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PREFACE

Brazil, 1928. Gregori Warchavchik terminates the construction of the first Modern building in Brazil. Brazil, 1914. Ralf Amann, GMP Architekten's Brazilian director realizes the Arena da Amazônia which will host the FIFA World Cup, finished some weeks ago. These two events symbolically represent the beginning and the present-day state of Modern Architecture in Brazil. The Russian architect, who just 5 years before arrived in the country, will have a huge influence on local Architecture for the rest of the century. He spreaded European Modern Architecture that changing over years created that movement which, so well, combines innovative Architecture qualities with social, economic and cultural local characteristics. The German Architects, instead, designs what will be the most emblematic stadium in the whole cup for its geographic position of dubious value.

The world championship opens up the cycle of international events hold in Brazil in these years which are reason and effect of South American countries globalization – whether right or wrong.

Contributors to this first Burrasca's issue acted within these extremes.

There are, in fact, many articles which show, in different ways, the flourishing Brazilian Modern Architecture: Paulo Mendes da Rocha's São Pedro Apóstolo chapel, Lina Bo Bardi's SESC Pompeia, Niemeyer's architecture are just some of the articles able to show how the development of the country has often been the occasion for the Masters to contribute with exceptional works.

In this sense, "Feet on the Ground", the story of the bus terminal narrated by Daniele Di Fiore is exemplary. Where, in addition to the history of Brutalism in Brazil, the development of Brazilian mobility reflected on the Architecture and vice versa.

Although the last century has been politically very troubled Brazilian Architecture ran its course.

Today, however, in view of the big events host in the country the acceleration in the modernization process has huge social impacts – Cazarini Neme's article and Giandinoto's reportage on favelas are meaningful.

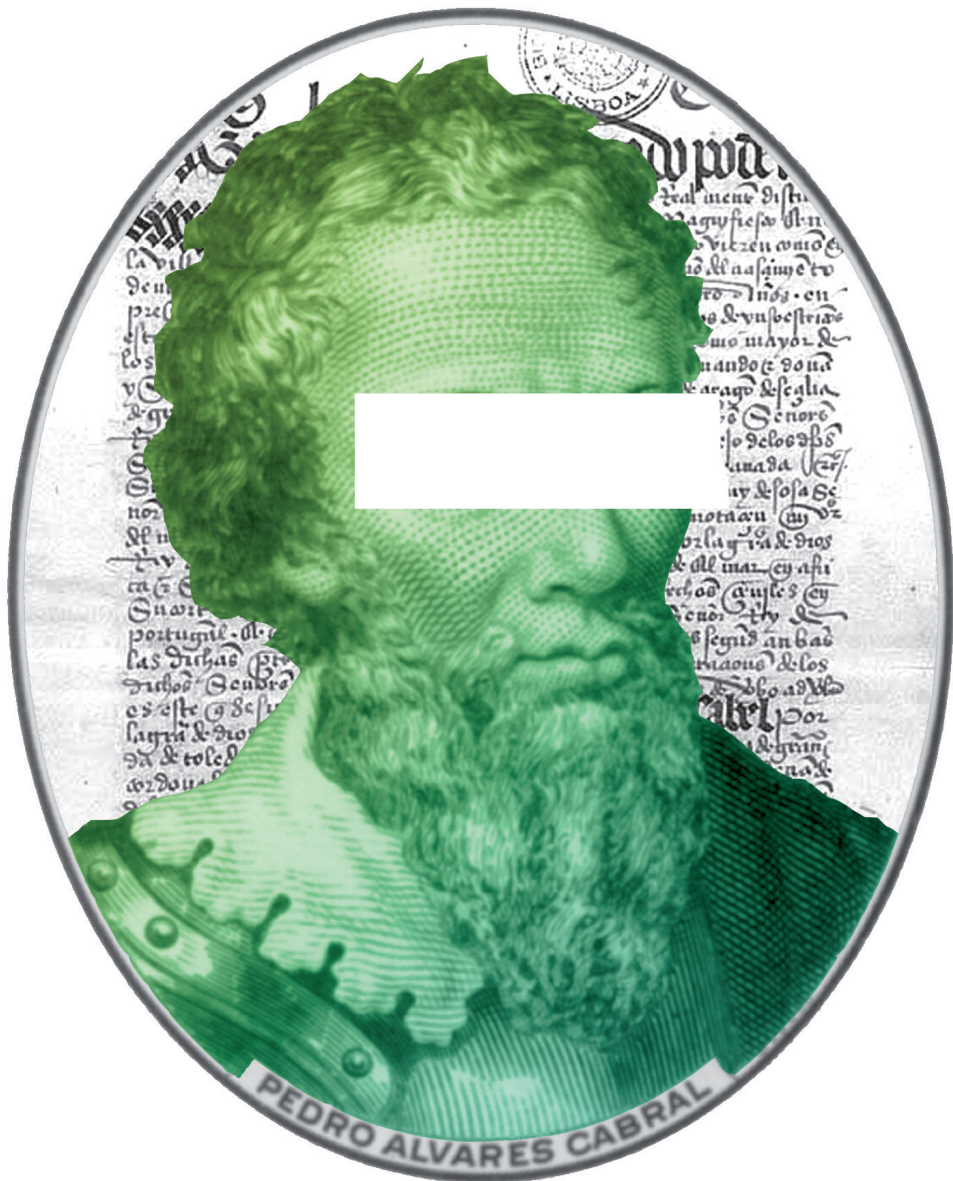
Also architecture territory has suffered the consequences: "this situation on the one hand perhaps denounces the lack of a contemporary generation of architects capable of impose themselves in Brazil, but it is also a warning about the inability of the society to produce architects who can bequeath its traditions and values" as expressed by Luigi Mandraccio's "Inspired Planning."



If a part of the contributions concentrated on showing how exceptionally Brazilian Modern Architecture contributed to Architecture itself, many others showed the recent past revealing what are the social and architectural problematics nowadays.

In a so critic situation, the answers given by people who design and build the future of Brazil are crucial. Looking at the issue in this perspective we can recognize a singular contribution to 3 articles. These describe contemporary initiatives and operations that aim to offer new tools to read Brazilian cities and society and that deal with different subjects: Sao Paolo's liquid limits in Jeanette Sordi article, Rio de Janeiro's hidden lessons described by Guilherme Lassance and O Novo Guia de Brasilia in which street food and life become an instrument to look at the city from the point of view of people who live it every day.

From this perspective Brazil seems to appear as a country with a great architecture history but in some way frozen; Nevertheless the contributions to this book show as a disenchanted look at its territorial, architectural and social resources can lay the foundations for an architecture and urban planning Brazilian once again and able to relate with the social context contributing to its development without suffering.



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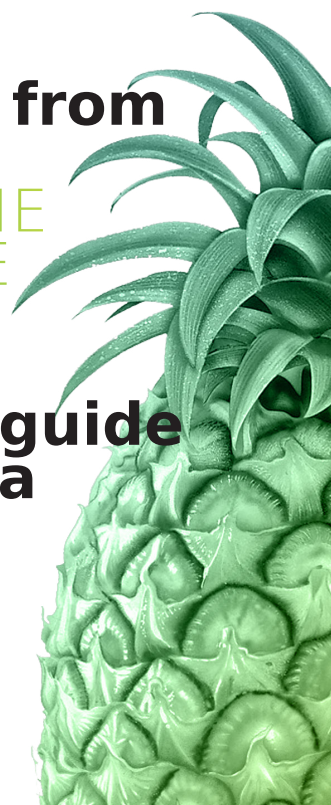
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São Paulo: the metropolis's skyline

Maria Argenti

1. C. Veloso, *Sampa*, «Alguma coisa acontece no meu coração; que só quando cruza a Ipiranga e a avenida São João; é que quando eu cheguei por aqui eu nada entendi; da dura poesia concreta de tuas esquinas; da deselegância discreta de tuas meninas.»

