 for athletes with a physical disability, and the Youth Olympic Games for teenage athletes. The IOC has had to adapt to the economic, political, and technological realities of the 20th century. As a result, the Olympics shifted away from pure amateurism, as envisioned by Coubertin, to allow participation of professional athletes. The growing importance of the mass media created the issue of corporate sponsorship and commercialization of the Games.

The **Host Site Selection**

The Olympic movement consists of International sports federations (IFS), National Olympic Committees (NOGs), and International Olympic Committee (IOC). As the decision making body, the IOC is responsible for choosing the host city for each Olympic games. Most of the cities elected to be hosts are from well-developed countries. For instance: Barcelona, Atlanta, Sydney, London and etc. For the games of 2016, there were four candidates: Chicago, Madrid, Rio de Janeiro and Tokyo. It was definitely a surprise when in October 2, 2009, Rio de Janeiro- Brazil, as a developing country, got a lead and was announced as the winner, becoming the first city in South America to host an Olympic games. The summer games will be held from August 5 to 21, 2016 and is schedule to feature 28 sports. A recent study by commissioned by the Brazilian government, showed that the 2016 Olympic Games in Rio will provide a boost of more than $24bn from 2010 until 2027.  

**Image 1: Map of Brazil locating Rio de Janeiro**

![Map of Brazil locating Rio de Janeiro](http://www.projects-abroad.or.za)

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6 Project Porto Maravilha Unveiled By Oliver Bazely, Contributing Reporter
Brazil currently receives 5 million tourists per year. The expectation is that the country will receive in 2016, 10 million foreign tourists, as explained by Minister of Tourism, Luiz Barreto. ⁷ Preparing for and holding the Olympic Games will mean 120 thousand new jobs, whereas the GDP is expected to grow $ 11 billion between 2009 and 2016 and $ 13.5 billion between 2017-2027.⁸

But that is only Brazil’s economic perspective. The event also has great repercussion on cities with an underdeveloped sport infrastructure and high unemployment rates, like Rio de Janeiro. Despite this city being a significant tourist destination in the world, it presently deals with serious – and well-known – economic and social problems. Extreme poverty and delinquency, for example, rein in the slums surrounding the city. Therefore, it requires creative strategies and a great execution for a host city to be more successful than the ones hosting the Olympics in previous years – the ordeal is much bigger when, as in the case of Rio, the infrastructure needed as of today is not there and the above mentioned economic and social problems are not going to disappear.

In spite of this, and no different than other Olympics Games hosts in the past, Brazil wants to send a clear message that the country has already achieved the stage of a modern, advanced society without losing the flair of creativity, ingenuity and joy that characterizes its people.

In order to achieve this goal, however, it would be a mistake, to focus on the infrastructure constraints only. The Olympic events certainly require large-scale infrastructural and substantial

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urban development, and therefore, are increasingly used as a tool for urban transformation purposes by the host site. This urban transformation is very important, but the smallest details, such cultural exchange, design and activities, are likewise critical to achieve a positive local and international impact. And is this combination of "hardware" – infrastructure etc. – and "software" – social gatherings and other image-promoting events – that have made of the Olympic Games an spectator sport of global proportions, a media event linked to immense capital, political and aesthetic investment.

The Media

The media bring the games within reach. Television made an enormous contribution to the growing popularity of the Olympic Games. They play an important part in the global city, not only as a prosper industry sector but also as a constant generator of images. Media includes more than television and print; architecture and signage also promote the way in which a city is presented locally and internationally. As a result, every new sports structure must be designed not merely as a place for competition but also as a theatre, a backdrop to be seen by – as in the case of the 2016 Olympic Games – an estimated 5 billions of spectators around the world.\(^9\) It definitely has been an important growth in Olympic audience. There is an estimation that the "audience from August 8-17 surpassed the 3.9 billion viewers for the whole of the Athens

games in 2004 and the 3.6 billion, who watched the 2000 event in Sydney.” 9

The Olympics and The Arts

In Ancient Greece, art and sport were seen as perfect partners. The ideal was to achieve harmony by exercising both the body and the mind. Pierre de Coubertin, founder of the IOC, adopted this ideal for the modern Olympic Games and proposed including art and culture in the program of the Games. On his initiative, architecture, sculpture, painting, literature and music competitions were part of the Olympic Games from 1912 to 1948. Today, the competitions have been replaced by cultural programs that are completely separate from the sports competitions. Plays, concerts, ballets and exhibitions are held in the athletes’ village, the city, region and even the country hosting the Games. 10

A party atmosphere is also a feature of the Olympic Games. The biggest public demand, highest ticket prices and the largest global television audiences concentrate on the opening and closing ceremonies, when no sporting contest takes place. Each edition has an Opening Ceremony during which the sports stadium is filled with music, singing, dancing and fireworks. A Closing Ceremony in the same spirit takes place on the last day of the Games. The opening and closing ceremonies are an invitation to discover the culture of the country hosting the Games.

These are powerful promotional opportunities for the cultural aspect, but do not make up for the IOC’s request to the host country regarding a ‘whole program of cultural events involving international artists, dance, music, theatre and the arts, exalting universal values as well as national culture and traditions.

So, besides the inaugural and final gatherings, Rio de Janeiro will necessarily be offering a series of events and attractions appealing to the tourist interested in Sport. But it should also encourage him (or her) to visit the host city in the pre-Games period and during the games whenever possible.