2. *Ibidem* «Do povo oprimido nas filas, nas vilas, nas favelas; da força da grana que ergue e destrói coisas belas; do povo oprimido nas filas, nas vilas, favelas; da força da grana que ergue e destrói coisas belas; da feia fumaça que sobe apagando as estrelas.»

3. «If there is a way out of the incipient degeneracy of contemporary practice it may well reside in the Brazilian architectural tradition (...), K. Frampton: *Mendes da Rocha and the School of São Paulo*, *Editoriale*, «Rassegna di Architettura e Urbanistica», n. 142/143, Jan-Aug 2014.

4. J. B. Vilanova Artigas, *FAU-USP Project Report*, in P. Giardiello, M. Santangelo (edited by), *Architettura contemporanea in Brasile*, Oxiara, Napoli, 2006, 001 ST 12.

5. Cfr. *Paulo Mendes da Rocha*, *Arquitecto de la Escuela Paulista brasileña*, «El único espacio privado que existe es la mente», «Kiosko», *Diario da Universidade de Vigo*, 2004.

There is a lesson to be learned from the School of São Paulo, wrestling with what may initially appear to be a problem with no resolution: using architecture to tame the chaos of a city of almost twenty million inhabitants.

This is the *reality principle*.

The acceptance, by architects, that cities are not exactly what we had in mind, what we continue to discuss, but the spaces within which we design.

The reality principle obliges us to abandon the artificial image of the city, more formal than real, and paradoxically anti-historical in its ties to a history that ignores the present.

The reality principle has no illusions about the ability to freeze space; it works with process, with modification, with the twist of thought.

Research cannot avoid contributing to the resolution of the immense problems raised by fragile and impetuous development that, raging uncontrolled, has ruptured the floodwalls of the traditional city.

Architecture cannot retreat into the abstract tranquillising geometry of projects-manifestos. Instead, it must accept responsibility for the frightening incongruities of reality. It is obliged to confront the “hard concrete poetry of its street corners”, as Caetano Veloso¹ sings about São Paulo. It must propose itself as a mean of stopping what otherwise resembles an inevitable drift.

This imperative, this change in mentality, is what drove and continues to drive the Paulista School. In its peculiarity it is the embryo of a vaster possible change, credible precisely because it has been generated within a situation where everything exists with its opposite, where “the power of money, destroys beautiful

things and the ugly smoky plumes obliterate the stars”².

In this sense, the experience of the Paulista School is unique. In reacting to the formalist drift characteristic of so much of the present, at the outset of each consideration, of each project, it re-proposes the primary motivations and prerogatives of architecture as a discipline; it reaffirms its primary objective of resolving, or at least reducing, the problems linked to the poverty, destitution and lack of dignity to which Alvar Aalto’s “little man” has gradually been reduced. This little man remains the true client, still weak and fragile, of what we build and thus – in theory – its centre.

In a recent editorial³ Kenneth Frampton wonders whether the Brazilian approach is that which indicates the means for contemporary architecture to escape the progressive and self-inflicted degeneration into which it is slipping?

The answer is precisely yes. Furthermore, it is in **São Paulo** (fig1), more than in Rio, that we find the affirmation of the qualities of a discipline and a technique aimed at the essential, at the useful, even before considering the beautiful.

This renewed lesson took hold despite the censorship and forced removal during the period of military dictatorship of a number of university professors at the Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo (FAUUSP). It became a method, a way of thinking: in short it became a school. This is demonstrated by the now consolidated fact that the young Paulista generation continues to be driven by the same impulses as its masters, far from the

self-referential, from the culture of the image as an end in itself, and the world of consumerism.

The “things said” through the teachings, writings and works of João Batista Vilanova Artigas and Paulo Mendes da Rocha – to mention only the leading figures – continue to represent an invaluable lesson for reminding contemporary architectural culture that ethical values represent the inescapable foundations of architectural and aesthetic choices.

This is the central node: the acceptance (or better yet assumption) of the social significance and role of the discipline of architecture.

This triggers the desire to involve (in any way possible) even the weakest social classes in the spaces of collective use, to bring the general population into the spaces of institutions, to integrate it with all other members of society through architecture and the cultural premises that generate it.

To achieve this objective São Paulo’s architects teach us to construct “democratic spaces”, spaces of gathering, open and continuous, uninterrupted and accessible, spaces capable of interjecting streets, plazas and public spaces open to everyone within buildings. Thus one of the most characteristic and interesting themes deriving from the Paulista vision takes form, that of a large interior space: covered, vast, uninterrupted and serving as the natural theatre of shared moments and events.

To respond to this necessity they sought structural solutions capable of permitting these vast uninterrupted spaces, employing large spans and illuminating interior spaces from above.

Over time these building solutions, determined by an intrinsically ideal coherence between architecture and engineering have become one of the leading characteristics of the Paulista experience, also in figurative terms.

THE LARGE COVERED PLAZA

We need only consider the *Faculdade de Arquitetura e Urbanismo* (fig2) designed by Vilanova Artigas between 1961 and 1969. Its large internal atrium – the *Salão Caramelo*, an homage to the warm colour of its paving – continues to possess the value of a public plaza flanked and overlooked by a host of different spaces; it is the heart of the project, a symbolic and informal forum in perfect harmony with the strong idea of democracy and the new model of participative teaching desired by Artigas himself. “I conceived it as a form of spatially representing democracy [...], as a temple in which all activities are permitted”⁴, he underlined, emphasising the sense and importance of focusing on the social value of architecture.

It is a stage for manifesting not only the highest achievements – spectacular for their complementary nature – of the art of teaching and learning, but also more in general personal convictions; hence it is not without its political connotations referred to events characteristic of recent Brazilian history, in some cases a guarantee or liberty, in others a reference to its removal.

The very space of the building sublimates its purely symbolic value, becoming itself a tool of education (even a building has something to teach), signifying a renewed collective and political vision.

Similar to a citadel, in which each space is for everyone, it is the built unfolding of a theorem according to which – as Paulo Mendes da Rocha still loves to repeat – space always and in any case has a public dimension and the “sole private space imaginable is the space of the mind [...] so long as our own imagination tends to be public”⁵.

It is in the increasingly more advanced search for equilibriums that Vilanova Artigas applies an extreme notion of the architectural concept of spatial continuity. A rising path allows for a slow approach from the entrance to all of the school’s floors. Contrasting with its internal fluidity, the exterior of the building resembles a solid, opaque and monolithic reinforced concrete box. However, through the total aperture of the ground plane, the public dimension of the interior spills outward, while the large, luminous roof – composed of square skylights “set into” the two-directional structural grid – is presented as a means of ensuring the same conditions of natural light in all spaces of the building.



In the *Museu de Arte de São Paulo* (MASP) (fig3), the great glass block that rises from the ground generates a vast and protected public space flanking the *Avenida Paulista*.

Over time this space has hosted a wide range of diverse and vital outdoor events. It was a space of pause and happenings, markets, performances and exhibitions.