This is where the ‘festival’ concept come into being. The emphasis placed on festivals as a method of building arts audiences and international interest has grown to fever pitch in recent years. In today’s international cultural environment, ‘festivals’ have become the by-word for tourism- the foundation for public funding, the basis of marketing and an implement for arts education. This growing process of cultural activities and festivals has so far attracted millions of tourists to the Olympic games` host cities.

*The Olympic/Sport Tourism*

Sport tourism is now a tool to make and achieve many things - to generate significant revenues, create thousands of new jobs, regenerate urban infrastructure, and to develop entire destinations. Sport tourism is at the heart of the international tourism growth and as the fastest growing sector in the global travel and tourism industry, accounted in 2008 for an
astonishing US$600 billion or +10% of the international tourism market.  

Growth in Sports Tourism forecast

Image 2: Growth in Sports Tourism Forecasts

Source: WTO (World Tourism Organisation)

The Olympic Games event and the tourism generated by it has grown significantly, from 241 participants representing 14 nations in 1896, to about 10,500 competitors from 204 countries at the 2008 Summer Olympics.  

Some examples of the Olympic tourism growth and the lasting impact of hosting the Games include:

- Atlanta currently has almost 280 more international businesses in the region than it did prior to the 1996 Games. Before hosting the Games, Atlanta had 38 foreign consulates, 27

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12 "IOC Factsheet" (PDF). International Olympic Committee.
foreign chambers of commerce and 12 Sister Cities; now the region boasts 50 foreign consulates, 31 foreign chambers of commerce and 18 Sister Cities, according to the Atlanta Chamber of Commerce.\textsuperscript{13}

- Since the 2004 Games in Athens, the number of tourists visiting Greece increased by 5.6 percent and 8.4 percent in 2005 and 2006, respectively, according to the Greece Tourist Industry.\textsuperscript{13}

- Barcelona doubled its number of tourists in the 10 years following the 1992 Olympic Games and other cities in Spain also benefited from it. Barcelona has since become the sixth most attractive European city to locate a business, rising from 11th place.\textsuperscript{13} The 1992 Games clearly boosted Barcelona’s hotel industry; from 1990 to 2002, the number of hotels nearly doubled to 215, from 118, and the number of overnight stays grew to 8.7 million, from 3.8 million, according to Turisme de Barcelona.\textsuperscript{14}

- The number of international passengers passing through Sydney Airport has increased by 25 percent since the city hosted the 2000 Games, reaching 10 million in the past year. That figure is expected to exceed 20 million by 2023–24, according to Tourism & Transport Forum Australia. Total tourism employment in Australia has increased at an average annual rate of 2.4 percent from 1997–98 to 2006–07, according to Tourism Australia. Sydney also


generated £1.2 billion additional business following the 2000 Olympic Games.\textsuperscript{15}

Hosting the Games would give Rio de Janeiro the opportunity to enhance its reputation globally as a desirable place to live and work. The Games would provide the city and region with the opportunity to showcase its excellent cultural and educational institutions, strong business community and diversity to a global audience.

In summary, the Olympics will become a mechanism for transforming the space of the city while at the same time acting as a platform to project those transformations to the international community. The public investiture in mega-events is intended to provide world-class facilities that serve to an international tourist class, as well as a mechanism for accelerated infrastructural development. These transformations are permanent and more importantly, they also create a social, economic and cultural impact within the host site.

Host cities, however, are not alike. London, where the next Olympic Games are to be held, is definitely not Rio de Janeiro. And it is against this background that the WELLCOME CENTER this thesis proposes should be viewed.

CHAPTER 3- THE WELCOME CENTER

SITE OVERVIEW

Many of the Olympics-related projects are designed to fix problems that have degraded Rio for decades: massive traffic, deterioration of the port area and poor connections between the four areas of the city that will host Olympic Venues. “Porto Maravilha (Wonder Port Project) Project” is one of the solutions – if not the most important one.

Launched in June 2009, the Wonder Port project, aims to revitalize the entire harbor area of Rio de Janeiro.\(^\text{16}\) The project will completely change the face of the port area of Rio, and also the city as a whole.\(^\text{17}\)

The process of revitalizing the Port was inspired by major cities around the world that have reshaped their port area. The largest examples are Puerto Madero, Buenos Aires, and the Port of Barcelona, Spain. The 1992 Barcelona Olympics are well known to have significantly upgraded their port area of the city, which has left a positive and lasting legacy: Barcelona has since become one the most popular tourist destinations in Europe.


The Porto Maravilha project involves the revitalization of the entire area, with the installation of a large number of residential and commercial enterprises. To recover the region the city wants to attract residents, businesses, museums, buildings and a extensive variety of services with investments of at least $5 billion. The housing project "New Alternatives" will provide 499 units from 24 properties degraded and it is expected to benefit from 20 thousand to 100 thousand inhabitants in the region. Besides returning to Rio de Janeiro an area already abandoned, the works of revitalization must generate 20 thousand direct jobs and $ 200 million in taxes from 2014.\textsuperscript{18}

Located at the northeast side of Rio de Janeiro, the project encompasses six neighborhoods, with a total area of five million square meters. The vicinity has an absolutely central and prime

location. Two airports, popular tourist attractions as the Sugarloaf and the Christ Redeemer, the main soccer stadium, and the most famous beaches of Copacabana and Ipanema beach are in the vicinity. Not surprisingly, Porto Maravilla is intended to be the focal point for various means of transportation - a tramway will link the ferry terminal, the bus station, airport, subway and end point of high-speed train.

Image 4: Map of Rio de Janeiro city showing distances between Pier Maua and touristic sites

![Image of Rio de Janeiro city map showing distances between Pier Maua and touristic sites.](source: www.piermaua.com)

Even though the port region has been neglected for decades, its facilities still serve the many thousands of cruise passengers that dock in the city each year.\(^\text{19}\) The area is also home to some

\(^{19}\) Project Porto Maravilha Unveiled, Oliver Bazely, Contributing Reporter
of the most important fashion events in South America: Fashion Rio.\textsuperscript{20} The new proposal will provide for the creation of new cultural spaces, such as the Pinacoteca of Rio, the Museum of Tomorrow (The Welcome Center), the aquarium, technical schools of visual and restoration, outdoor amphitheater, restaurants and cafes.

In addition, it will also include a series of improvements to the area surrounding the port, as investments in public lighting, restoration of cultural heritage, paving, sidewalks, drainage and planting trees.\textsuperscript{14} All this upgrade will turn the area into an ideal spot for tourism as well as a center for leisure and entertainment that will surely bring more revenues to the city.

More important is the socio-political goal of the project, which is to upgrade the living condition of the region’s inhabitants, as well as attract new ones. Porto Maravilha is therefore linked to actions that provide for the construction of kindergartens and health facilities, redevelopment of the hills with the resettlement of families living in areas at risk in housing projects in the region. It also has a law on tax incentives that encourages to recover historical buildings with architectural value. Besides a village for journalists and referees, the area will also contain the Welcome Center that is supposed to host thousands of tourists.\textsuperscript{21} The latter brings strength and charm to the project of revitalization of the port and promises to become an architectural landmark of Rio.\textsuperscript{22}

The proposed building, to be constructed on top of the existing Pier Maua, will be designed by


\textsuperscript{22} Project Porto Maravilha Unveiled, Oliver Bazely, Contributing Reporter
Santiago Calatrava, one of the most prestigious architects of nowadays. It will double function as the city and Olympic Welcome Center. The facility will primarily consist of exhibition spaces, featuring Brazilian culture and Olympics exhibition, tourism information, cafes and restaurants, retail spaces, sponsor lounges, Olympic administrative offices, conference and meeting rooms, theater and learning center. The new amenity is considered one of the most important parts of the city plan to revitalize the port region.

**Image 5: Proposed Welcome Center/ Designed by Santiago Calatrava**

[Image of the proposed Welcome Center designed by Santiago Calatrava]


A building where there are retail spaces, activities (including performances, exhibitions, etc.), socialization of tourists and population, and cultural interaction, is being needed at the modern Olympic Games. And the Welcome center will fulfill this necessity. The project will give the tourists a chance to participate into activities, learn the host site's culture and appreciate an event experience even when the event is over. As an enhancement to this event and cultural experience, the main attraction of this Welcome Center, during the Olympic games, is going to
be an exhibition about the Olympics and Brazilian Culture. This exhibition is proposed by this thesis, which details can be seen in the next chapter.

Overall, the Center is designed to balance the grand scale of the Olympics and its venues by creating a more human, more connected and more relaxed experience at ground level.

Image 6: Site plan of Welcome Center Building at Pier Maua

Source: Alessandra Lobos Croquevielle
The Welcome Center

Program 1st floor:
- Cafeteria/ Staff Lounge
- Kitchen/ Food Storage
- Staff Restroom/ Locker Room
- Storage
- Service Elevator
- Loading Dock
- Offices Delivery

Image 7: Floor plan of Subfloor/ Welcome Center

Source: Alessandra Lobos Croquevielle
The Welcome Center

Program 1st floor:
- Tourism Center:
  General information Olympics / Rio de Janeiro
  Tickets / Upgrade
  Accommodation / transport
- Temporary Exhibition: Olympics
- Vending / Sponsors:
  Convenience store
  Sponsors booths

Image 8: Floor plan of First floor / Welcome Center
Source: Alessandra Lobos Croquevielle
The Welcome Center

Program 2\textsuperscript{nd} floor:
- Exhibition Hall
- Cafe
- Observatory
- Private Sponsor Suites
- Auditorium
- Building Administration Offices
- Restroom
- Elevators

Image 9: Floor plan of Second floor/Welcome Center

Source: Alessandra Lobos Croquevielle
The Welcome Center

Elevation

Axonometric view

Image 10: Elevation and Axonometric view/ Welcome Center
Image 11: Proposed Pier Maua in comparison to Existing Pier Maua
CHAPTER 4

THE EXHIBITION

Since the Olympics attract millions of tourists from different nations to the host city a Welcome Center is a suitable solution for tourists looking for to connect among themselves and with the host city’s culture and community.