Promoted by Assis de Chateaubriand, designed by Lina Bo Bardi in 1957 and completed after a series of vicissitudes in 1969, the Museum successfully balances the daring essentiality of an austere suspended volume with the richness of spaces created for lively and articulated functions – *civic hall*, library, café, theatre – concealed on the two levels beneath the plaza-belvedere.

The large covered urban void is thus placed in continuity with the long, elegant and heavily travelled high-speed artery, however, with respect to the building, it is inserted on the third of the Museum’s five levels.

Four majestic piers and two couples of pre-stressed reinforced concrete beams, spanning some 75 meters (246 ft.), support a glass parallelepiped that conceals in the most sophisticated manner the structure supporting the two floors of the exhibition halls.

This is the emerging part of the building that, without any intermediate supports, is lifted eight meters (27,88 ft.) above the plaza-belvedere.

6. Paulo Mendes da Rocha, URIBARREN, Sabina; MOISSET, Inês. Paulo Mendes da Rocha. *Entrevista*, 0-60, «Cuaderno latino Americano de arquitectura. Espacios Culturales.» Córdoba, ITP Division Editorial. v.10, 2006, p.81.

7. *ibidem*.

photo Maria Argenti

The significance of this building far exceeds its appearance, its function and its structure, as evidenced in the words of its designer, an Italian architect who chose Brazil as her *home nation*: “for the design of the Museu de Arte de São Paulo, on the Avenida Paulista, I sought a simple architecture, an architecture able to immediately communicate that which, in the past, was considered *monumental*, in other words a sense of *collective society*, of *Civic Dignity*.”

For Lina Bo Bardi the education and redemption of the weaker social classes were objectives to be pursued, and architecture the tool for achieving them. Each of her projects contains a deep reflection on Brazilian society and values to be transmitted, subtending the aim of creating a building to be understood by all and to the needs of the general public. There is also an attention to communication, a love for simple, poor and austere materials, precisely to allow for the immediate and direct reception of all users.

“Through popular experience – Bo Bardi continues – I arrived at what could be called Poor Architecture. ... With the Museu de Arte de São Paulo I believe I have eliminated the cultural snobbery so beloved to intellectuals, opting for pared down solutions (...) such as concrete marked by its formwork and the unfinished (...). I would like it to be filled with people, visiting open-air exhibitions, listening to music, watching movies...”

This way of inserting open space inside a building based on an unusual and involving approach is visible and diversely employed in many different projects by the members of the Paulista School. A paradigmatic example is the **MuBE**, the **Museu Brasileiro da Escultura** (fig4) designed by Paulo Mendes da Rocha in 1988 and inaugurated in 1995. The initial impact of the Museum is that of a garden and a plaza: rich, articulated, organised on different levels and with a stepping portion for outdoor performances, a space open to all manner of activities.

This was effectively the underlying idea: “fazer uma praça toda aberta”⁶. To use architecture to question the obtrusive nature of bourgeois regulations, to subvert, or at least change them.

If standard procedure is to imagine a plaza according to the rules, Mendes da Rocha initially thought of the plaza and only later did he consider inserting the rules: “The mentality of the middle-classes, that abandons the city centre, defines rules for everyone. It is not possible to change the world, but we can try.”⁷

The exhibition halls are underground, like the offices; there is also a small auditorium concealed beneath a triangular water feature. The spaces are illuminated by cuts in level changes at grade. Everything is partially invisible, and semi-concealed.

There was a need for a sign, for a reference within the panorama to mark the presence of the Museum: Mendes da Rocha entrusted this role to a large, pre-stressed beam. Raised above the ground, with a free span of some 60 meters, and set perpendicular to the Avenida Europa, this beam is transformed into an element of signage flying above the plaza and outdoor theatre, casting a long shadow.

Naturally the story does not end here. São Paulo and its immense population speak of how the contemporary dimension of the city is marked by too many contradictions, by the continually unresolved intersection of rich neighbourhoods and *favelas*, of the beauty and problems of the environment and society.

The vitality of the Paulista School speaks instead of a process that is the sum of so many projects.

To quote Mendes da Rocha, “we men

are what we want to be, we are a project of ourselves.” It is a good project to look to the future, not to give in to the conformism of the present, but to constantly stand with both feet firmly planted in reality.

There is no utopia that will resolve the twofold problem of the precocious degradation of contemporary architecture and the growth of the favelas as an extemporary solution to the need for housing in the city. There is a need to start over from the construction of an ethical project devoid of any illusions of being able to cancel reality, and instead accepting to assume it; inheriting the Paulista tradition of the *reality principle*, approaching a shared social condition as the root of a dialectic process that considers architecture a collective good born or a new ethic.





São Paulo: Fortress vs Encampments

Debora Cazarini Neme

1. Census Demographic IBGE (Instituto Brasileiro de Geografia e Estatística); accessed 20 June 2014.

2. Mariana Fix, *Parceiros da Exclusão. Duas histórias da construção de uma "nova cidade" em São Paulo: Fara Lima e Água Espraiada* (São Paulo: Boitempo Editorial, 2001), 81.

3. IBGE - Research Directorate, Industry Coordination. Annual Survey of Construction Industry 2007/2011.

4. Survey *Caderno Cotidiano*, conducted by Research Centre Datafolha - Folha de São Paulo, 17 February 2002.

5. Sempla (Secretaria Municipal do Planejamento, Orçamento e Gestão), crime rates; accessed 8 March 2013.

6. FEVASC (Federação dos Vigilantes e Empresas de Segurança), accessed 9 January 2013.

7. Mike Davis, "Fortezza Los Angeles," in *Città di Quarzo: Indagando sul Futuro a Los Angeles*, trans. Andrea Rocco (Roma: Manifestolibri, 1990), 38.

8. Jane Jacobs, *Vita e morte delle grandi città: Saggio sulle metropoli americane* (Torino: Einaudi, 1969), 27-50.

9. Teresa P. Caldeira, *Cidade de Muros: Crime, Segregação e Cidadania em São Paulo* (São Paulo: Editora 34, Edusp, 2000), 27-28.

10. Publication directed by Prefeitura de São Paulo: *A cidade informal no século XXI*, 19-20.

PICTURES OF A FORTRESS CITY

São Paulo is the heart of the most important metropolitan region of Brazil and its area of influence goes beyond the regional and national levels, replacing it in evidence among global cities. The city, which covers an area of 1,509 square kilometers with a population of nearly 12 million,¹ had a relatively recent urban development – little more than 100 years. In general terms, the boundless growth with such speed resulted in the inability to follow, or even establish, a proper planning, limiting more coherent and effective responses to the issue of infrastructure and public services network.

The expansion and the occupation of the territory have intensified in the 1990s and, trying to conform to "international standards of quality of life,"² have led to significant consequences. From a recent real estate boom there has been an increase of almost 30% in the average price per square meter of land, making the construction sector began to recur to demolitions. From 2008, were demolished in São Paulo 4,713 properties, including residences, offices and industrial buildings, while only in 2011 were made 1,2 million square meters of new buildings with a strong urban verticalization. And the sale of properties has handled 30 billion Reais in Brazil in 2011.³

Along with this progress and economic development, issues of fear and insecurity of living in the city have become central to the concerns of citizens. The increase of violent crime and the fear, are causing dramatic changes in space and its effects on quality of life in the city. According to the research Datafolha, fear changes the routine of 74% of the inhabitants of São Paulo and the way they occupy urban

space.⁴ At the end of the 1990s, São Paulo became one of the most violent cities in the world with a rate of 60 homicides per 100,000 inhabitants. Between 2000 and 2007, however, takes a drastic decay of the percentages share from 57,3 to 12,1 homicide per 100,000 people.⁵ And since then, except for the explosion of cases of kidnapping, all crime rates have dropped — slightly compared to the existing rates — but sufficient to ensure that the number of cases registered by the police does not serve as an only explanation for the sense of fear and pursuit of the defense systems and closure.