Having said that, this thesis proposes The Olympic and Brazilian Culture Exhibition, which it is suppose to be showed during the event and should address the local community as well as visitors, emphasizing nontraditional elements and curiosities. The exhibition will carry visual, hearing and even smelling experiences, and in general, an emotional message. Facilitating this is the fact that Brazilian people probably are the most ethnically mixed people in the world, with a very complex race bred by white-portuguese conquerors, native Indians and African slaves. As a consequence, Brazilian culture is particularly rich in folklore, music, literature, architecture and art in general. To better represent the diversity and main characteristics of Brazilian culture, the exhibition was divided into five sections:

- The Olympics
- Brazil and the Art
- The Amazon
- The Festivals
- Carnival
The Brazilian Culture and Olympics Exhibition

1. The Rio 2016 Olympic Games Symbol
2. Medal Ribbons on Structure
3. Medals Podium
4. Interactive screen
5. Interactive screen
6. Torch
7. Interactive Sports Games
8. Art Slums Walkway
9. Brazilian Culture Curiosities Walkway
10. Water Screen
11. The Amazon Experience
12. The Myth
13. The Amazon Life
14. The Lotus Flower
15. The Brazilian Festivals Tunnel
16. Interactive Wall: Music & Dance
17. The Carnival Wall
18. Sambadrome Symbol
19. Visual Music Booth
20. Sound Responsive Wall
21. Performance Stage
22. Projection wall
23. Projection Screens
24. Gigantic Brazilian Instruments

Image 12: Exhibition Floor Plan - color coding
Source: Alessandra Lobos Croquevielle
The Brazilian Culture and Olympics Exhibition - dimensions

Image 13: Exhibition Floor Plan - dimensions
Source: Alessandra Lobos Croquevielle
Olympics

The Olympic chapter aims to introduce the visitors to the Brazilian flag's colors, together with the organic curvy lines that represent Brazilian architecture and nature. It is comprised by three segments. The first segment is the entrance of the exhibition and has a Brazilian atmosphere as introduction. The main features here are the Olympic symbol of Rio 2016 Olympic games; and Rio de Janeiro's main attributes: water, sun, and nature, resembling the monumental Olympic torch.

Image 15: Exhibition Entrance/ Sugarloaf wall & Torch- Rendering

Source: Alessandra Lobos Croquevielle
Right at the exhibition’s entrance there is a green curvy wall representing the Sugarloaf of Rio de Janeiro. The Sugarloaf is a world-known tourist attraction that also serves as an observatory to the city. The Olympic torch, which is seen behind the sugarloaf wall, does not only represent itself, but also Rio’s most famous icon: the Christ Redeemer. This is a monumental statue located on top of Corcovado Mountain, which can be seen from almost all points of the city. The torch at the exhibition is also to be seen from all segments of the Olympic section. Both of these elements, the torch and Christ Redeemer, are the most important features of the Olympics and Rio de Janeiro city, respectively.

Image 16: Exhibition Entrance/ Water effect floor & Symbol Structure- Rendering
The water floor simulates the ocean that surrounds the host city. This floor is made of interactive water effect floor. The floor has a pattern that mimics the famous walkways of Rio de Janeiro beaches, with lines evocating ocean waves in movement. The visitor will then have the sensation of walking on water, as the visual water effect moves according to peoples’ steps.

The entrance also embraces the symbols of the Rio 2016 Olympic games. These are shown in bright colors, and impressive sizes. From the entrance to the second segment, visitors walk through a structure located at the second segment that replicates the ribbons of the Olympic medals and which, metaphorically, unfolds itself as the 2016 Rio de Janeiro Olympic symbol.

Image 17: Exhibition Entrance/ Rio de Janeiro 2016 Olympic Games Symbols- Rendering
The second segment is about the History of the Olympics games. Visitors will have the chance to learn about historical moments of the games through interactive displays. The displays are touch-screen and designed to accommodate people from any nationality. The design was inspired by the forms and lines of the Brazilian flag and also by the sensual contours of Oscar Niemeyer's architecture. It suggests that the displays are floating above the floor.

Image 18: Olympics Exhibition /Interactive Display- Rendering

Source: Alessandra Lobos Croquevielle

An important feature of this location is a podium metaphorically representing the rings of the Olympic Games symbol. Visitors would be allowed to stand inside the medal rings to take
pictures and therefore take something home from their experience. A background made up of images of Brazilian cultural themes and also sports, such as soccer, emphasizes the connection between Brazil and the Olympics. Last but not least, the lighting used at this location represent all the colors of the Brazilian flag (green, yellow, blue and white).

Image 19: Olympics Exhibition /Podium- Rendering

Source: Alessandra Lobos Croquevielle

The third and last segment acts as a transition between the Olympics and the Brazilian culture exhibition ahead. The idea here is to connect Brazil and the Olympics by showing the extent to which the most popular sports in the country influence on national culture. Visitors will be able to play interactive soccer and volleyball games at the simulation wall. The interactive touch
screen displays also allow the player to acquire some knowledge about the subject. The curvy lines and the Brazilian colors, being the main characteristics of the Olympic exhibition, are still present. The Olympic torch is the center point of this segment, just like the Christ Redeemer is the center point of Rio de Janeiro city.

_Brazil and the Arts_

The Brazil and the Arts passage portraiture the main characteristics of Brazilian culture. Particularly, art, theatre, music, literature, and poetry as an extension of their diverse and beautiful culture.

_Image 20: Brazil and the Arts Exhibition /Artistic Slums- Rendering_
Source: Alessandra Lobos Croquevielle

The passage is a showcase of the modern Brazilian artists. Each of the “slums houses” is painted with particular artworks of these artists. The artworks were selected for better representation of the culture. They are all very colorful and create a nice contrast with the black and white videos showed inside the “slum houses”. The videos go through Brazilian historical facts, such as the dictatorship period, as well as everyday life scenes, such as kids playing in the streets of a ghetto. The contrast between the colorful images and the black and white ones is purposely of representing the way Brazilian people are, able and willing to sense color, rhythm and happiness even at difficult times.