The market for private security in Brazil grows 25% per year. The company Fevasc, for example, which represents 30% of the turnover of the sector has now 25,000 employees and about 7,000 vigilant.⁶ The tendency to retreat into their "fortress dwellings" (see figure 1) sets a new functional and formal standard of architecture and consequently of city.

The assets protection strategies with its various combinations and approximations of architectural languages produce a medieval or prison character of many current buildings: armored cars, high walls, trellises, electrified fences, armed guards at the entrances and ubiquitous systems of surveillance and remote monitoring are symbols of insecurity.

The real estate market contributes to this situation by putting the issue of security as an element of value in the purchase of the property and this new configuration of cities negates in every possible way opportunity to integration when no longer considers the public space as a tool, thus removing the civic sense of community. This phenomenon coupled with the increasing economic capacity of an urban center as big as

Figure 1: The “fortress dwellings”



São Paulo, generates the intensification of the segregative character and the consequent reinforcement of the inequality and the poverty.

The most common types of buildings in São Paulo, at last, take up more and more the concept of gated communities, the city is sectored and residential areas form isolated communities. Both in remote areas, where there is greater availability of space, that of entire blocks in more central areas, the largest gated communities are equipped with leisure facilities such as swimming pools, gym, spa and salon for party, cinema, lounge with wireless internet available, games room and gourmet space; and also basic equipment, such as kindergartens and recreation centers, mini-market, hairdresser, and a variety of on-demand services, as well as security services to the inputs and constant surveillance in the interior common areas.

These are also the main characteristics on which is more focused advertising that “sells” the idea of security and self-sufficiency of these places of dwelling in which only matters what there is inside the high walls. This enclosed typology produces impact in setting in motion a condition in which the illusion of safety inside, matches the feeling of fear outside the walls. And between the cameras, electronic control, entry passes, metal detectors, the everyday of many people has become a continuous overcoming barriers to avoid being seen as suspect: a succession of rites of identification. New forms of living in the city arise almost paradoxical, especially when you consider that the city itself could be as a scenario of integration and exchange. It reinforces, in this way, the fact the people do not need to go out or use public services and facilities, causing an increasing and

excessive reliance on private services such as transport, health, safety and education.

The phenomenon of gated communities and its consequences are largely discussed by Mike Davis, who also mentioned the situation of Los Angeles with regard to the big wave of privatization of public space and “emptying of the possibilities for interaction and exchange between different layers of the population as a result of walls and fences and the advent of the machine that gave the inhabitants the opportunity to travel without contact with the outside world from one point (of the city) to another.”⁷ Even Jane Jacobs had faced the discourse of building types that have their backs to the road and highlighting the importance of the natural surveillance of the community instead of cameras, discrediting the sectorization of the spaces of the city.⁸

The “culture” of living in isolated spaces drives to the dismantling of life in the community and strengthens the feeling of distrust between people, which increases in proportion to the obsession with security. The circulation of fear and simply talk about the topic violence, have created the node around which polarize the attention and decisions, becoming a “regulator” in people’s lives.⁹

THE ENCAMPMENTS AND THE REPLY OF THE ARCHITECTURE

The informal city, which in this work is defined as “encampment,” is seen as a particular way of materialization of urban space. This identity is expressed by the state of lawlessness and is perceived by the population of the formal city as a silent and latent threat (see figure 2). This perception is the result of an integration without equilibrium in which the inhabitants of the encampments are absorbed only as a labor force, without this means a real sharing of the social space. So they are structured in a scenario of integration belonging to a larger universe with a secured space as well stigmatized by poverty, disorder and violence. In general, the boundaries are used to include or exclude, and in this case in particular, it is noted that in both configurations, fortresses and encampments, the relation seem to be governed by fear. The fear to go in — the encampments — and afraid to go out — from the fortress, in a continuous process of settlement isolation and segregation. Today 30% of the population of São Paulo, over 3 million people, live in precarious situations as in favelas (11%), *cortiços* (squat) and irregular settlement,¹⁰ and the resolution of this problem has always had an aggressive character in process

11. Teresa P. Caldeira, *Cidade de Muros: Crime, Segregação e Cidadania em São Paulo* (São Paulo: Editora 34, Edusp, 2000), 273.

12. Jaime Lerner, *Acupuntura Urbana* (Rio de Janeiro: Record, 2011), 38.

13. Publication directed by Prefeitura de São Paulo: *São Paulo – Projetos de Urbanização de Favelas*, 140-143.

14. Publication directed by Prefeitura de São Paulo: *A cidade informal no século XXI*, 150-153.

15. Publication directed by Prefeitura de São Paulo: *Operações Táticas na cidade informal*, 198-203.

of stacking, removal and displacement of families in remote peripheral areas of the city, devoid of any infrastructures and basic services. But now this panorama is changing, because instead of increasing the boundary lines, supporting the processes of closure and social exclusion, there is now a counter-trend that tries to soften the conflicts, thus creating a more sustainable way of living and cohabit in the city.

According to Teresa Caldeira, “the metropolis assume a secondary role in formulating policies for the prevention and repression of violence, because they are not able to actively participate in those changes that promote safe spaces for living and social interaction,”¹¹ and it is there that architecture enters as an important instrument of social transformation, through the transformation of the physical space in search of greater interaction between the parties. Starting from small interventions it is possible to achieve interesting and effective results, getting to big changes, even at the level of overall planning of the city, able to establish a “ceasefire” or a “respite” inside the functioning mechanisms of a divided and violent city as São Paulo. “Social integration can

also be achieved by careful design of infrastructure that reconnects the places between them, and be conceived as to remove the physical isolation of the inhabitants of the most disadvantaged areas with the rest of the city [...] To act on the system through urban micro-interventions on crucial nodes of the city, pressure nodes that are able to propagate the positive effects in other areas of the city.”¹²

The peninsula on which now stands the Cantinho do Céu, an irregular settlement located in extreme outskirts of São Paulo, was still covered by the *Mata Atlântica* (a type of vegetation characteristic of tropical coastal) when it began to receive a significant flow of population of low-income evicted from central areas, always informal of the city. In 1987, the area was devastated by an unbridled growth, with no basic services or infrastructure, leading to a strong pollution of the surrounding waters, as well as the creation of a situation of social unrest and violence.

Given the enormous distance and the difficulty of connecting with the city center, in 1994 Boldarini Studio, in partnership with the Secretaria de Habitação de São Paulo, has launched a program of recovery and development of the territory, divided into phases, through the project of a linear park (see figure 3), with pier and floating platform for sailing, sports fields and playground areas, in addition to the paving of streets, the provision of sewerage, water and drainage, and it is recognized internationally, presented in different exhibitions such as Biennale di Venezia and International Architecture Biennale Rotterdam.

The usufruct of the space, even at night, has given the green to tourism in the region and besides this, have developed

other activities such as trade related to river activities like fishing and boat hire. An important tactic was to make people participate in the process of water purification, which together with the creation of public spaces that ensure the interaction of the population, have re-established a new sense of identity and community. The strength of this project lies in the fact that, despite being located in the suburbs, theoretically isolated, now attracts people from all over the city, including those who live in the city center inside the “building fortresses.”

In 2012, *Cantinho do Céu* is decreed Municipal Park, with about sixty thousand square meters. This means that the park will be managed by the SVMA (Secretaria Municipal do Verde e do Meio-Ambiente) that will ensure cleanliness, maintenance and upkeep, preventing even further occupations. In this way it encourages the integration between different social classes with the creation of a pleasant and clean place and the guarantee of condition of a space that is public and open to all.





Figure 2: The linear park of Cantinho do Céu

In 2003, the Brazilian architect Ruy Ohtake, well known for his colorful works, was invited by some inhabitants of the favela *Heliopolis*, which now has 120 thousand people,¹³ with a request to improve their housing conditions. The project started without government intervention and consisted in the plane of the color of the façades of some streets and little internal restructuring. The colors of the houses were chosen by the same owners and the workforce utilized was composed by the inhabitants unemployed. The aim was to enhance the residents, providing real prospects for young people and establish a cultural identity through urban art.

In a second step, the architect was called to proceed with a redevelopment, renovation and expansion of an educational and cultural complex for different uses including library, cinema, auditorium and art gallery, located in an area of thirty-five thousand square

meters, completely pedestrian and free from fences. The residual green space has been transformed into a public park, which is currently very popular with the locals.¹⁴ The inhabitants were an integral part of the change, participating in the design choices and also being part of the construction. In 2008, once again the architect was called but this time directly from Prefeitura de São Paulo, to design buildings for housing.

These buildings, which through their round shapes, eliminate the concept of primary and secondary traditional façade, have an important symbolic value that aims to improve the overall quality of the area around. So the architect and the community of Heliopolis have become an example of positive action for both the formal and informal city. According to Ruy Ohtake “architecture and urban planning can help make the city a more egalitarian place.”¹⁵

In this work we have tried to demonstrate how the ways are built cities as São Paulo — great and rich metropolis emergent immersed in a national economy still in the developing — can be reflected in the way of living of the population, increasing the differences and hardships. São Paulo is living an important moment of transformation and the replacement of the urban fabric represents the tumultuous growth, which does not aim at an overall development of the territory, but takes strength in security concern, fomenting a sense of omnipresence of fear. Despite this frenetic search for protection and the increasing reliance on defensive devices is dominating the building types of the city, mainly in the areas of higher transformation, these safety systems, subjected to observation, does not seem so effective, since the criminal phenomena have continued to grow.

This analysis, so, highlights not only how these devices are not served to decrease the criminal events, but more importantly, they have contributed to the development of a clearly exclusivist mentality, individualistic and fearful that manifests itself in the form and the ways of construction of this city of towers and walls. In the end, the aim has been to support through the analysis and comparisons that the protection and the feeling of security is beyond the defensive systems and is reflected in the way people relate and live the city.

The design devices studied, of which two examples presented here serve to highlight what are the actions, tactics or strategies that appear to represent a design direction and useful alternative to reverse this process; corroborating, finally, the reconnaissance capability of a broken society, ushering in a new path of openness and integration based on the recovery of a common identity that leads to value their own space, recognizing in this.

A new path in which it is possible to be all citizens equally, and it promises greater guarantees for a future with less inequality, more sustainable ... and, also, more secure.

Figure 3: fortresses and encampments



Learning from favelas

Filippo Fanciotti

1. Marc Angélil, *Building Brazil! The Proactive Urban Renewal of Informal Settlements* (Berlin: Ruby Press, 2012).

2. Martijn Oosterbaan is sociologist at the University of Utrecht. Extracted from his paper *Divine Mediations: Pentecostalism, Politics and Mass Media in a Favela in Rio de Janeiro* (2006).

3. James Scudamore, *Heliópolis* (New York: Europa Editions, 2010).

4. Municipal Secretariat of Housing and Urban Development. The informations below mainly come from: Sarah Bridges, Lindsay Bush, Alexander Kneer *The Courtyard Block Reconsidered: A Catalogue of Social Housing Projects in Heliópolis* (2014).

5. Maija Blagojevic', *To information and Back again. Learning from Pedregulho*.

6. *Ibidem*.

7. MVRDV + t?i, *The Vertical Village: Individual, Informal, Intense* (Amsterdam: NAi Publishers, 2012).

INTRO TALKING ABOUT FAVELAS.

If talking about favelas is nowadays a cliché, in fact the simple use of the term hides a vacuous proper of the hash-tags we assign to a whatever fish restaurant before posting it on a social network. The mere term is a typical example of the tyranny exercised by words over thought: while pretending to refer to a very specific world, using the word favela we normally include a kaleidoscopic universe of aspects, specific and generic at the time, which turns its meaning into something even more obsolete and blurry than the scenarios we are used to paint around it.

Talking about these realities requires a fresh start, a deconstruction of the phenotypized idea we have in our mind, that could eventually make us rethink of them as anything but a liquid collection of the possible manifestations of an essence, a “genome,” humanity shares all over the world.

Excluded by any urban plan, moving out of the law, favelas have organized themselves independently, producing a fan of scenarios which vary from the common imaginary of the run-down slum we tag all of them with, to feature that barely do not distance away from the realities we face everyday in any spontaneous town all over the world. Looking at favelas behind their mask, beyond good and evil, we could restart thinking about these settlements like another mould to interact with, instead of a situation that needs to be solved with an imported model or as something not to get in touch with at all. In the end as self organized systems that contain both flexible participatory inputs and defined structures.

A shift in thinking about favelas not just like slums, but as informal districts,

communities of neighbourhoods with all the complexity and contradictions this words include, allows us to extend our analytical tool-kit to include languages more proper of other fields or, at least, of other built realities.

Leaving behind the mainstream view on the slums, “Brazil’s version of the informal city — the favela — is no longer an exception but the norm, which reflects growth patterns and emergent social realities of a rapidly urbanizing world, a heterogeneous mixture of spontaneous organizations, living typologies and lifestyles, which make the favela at the same time local and global, hyper-specific and generic.”¹

Oosterbaan states that the favela doesn’t exist as a deviation from Brazilian society, but rather as the product of a specific Brazilian modernity.²

The mere verb *planning*, along with the baggage it drags behind, sounds like off-key in a panorama where complexity has spontaneously found in decades of evolution its balance at the edge of an order and a chaos they haven’t completely met and won’t ever purely taste. So, since any working master-plan strategy requires a huge management of information, the traditional tools used so far turn into an incredibly inefficient weapon in a globally complex and locally unknown scenario; the fetishism of control is the hidden engine of a list of proposals that treat a particularly dynamic panorama as a static picture to post-produce.

LEARNING FROM FAILS THE FETISHISM OF CONTROL.

In the twentieth century urbanism has basically, mainly purposed two models for residential settlements, in Brazil like anywhere else; on the one hand the

block, along with its high density value, on the other one the suburban *villas*, which have preserved an individuality the first model lacks, while sacrificing the floor area ratio.

Tools apparently mightier than the solutions they have generated, at least in the Brazilian scenario.