*Image 21: Brazil and the Arts Exhibition /Artistic Slums - Rendering*
As a continuation of the representation of Brazilian reality, the second part of this passage shows Brazilian curiosities and interesting facts, pinpointed by citations and messages from famous Brazilian icons, such as poets, artists, politicians, and writers.

*The Amazon*

The Amazon Rainforest is an incredibly diverse ecosystem that is home to new species of plants, animals, insects, and birds being discovered every day. This impressive ecosystem is the biggest in the planet and it is of great importance that it remains intact.
Source: Alessandra Lobos Croquevielle

Most of the Brazilian native people – from whom modern Brazil draws good part of its cultural heritage - still reside in the forest, away from civilization. And since deforestation had grown significantly in the latter decades, native Indians are losing their habitat, just like the other live creatures in the jungle, and sadly, becoming extinct. A significant part of the rich cultural heritage of Brazil is about to disappear. So, the Amazon exhibition will demonstrate - as expected - the vibrant colors and the wonderful aspects of the Amazonian fauna and flora. But it will also mix colors with black and white to represent the forest’s present geo-social reality. A water feature will transmit the feeling of being in a forest atmosphere with an unexpected rain sound.

Image 23: The Amazon Exhibition/ Lotus Flower - Rendering
Source: Alessandra Lobos Croquevielle

The lotus is the symbol-flower of the Amazon. An oversized version of it will be shown to give the visitor the sensation of being an insect lost in the middle of the biggest forest on earth, alas, a common feeling among those who have been there. The lotus is located as the center point and also on top of a water effect floor, resembling its natural habitat. Visitors are supposed to walk inside the flower where images and videos portraying everyday life at the forest are to be projected with black and white colors.

Image 24: The Amazon Exhibition / Myth–Rendering

Source: Alessandra Lobos Croquevielle
The Amazon is also known for having originated most of Brazilian folklore and myths. Myths such as Saci-Pererê, Curupira, Boto, Mula-Sem-Cabeça and others, that usually involve fire, animals and mystic creatures of the forest. The choice of a reddish tone for this chapter of the exhibition honors the empirical assumption that fire and myth go side by side in human minds. Attached to the myth display there will also be a showcase comprising the most popular, and also the most exotic, animals and insects of the forest.

*The Festivals*

Art, dance and music are at the center of Brazilian culture. Music and dance traditions vary greatly between regions but tend to have a story as a common theme. Almost every dance, for example, has a historical background and tells a story of a group of people during a specific time in Brazil's history.

This section, which is a tunnel, provides information, video and images of the festivals originated from different regions and people of Brazil. Those are going to be projected at each ring of the tunnel and can be seen while you are walking by. Some of the most popular festivals are: Festa Junina, Rodeio, Festa do Boi Bumba and others. They are included in this section as an introduction to the biggest festival in Brazil: the Carnival.
Carnival

The Carnival is the most famous holiday and festival in Brazil and has become an event of huge proportions. The country stops completely for almost a week and festivities are intense, day and night. A significant percentage of Brazil's revenues derived from tourism are cashed in during this holiday, which is hosted 40 days prior to the celebration of Easter.

Rio de Janeiro city usually receives approximately to 2 million people in the streets during the period of 5 days for the celebration of Carnival. But the main attraction of the city during the festival is the parade of the top samba schools, which represent neighborhoods, always an extraordinary visual spectacle. The 12 Samba Schools, which compete for 2 consecutive nights, may take to the Parade anything from 3,000 to 5,000 members, and from 6 to 8 floats. Each Samba school has to illustrate the theme chosen. The costumes are extremely imaginative, colorful, elaborate and detailed. They are truly original, designed and made from scratch each year, however floats and costumes are most likely to be recycled into a completely different one and located close to downtown. The avenue is close to 800 meters long and has the capacity to accommodate 70,000 spectators. The parade is not just a celebration but also a competition in which the schools are judged according to various artistic criteria. The winning school is announced shortly after the end of the Carnival.

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This last section of the exhibition brings a flavor of this monumental festivity. Just like the Carnival, it will also offer visitors a lot of dance and music, and the chance to learn some of the Brazilian dancing styles along with playing some music on their own.

Image 25: Carnival Exhibition - Rendering

Source: Alessandra Lobos Croquevielle

The Carnival experience starts with a passage that has an interactive wall where visitors actually are able to dance and see their movements at this wall. These "movements" are projected as different colors and graphics.
From the passage to the main area visitors face an imitation of the sambadrome’s main symbol. Combined with images of the Carnival parade being intermittently projected into the passage wall – it intends to give visitors’ the sensation of actually being at the parade.

After the passage, there is a main stage area where presentations of all different types of music and Brazilian dances are to be performed. Screens in the format of gigantic tambourines - one of the most popular instruments used for samba- will also show videos about these dances. Visitors will also be able to dance at this main stage whenever available.

Image 26: Carnival Exhibition - Rendering

Source: Alessandra Lobos Croquevielle
Stations of “Visual Music” will also be installed in this area. In these locations people would play typical Brazilian instruments and see how the sound is graphically portrayed. For each type of sound played will be assigned specific graphics. Along with this, a sound responsive wall will create patterns that vary with the sound being played at the moment. The responsive wall consists of individual cellular components that open and close simultaneously while censoring absorbing sound and emitting light. While these cells open and closes and different graphics are shown, different atmospheres are created. These different atmospheres are resemblance of the Carnival parade, where each samba school has its own design, music, dance and etc. Which produces a sense that you are contemplating various different shows in one.