Heliopolis in Sao Paulo, *Pedregulho* in Rio de Janeiro are just two points in a lifeline of interventions belonging to the first set that outline the failure of the immortal, Modern dream of problem solving, in lieu of a more appropriate problem addressing, that sees architecture as a social-magic box to adopt in urban regeneration.

Heliopolis (a favela made famous also thanks to Scudamore's best seller³) has been the target of SEHAB⁴ urban interventions since 1990, which have tried to improve infrastructure and address derelict areas. Over the last two decades, architects and urban planners have experimented with a variety of social housing models, responding to the requests of different programs: from the *Cingapura* towers of the PROVER favela verticalization program, to the smaller three/four-storey units of conjunto 113 (Gleba K), to the six-storey buildings arranged around courtyard-like spaces of Gleba A, to the 421 units spread in several tectonic buildings that range from four to eight storeys of Comandante Taylor Building (Gleba K2), to the 152 units split in 29 cylindrical towers of SABESP 01 (Gleba K1) and so on. Other social housing projects with different typologies are under construction, and although they could be read as a self-questioning research for a phantom best solution, they reflect an arguable presumption of problem solving through the fetishist mania of hyper-control discussed above, which degenerates in incredibly static environments. Nevertheless, some dynamic behaviours eventually pop up: in some cases the community reacted auto-organizing itself in several subdivisions



through active community leaders, the courtyards of Gleba A are now mainly used as parking lots and in *Cingapura* the inhabitants have privatized their front yards, converting them into parking garages or shops closed by fences. Anyway what really emerges from this portrait is the big lack of understanding, or even questioning, the social reality the government pretends to help, which generates scenarios unable to satisfy both parts, where that dynamic, interactive attitude of semi-privatization and interaction with the cityscape — perhaps one of the most peculiar features of favelados — are discouraged and turning them into runaways, subleasing the apartments that are supposed to be saving their lives.

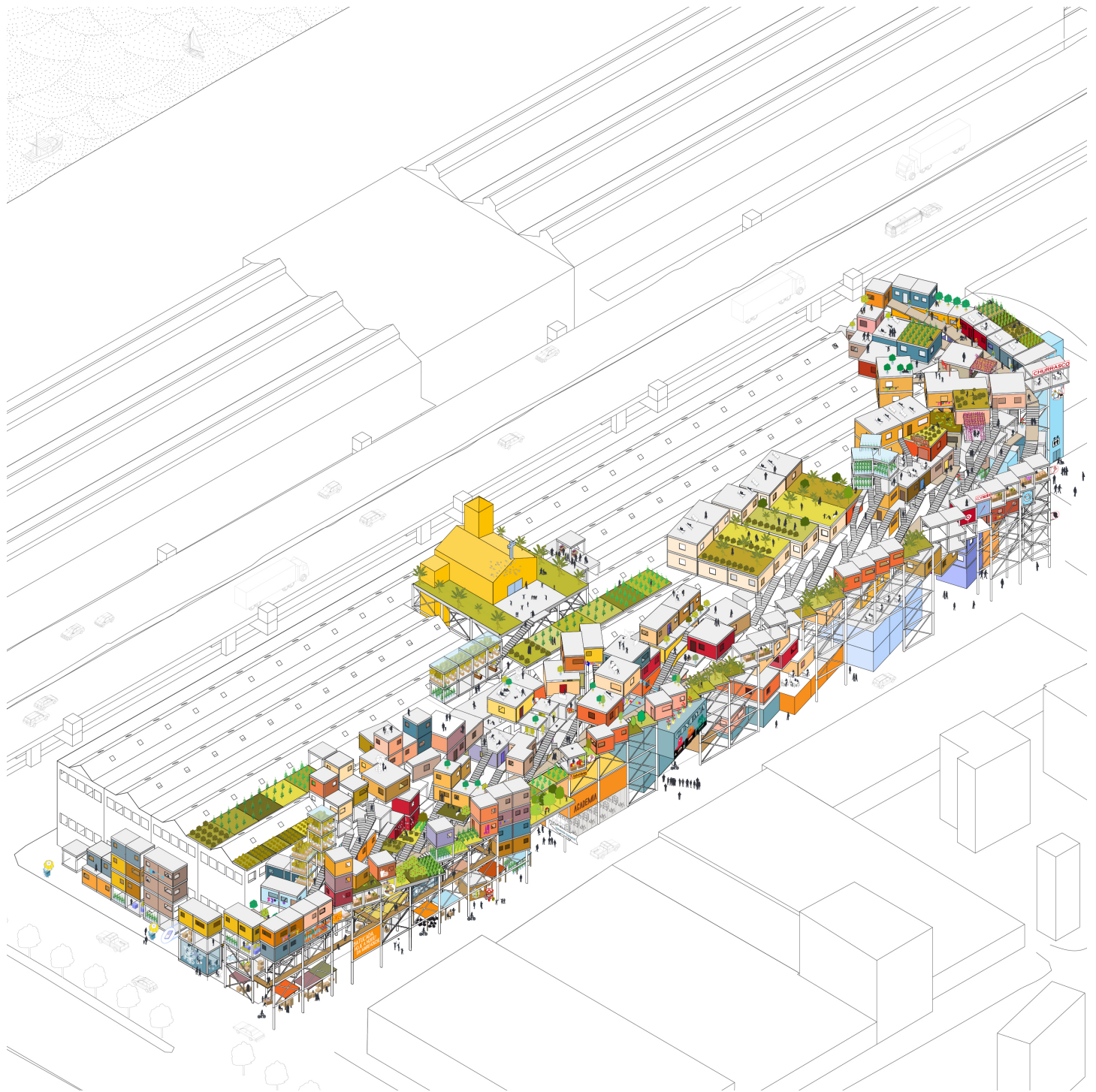
In Rio, for the favelados, moving from the *barracas* (the wooden shacks) into the *Pedregulho* slabs constituted a radical change in lifestyle. Distrust towards the washing machines in the communal laundry is just a spot in an ambiguous scenario that manifested both functionally and physically: the swimming pool, obviously conceived for recreational purposes, was instead transformed into a laundry facility. The process reached its maximum when a huge number of tenants subleased their units and moved out of *Pedregulho*, while the remaining residents started to organize themselves without interference from the Housing Department (in 2010, apartment 613 was converted into an artist residency).⁵

Rio's new housing projects, mostly multi-storey buildings, will easily end up like *Pedregulho*. "To learn from *Pedregulho*" as well as from *Heliopolis* "means inquiring into the relationship between a built reality and its inhabitants, taking into consideration the informalization and

formalization processes of those past social housing complexes."⁶ Brazil is running the risk of turning into another playground for an in-loop epic battle between David and Goliath that sees, contrary to the myth, the appearance of monotonous sea of giants and the death of autochthonous villages.

A battle Asian communities — whose story is in parallel interlaced to the Brazilian's one — have been facing for years now and, sometimes, they try to fight back. While the *kampung*s in Jakarta or the *hutongs* in Beijing are rapidly leaving space to the above mentioned blocks, the rooftop extensions in Taipei are a lone voice of a resistance that coherently pops up as the most spontaneous attempt to get back a sense of property and identity the block scrapes away.⁷

The homologation caused by the block is not a formal problem (who says it is worse than the isolated units?), but it is a fact that, along with the standardization of needs and supplies it carries along, it is not able to preserve the package of qualities urban villages own by default. Qualities such as identity, individuality, formality, human-scale and so on, are replaced by height regulations, ventilation and sun-exposure, with the presumption these parameters are a more important goal to achieve and they have the holy right to be set first. "Massive towers, slabs and blocks with repetitive housing units, floor plans and façades are invading the urban communities that have evolved over the centuries. These alien buildings provide a Western standard of living, destroying indigenous communities in the process. They obstruct urban innovation and discourage differentiation, flexibility and individual ideas."⁸



All the picture in this essay belongs to Filippo Fanciotti Master thesis project. He visualizes a scenario in which the Municipality of Rio provides a modular package of infrastructure - based on the iterations of an algorithm inspired by the growth of vascular system in plants - containing the supplies and waste systems; the favelados plug-in through a spontaneous occupation of the plots generated and build their own way whatever program they need.