Image 27: Carnival Exhibition - Rendering

Source: Alessandra Lobos Croquevielle
CONCLUSION

In conclusion, the Brazilian exhibition is held to share knowledge to the public about the diversity and the uniqueness of the process of acculturation in Brazil. The Brazilian community wants to show visitors just how rich are their cultures and Brazil historical legacies, as well as their contemporary life.

As the Exhibition shows different sections that provide different atmospheres, it mimics the country itself. Because Brazil is so diverse, each region of Brazil is so different than the others, and each carries their own culture. Despite of this fact, all Brazilians come together as one by the way they believe a life should be lived. They are then known to live for the moment.

Furthermore, the exhibition has the purpose to send the visitors a very important message: that despite all the problems, Brazil is FUN. Fun is – and has always been - the country’s trademark. Irrespective of being art, business or life, Brazilians live for a fun moment. Or better to say, for whatever good thing they can withdraw out of any moment.
MATERIAL SELECTION
OLYMPICS

Entrance:

1- Sugarloaf wall
   - High contour architectural acrylic/ by Reynolds Polymer
   - Fabric tension with pipe frame structure, attached to acrylic

2- Olympics Symbol:
   - Laminate/ Colored Acrylic lit up from behind.

3- Water floor:
   - Water Effect Interactive Floor- Sistema Interattivi- Effecto Acqua/ by Scenes.it

Image 28: Picture of water effect  Image 29: Installation of Interactive floor

4- Rio-2016:

- Liquid Crystal effect pigments/ by LCP Technology GmbH

Image 30: Sample of pigment effects

Source: http://transmaterial.net/

5- Ribbon:

- Fabric tension with pipe frame structure

Image 31: Pipe Frame Structure  Image 32: Fabric Tension over Structure

Source: http://www.alibaba.com/  Source: Alessandra Lobos Croquevielle
6 Sun wall:

- Wall motif- Foliage Installation detail Painted yellow gold/ by Archsystems

*Image 33: Sample of pigment effects*

Source: http://www.archsystems.com/

**Olympics History**

1- Rings podium:
   
   - Light-weight wooden structure w/ Metallic high-pressure laminate

2- Engraved acrylic:
   
   - Graphically engraved acrylic/ by Peynolds Polymer

3- Displays/ interactive touch
   
   - High contour architectural acrylic/ by Reynolds Polymer
   - Curved metal channel/ aluminum
   - Interactive touch screen system

4- Woven back wall:
   
   - Standard Tile Wovin wall/ Polyresin/ By Wovin wall

*Image 34: Sample of Wovin Wall*

Source: http://www.wovinwall.com
5- Floor
- Vinyl tile

Olympics Brazil

1- Displays/ interactive touch
   - High contour architectural acrylic/ by Reynolds Polymer
   - Curved metal channel/ aluminum
   - Interactive screen

2- Torch
   - Laminate
   - Expanding Sphere/ by Hoberman

Image 35: Expanding Sphere

Source: http://www.hoberman.com/

3- Wall symbol distorted/ Game simulation wall
   - Fabric tension with pipe frame structure. Image directly printed at fabric.
BRAZIL AND THE ARTS

1- Graffiti
   - Adhesive Vinyl

2- Movie screens
   - Projector screen

3- Floor/ images
   - Vinyl floor Graphic Print

4- Gradient Curved wall:
   - Structure: Light weight wooden structure
   - Graphic: Adhesive Vinyl
   - Lighting: Wall Washer XB-36/ High-power Wall Washer light/ By Cyber Concept

5- Tubes Ceiling
   - Translucent Acrylic tubes and rods

Image 36: Acrylic tubes & rods

Source: http://www.totalplastics.com/
THE AMAZON

1- Floor Grass
   - Indoor grass carpet

   Image 37: Grass Carpet
   Source: http://www.flooringwebsite.com/

2- Water Floor
   - Water Effect Interactive Floor- Sistema Interattivi- Effecto Acqua/ by Scenes.it

3- Squared tubes:
   - 3"OD. 098" WALL, PVC Square hollow tube/ Square extruded acrylic tube

   Image 38: PVC Square Pipes
   Source: http://www.plastic-pipe.com
4- Plants
   - Artificial Plastic plants

5- Water screen
   - Projection image in Water Screen System

6- Lotus flower
   - Image projected in Fabric tension with pipe frame

7- Display wall
   - Vinyl adhesive image
   - 3D Bamboo panels/ by Lana Concepts

8- Raised floor System
   - Wooden raised access flooring system/ Core Material: High-density chipboard
1 - Tunnel Rings:

- Light-weight wooden construction consisting of five prefabricated parts per loop
- Projection of Brazilian event images at inside of rings

CARNIVAL

1 Interactive wall:

- 16 PXL Board/ Multifunctional LED Board, 16 individually controllable pixels, Smart Chip, Slim Profile/ By Cyber Concept

Image 41: Example of Wall

Source: http://farm3.static.flickr.com/

2 Floor

- Vinyl Tile

3 Ceiling:

- Textile ribbon/ after is recycled, leaving behind only filaments

4 Wall Carnaval

- Vinyl adhesive image
5 Wall Sonomorph:
   - Sound-Responsive wall/ by Biomaterialism