8. *Ibidem*.

9. Datas from <http://www.w4property.uk.com/brazil/minha-casa-minha-vida/> and <http://www.archdaily.com>

10. Like testified in: *Cidade de Deus*, directed by Fernando Meirelles (2002).

11. According to the editorial "Come for the World Cup, Swim with the Feces," Rachel Glickhouse reveals that only 40% of sewage in Rio gets treated.

12. From the manifesto *Metabolism: Towards a New Understanding of Living Architectural Systems*, presented during the World Design Congress of 1960.

13. The informations collected below mainly come from: Marc Angélil, and Rainer Hehl, *Building Brazil! The Proactive Urban Renewal of Informal Settlements* (Berlin: Ruby Press, 2012).

14. Rio das Pedras is a favela located southwest of Rio, which counts 40,000 inhabitants in a site of 90 hectares.

15. See note 11 above.

16. According to UN Habitat, one third of the urban population lives in slums and in the next 20 years, that percentage is predicted to increase to about 50%. See: United Nations Human Settlements Program ed., *The Challenge of Slums: Global Report on Human Settlements* (Nairobi: UN-Habitat, 2003).

Another sad episode in the Brazil problem solving strategies list — which proposes since 2009 programs insertable in the suburban villas sets — is MCMV (*Minha Casa Minha Vida* - My House My Life) which aims to build 3.4 million housing units by the end of 2014.⁹ The program, despite its aims to meet the huge demand for housing for low-income families, has failed to satisfy the favelados' desires as it claimed to do: low-quality materials, impossibility of urban integration, lack of adequate infrastructure and amenities (public transport, sanitation, and public facilities), homologation of building typologies (inappropriate to the family contingent), housing units with a minimum required size, spatial and social segregation (the settlements are located on the outskirts of the cities, where land is cheap). While this program has reduced the country's housing deficit, the public-private partnership promoting social housing has big inconsistencies, and the market's offer does not effectively serve the population whose income consists of up to three times the minimum salary. A partnership whose mere existence lies in the State's inability to manage the housing question in the whole country without investment from the private sector, and that sees the fail at the level of local governments. Since administrative and economic factors determine the limitations of the implementation of low-cost models, their success depends greatly on state subsidies, which are then mainly used to increase the profitability of the projects for construction companies.

A third, special category of interventions is represented by the UPPs (Pacifying Police Units). This new tool differentiates from the ones mentioned above, because it doesn't see a physical, direct intervention on the built reality, but operates exclusively at the social level, with the senseless presumption to have the complete control over a process Rio has developed in decades now: the rise and fall of different gangs of *milicias* is a fact,¹⁰ and the pacification of a favela simply means the "miliciation" of another one.

It's illogical — or, using a metaphor, thermodynamically inconceivable — to pretend to treat each one of the almost a thousand favelas of Rio as an isolated system; it is a contradiction to treat the whole city as that. The more the

municipality tries to put order on one of them, the more *milicias* find their own way to extend a situation over the fake boundaries UPPs create. It is a fact that the pacification of *Santa Marta*, *Cantagalo* and *Vidigal* has generated a hide-and-seek process where the *milicias* (or *bandidos*) move out to the other favelas, and to take *Serrinha* as an example, what was once a moderately safe community it has now turned into a major hotspot for drug trafficking and sale in the city. UPPs are revealing themselves for what they really are: a fragmentation of military garrison able to turn some favelas into fast and colourful touristic passages, at the expense of other ones.

Even though the criminality linked to the drug trade is perhaps the most evident problem of many favelas, it is not the main one; and although a police intervention can plug some wounds, it won't ever be able to give favelas that support they need at their roots: favelas normally do not have a sewage system,¹¹ they often lack the water supply and get it from the rivers or steal it from the formal city. Favelados can not pay the electric bills, so they plug-in and steal it from the official supply.

Moreover, in a panorama where people have always been used to occupy all the available space, is it really necessary to have a properly determined privacy visual cone to the detriment of the feeling of home, of protection that a narrow alley, generated over time and step by step through the evolution of a neighbourhood, can offer?

So other questions rise automatically: is there a room for the two worlds to coexist? Is it possible to densify without losing the informality of communities? Is there a tool, perhaps a guideline, able to support the favelados with the needs they at first declare to miss, involving them in the growth as co-protagonist?



LEARNING FROM RIO DAS PEDRAS_A SPATIAL EQUIPMENT CASE STUDY.

Remembering a slogan claimed far away in space and time “[...] Not to propose ideal models for society but to devise spatial equipment that the citizens themselves can operate,”¹² analysing a case study proposal made by the ETH Zurich + MAS Urban Design, we may notice some things are already on the move.¹³ In a scenario such as *Rio das Pedras*,¹⁴ where “the distinction between the informal and formal fades away since the informal settlement has consolidated itself into a self-sustaining and self-confident neighbourhood,”¹⁵ *Dinamo do Comércio* can be tagged as one of those spatial equipments that integrates the informal market of the favela into the formal economy of the city, providing workers with basic social security. The project’s bottom-up strategy emphasizes the impact of micro-commerce on urban space, giving a basic infrastructure to interact with and guidelines for future development. As the population of Rio das Pedras will double in 2050,¹⁶ the settlements will probably expand into a unique and fragmented neighbourhood; by combining different degrees of density with pre-existing open spaces,

Take the Gap is another spacial equipment that sees the transformation of the favela starting from within itself, through the rehabilitation of the river and the expansion into newly external fragments. In each fragment, it introduces other fragments that grow in phases from a given structure (a public space, a building, a piece of infrastructure, etc.).

Dinamo da Agricultura is another tool, an engine that focuses on the creation of biodiverse, organic mini-ecosystems that recycle waste and output products for local sale, while modulating mixed-use buildings it strengthens the publicness and the commerce along the borders of the favela.

Cities Without Hunger¹⁷ is probably the main inspiration in the elaboration of these tools, whose intent is to initiate and coordinate community gardens inside favelas, through a mechanism that hands the project directly over to communities after a first period of time (normally 18 months) supported by local, international, public and private sponsors. The project



“advertises organic favela products to supermarkets, as well as neighbourhood grocery stores, and products are sold through informal and formal mechanisms. The residents have already been able to reap the benefits of urban agriculture: it has provided a disadvantaged community with jobs and employment opportunities for women; it has applied and furthered an indigenous agricultural knowledge-bank; and its participatory process has broadened social networks.”¹⁸

Those tools are efficient because they are elaborated and applied locally, they give concrete opportunities to individual families and can become a model to emulate; they are set at human-scale and can be easily adopted even directly by emergent associations of inhabitants, preserving those spontaneous, informal elements proper of the communities they act with. They work because they give life to characters able to initiate a dialogue that almost never happens.