Image 42: Sonomorph Wall

Source: http://transmaterial.net/

6 Ceiling Confetti
   - Translucent colored acrylic

7 Ceiling stage
   - Translucent acrylic tubes and rods

8 Sambadrome symbol
   - Light-weight wooden construction
   - Liquid Crystal effect pigments/ by LCP Technology GmbH

9 Visual Music Booth
   - Instruments
   - LED Screen
   - Aluminum frame
10 Stage Floor:

- B-Surfaces: interactive floor tiles / by B.lab Italia

Image 43: B-Surfaces: interactive floor tiles

Source: http://www.blabitalia.com/

11 Tambourines Screens

- Led Screen
- Aluminum frame
CASE STUDIES
1996 SUMMER OLYMPIC GAMES- ATLANTA

On September 18, 1990, Atlanta was selected to be the host of the 1996 Summer Olympic Games scheduled for July 19/August 4 of that year.

As of today many consider the Games to be responsible for having transformed Atlanta into a modern city. Before the Games, Atlanta was a sagging business center surrounded mostly by poor residential areas and warehouses. Government offices and universities still remained downtown, but department stores and corporate offices (with Coca-Cola and CNN as exceptions) had headed for the growing suburban ring around the city. Notwithstanding, after the games, Atlanta regained its place as home to lots of company’s headquarters, most of which relocated in downtown.

Atlanta was also highly benefited by the Olympic venues. The Olympic Village, for instance, became the first residential housing for Georgia State University, and now it is being used by the Georgia Institute of Technology. The Clark Howell Homes project also made a deal with federal authorities to upgrade their decadent complex of Depression-era apartments. The new plan involved the demolition of the old projects and the construction of a modern mixed-income community for 900 families.25 Another example is the Centennial Olympic Stadium, which after the Games was converted into the baseball Turner Field for the Atlanta Braves

since there was no need for a track and field venue in the city. Lastly, the Centennial Olympic Park was also built for the events and is still in use, hosting big events such as concerts and festivals. This project involved a 21-acre land that was cleared for a state-owned downtown park, replacing an unsightly strip of parking lots and old buildings, and function as a center point for Olympic festivities.  

Although Atlanta became remodeled for the better due to the Games and its venues, still lacks a location where visitors can learn about the great importance the event had to the city’s improvement and how the event was portrayed. The European Olympic officials were also critics of Atlanta’s performance, specially regarding the overcrowded conditions at the Olympic Village, the quality of available food, the accessibility and convenience of transportation, and the Games’ general atmosphere of mercantilism. The opening ceremony, featuring 500 cheerleaders and 30 pickup trucks, was also seen as "tacky" by some observers and distasteful by many foreign visitors. Even American spectators also claimed it had nothing to do with American culture.

On the other hand, a University of Georgia study had reported close to a $5 billion windfall to the state, including approximately 80,000 jobs, as an outcome of the Games. Concerns about cleanup and crime control costs having weighed too much on city finances were also dismissed by public officials on the grounds that benefits outbalanced them.

2000 SUMMER OLYMPIC GAMES- SYDNEY

The Sydney 2000 Summer Olympic Games or the Millennium Games, was celebrated between September 16th and October 1st 2000 in Sydney, Australia. It was the second time that the Summer Olympics were held in the Southern Hemisphere, the first one being in Melbourne in 1956.

The Australian Games had well planned the post usage of the buildings designated to the event. The main venue (Stadium Australia) after being used for the games, host concerts and sporting events every year, and it is still used all winter by professional rugby leagues. The Aquatic centre became a public swimming centre and the Olympic site itself has been used for the final race of the V8 Supercars Championship since 2009. Also, the Olympic Village was privately developed for resale after the Games and it became home to more than 4500 people. 29

The event organizers did not only came up with great quality design solutions for the event’s individual buildings, but also paid attention to spaces for human use between these buildings – the public domain. A concern about this had been voiced by those returning from the Atlanta Olympics, where mass movement had been an issue. To comply with this, the Olympic Plaza and a Visitor’s Center were created, the later being located in the former premises. The plaza received nearly 300 000 people a day that had the opportunity to enjoy the public arts installed

at the location. The Visitor’s Center served also as a public domain where tourists could be instructed about Sydney tourism and Olympic games information’s. The plaza itself had activities, festivals and arts exhibitions. Both, plaza and the center are still in use offering tourists the opportunity to comprehend what the Sydney Olympic games were about.

As a matter of fact, the Australian Olympic Committee did not dedicate the event to sport alone: it also committed it to the enhancement of environment and culture. It created, for example, a special program incorporating the works and ideas of contemporary artists into the Olympic facilities. So, the Sydney Olympics contributed not only with a simple public gallery of outdoor art works but also with a built environment invigorated by an artistic vision, and a cultural legacy that extends itself beyond the Games.

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2004 SUMMER OLYMPIC GAMES- ATHENS

The 2004 Summer Olympic Games, known as the Games of the XXVIII Olympiad, was held in Athens, Greece from August 13 to August 29, 2004. Because Athens was the first city to host the Olympic Games, the 2004 games had as slogan: Welcome Home.

One of the major hurdles in the way of the Athens Olympics was to comply with the construction of Olympic buildings’ schedule. The main Olympic Stadium, the designated facility for the opening and closing ceremonies, for an example, was completed only two months before the games started. And only a frenzy last minute race made it possible to finish the Athens venues.

It cannot be denied, however, that preparations to stage the Olympics led to a number of positive developments for the city’s infrastructure. These improvements included the establishment of various new transportation systems, urban projects and Olympic venues.

In 2008, notwithstanding, almost all of the Olympic venues – 21 out of 22 – had deteriorated significantly. Estimated at £500 million, the annual cost to maintain the sites became politically controversial since then.31 Probably as a consequence, the Greek Government created a corporation, which presently is overseeing the post-Olympics management, development and conversion of these facilities. Some had already been sold off to the private sector, or are in

the process of being so,\textsuperscript{22} while others are still in us just as they were during the Olympics, converted for commercial use or modified for other sports.\textsuperscript{33}

Despite of all the critics, the Athens Olympic venues were very impressive. After taking Sydney games as an example, one of the important features of the event was its public domain: The Plaza of the Nations. The domain can accommodate as many as 300,000 people and supports shows and theatrical productions. It can also be used for screening events on the giant video display on the Nations Wall, a monumental wall sculpture.\textsuperscript{34} This is an outdoor public domain, which remained as plaza after the event was over. Tourists, however, hardly have a reason to relate this site to the 2004 Olympic Games.


2008 SUMMER OLYMPIC GAMES- BEIJING

Beijing won the right on July 13, 2001, to host the 2008 Olympic Games. Known as the Games of the XXIX Olympiad, it took place in Beijing, China, from August 8 to August 24, 2008.[a] It was the third time that the Summer Olympic Games were held in Asia, after Tokyo, Japan in 1964 and Seoul, South Korea in 1988. The event has powered part of the development of Beijing, as well as of the entire country.

To appease human rights and other concerns, the Beijing Olympics relied on the following concepts: carry out the spirit of successfully hosting the Olympic Games; take “the new Beijing and the new Olympic Games” as a national theme; highlight “Green Olympics, High-Tech Olympics, and People’s Olympics”; and promote the capital city’s overall economic development, urban prosperity, and social progress. These concepts guided the National Olympic Committee while addressing the Olympic strategic plan.

The event objectives could not be achieved without heavy investment in new facilities and transportation systems. A total of 37 venues were used to host the events including 12 constructed for use at the Games.35

Part of this investment was the renovation and construction of six venues outside Beijing as well as 59 training centers. The largest architectural pieces built for the games were the

Beijing National Stadium, Beijing National Indoor Stadium, Beijing National Aquatics Center, Olympic Green Convention Center, Olympic Green, and Beijing Wukesong Culture & Sports Center.\textsuperscript{36}

Unfortunately, even though the Olympics and its modern venues brought the attention of tourists and had a great economic impact to the country, most of the new buildings are presently under-used. The famous Bird’s Nest, Beijing National Stadium, which hosted both the opening and closing ceremonies as well as the athletics competition, is an example of this.\textsuperscript{37} In the year after the Olympics, the stadium hosted a concert, an Italian soccer match, an opera and a presentation of Chinese singing standards - only. And the only tenants now are tourists who pay $7 to visit the souvenir shop which competes with an overwhelming number of souvenir vendors’ outside the stadium.\textsuperscript{38}

Tourist flow during the games was also an area of criticism. Part of the problem is that the size of Beijing’s Olympic Green, the main public domain, is simply too big to get around easily. Within such a huge perimeter there was no place destined for people gathering.\textsuperscript{39}

It was left for the Sponsor pavilions the task – or privilege – of promoting cultural exhibitions and activities. Located at the heart of the Olympic Green, some of these pavilions included garden areas, museum galleries, theater shows, walk-thru displays, VIP lounges and meeting

\textsuperscript{39} Rebecca Blumeinstein and Mei Fong, Big Sponsors Are Upset Over Visibility at Olympics. Thewallstreetjournal.com, Accessed Aug 13,2010.
rooms, all of them were organized under one roof within a three-level indoor/outdoor facility.\textsuperscript{40}

The Chinese Olympic event became known for the dance and arts, quite visible during the spectacular opening and closing ceremonies, and that well represented its culture. Less noticed was the fact that it also triggered a number of different cultural and art programs as a preview of the main event. One of those was an Olympic Cultural Festival, which was held once a year from 2005 – 2008. It combined sports and cultural activities such as mass sports, discussion forums and cultural performances that were conceived spread the Olympic spirit and culture. The goal of the Cultural Festival was to introduce the unique characteristics of Beijing and China to the world by exploiting Beijing’s advantages.\textsuperscript{41}


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SUPPLEMENT IMAGES

This appendix contains supplement images, including renderings of three dimensional perspectives of the different sections of the Olympics and Cultural Exhibition.

The images are grouped in the following order:

- Olympics.................................................................78
- Brazil and the Arts.........................................................81
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Source: Alessandra Lobos Croquevielle
Image 47: Brazil and the Arts - Rendering

Source: Alessandra Lobos Croquevielle
Image 48: Brazil and the Arts – Rendering

Source: Alessandra Lobos Croquevielle
Image 49: The Amazon – Rendering

Source: Alessandra Lobos Croquevielle
Image 52: The Amazon – Rendering

Source: Alessandra Lobos Croquevielle
Image 54: Carnival – Rendering

Source: Alessandra Lobos Croquevielle
Image 56: Carnival – Rendering

Source: Alessandra Lobos Croquevielle
Image 57: Carnival – Rendering

Source: Alessandra Lobos Croquevielle