OUTRO_LEARNING FROM FAVELAS.

Rio is a perfect portrait of this situation, mainly due to its topography: the natural distinction between *morros* (the hills, which hosts the informal city) and *asfalto* (the lowland, theater of the formal one), reflects a distance between two worlds where it looks like they share anything but the name *cariocas*.¹⁹

The lack of dialogue between those two realities particularly emerges through the notorious favelados expression *Eu seu pobre* — I am poor — which declares a life survived, lived mainly out of the law and perceived out of the blue, within a city that seems to ignore the mere existence of a part of it. *Eu seu pobre* is nowadays a statement, not anymore a complaint, within a static environment which makes the favelados feel completely abandoned by a municipality that focuses so much on great infrastructure plans such as *Porto*

Maravilha or the stadium works for the 2014 FIFA World Cup,²⁰ and doesn’t give them the sewage system they have been clamouring for a long time.

On the other hand, the need to bring some aspects from the *Asfalto* to the *Morros* has to be accompanied by a sort of “morrotization” of the *Asfalto*, as a better attempt to weave, to mix those realities filling a gap that, otherwise, won’t ever happen. *Learning from Favelas* means to combine top-down and bottom-up practices, which can bring much advantage to the city. Through an adaptable and informal approach, incorporating everyday realities into the analyses tool-kit, Rio can find ways to value the multitude of expressions it silently owns but seems to have forgotten, like a deposit of *carros* laying down in a warehouse, waiting for a use.

17. A non-governmental community-based organization that fights hunger and unemployment through urban farming since 2004.

18. Georgios Alexandrou, *Favela, Inc. Micro-production: an Alternative Approach to Favela Upgrades*.

19. Cariocas are the inhabitants of Rio de Janeiro. The original word comes from the indigenous Amerindian language of the *Tupi* people, meaning “white man’s house.”

20. Forecasts on the eve of the tournament estimated that the cost to the Brazilian government would be \$14 billion, making it the most expensive World Cup to date.

Forgive me, favela

Boris Hamzeian

1. The challenging objective of substituting the present metropolitan suburb units with the new MCMV settlements, is contained in the several brief presentation that can be found on the WEB. Looking at the manifesto of the Program, the official legislation of MCMV includes the complementary objective of favelas' regularization as a possible solution to fulfil the social housing purpose of the land.

2. All the data contained in the paragraph refer to the official bulletin of the MCMV program. <http://www.minhacasaminhavida.gov.br>

3. A particularly interesting analysis in this matter, is: Ruban Selvanayagam, *The Inefficiencies of the "Minha Casa, Minha Vida" Housing Programme*.

4. Jose Nuno Beirao, *Minha Casa Minha Vida – a Critical Perspective; Possible Alternatives and Improvements* (Lisboa: UTL Press, 2009).

5. Jane Jacobs, *The Death and Life of Great American Cities: the Failure of Town Planning*, (New York: Random House, 1961).

6. Arnaldo Foschini, *Gestione INA casa, relazione del presidente sul bilancio dell'esercizio 1-7-1949 30-6-1950*.

7. The Zen urban settlement of Palermo, designed by Vittorio Gregotti between 1969 and 1970, is here quoted to embody the social issue produced by the Italian social housing program *INA casa* and variously analysed by the architecture critics in the last three decades.

Photo Otávio Nogueira, 2011, Programa Minha Casa Minha Vida

Nowadays, a topic such as social housing and its interesting evolution in developing countries, has become a strong evidence of global changes. This is a clear consequence of the repositioning of the economical and geopolitical epicentre from old Europe to the new equatorial and Asiatic realities, such as Brazil, Arab Emirates, China, India, Kazakhstan, Mongolia etcetera.

The analysis of one of the most well known examples of this trend, provides an useful tool to better understand the construction evolution in these countries. The topic of social housing is indeed an useful means to investigate the tremendous burden carried out by such large-scale applications, regarding their architectural, social and cultural effects.

In the last decade, the Brazilian construction program Minha Casa Minha Vida (MCMV) is without doubt the clearest example of social housing in terms of quantity, costs and international relevance. The impact of this program on the national economy, the rapidity of its execution, the results in terms of built material, and the national funds involved, are only some of the positive key factors.

Proceeding with the investigation of MCMV, whilst aware of the positive results of the houses built, we will focus on the ambiguity hidden behind the promise of delivering a better living condition for the poorest.

With this goal in mind, a spontaneous comparison between the favelas and the MCMV houses is almost automatic.¹

Without questioning the former, a discussion about the poor results of the latter is necessary, with particular attention on the architectural results achieved through poor standardisation.

The features of such comparison would lead everyone to bet on the victory of the

new MCMV houses, due to the precarious social conditions of the Brazilian slums, perceived worldwide. A round, this one, which we would like to rematch here, showing the weakness of the favourite contestant. MCMV is indeed a magnifying glass, an attempt to broaden our speculation in the relationship between social housing and society. The relevance of this challenge, made of anonymous and repetitive solutions, struggles to cope with the role of aesthetics in contemporary architecture.

Acting as a stimulus for reflection in both fields (social and aesthetical) Minha Casa Minha Vida becomes an emblematic tale of guilt and forgiveness.

THE FACT

Brazil.² During the second semester of 2009, the National administration of former president Luiz Ignacio Lula Da Silva announces Minha Casa Minha Vida, a federal program created to address the poor housing conditions of the population.

Becoming the first national program related to the construction area and one of the most challenging social housing programs of the last twenty years, MCMV represents a clear attempt to erase the ever-present weakness in the Brazilian housing sector.

Officially, the most important goal of the program concerns the number of houses to be built in order to overcome the estimated six million units deficit. Moreover, MCMV is described as the strongest solution against the increasing criminality and social deterioration perceived in the favelas.

Taking advantage of a solid financial shield (a role played by the federal national bank Caixa), MCMV is presented to public, national and foreign investors





with a messianic goal: to provide 3.4 million households for the most disadvantaged social classes leading the Brazilian nation to a massive urban development in order to minimize the weaknesses of the metropolitan suburbs.

Dividing the program in a series of consequential stages, (the announcement of the third phase is expected to take place in 2015) each characterized by their own goals, MCMV has already reached the targets of the first two phases. They were achieved in 2011: one million housing units with a budget of eighteen billion dollars and the construction of two further million houses with a budget of thirty-five billion dollars. Such an investment is enough to understand how the program is a truly powerful stimulus for the national economy. Pointing not only at the poorest but also at the Brazilian society as a whole, MCMV is conceived as a practical tool to pull for the stagnant construction sector. In effect, it allows the construction industry to manage not only the super-luxury housing (which led the sector so far) but also to enlarge its clients range including the poorest bracket of the population.

The strong relationship between MCMV and the national economy, foreign and national investors attraction through a massive marketing campaign, the creation of eligibility lists dedicated to poor families, creation of regional objectives, and a national negotiation between companies and the federal banks, are some of the most evident ingredients of the positive result expected.

After understanding both the physical and bureaucratic dimension of this program, it is interesting to point out how the role of the client is played directly by the federal banks. Consequentially, they are the practical responsible of all the quantity and quality requests related to each project, involving technical, typological and architectural matters.

In order to accelerate the negotiating process between clients and building companies, a list of parameters has been set: family dimension, number of bedrooms, bathroom and kitchen area. The extreme schematization of the typological character of the house on one side and the often-downsized values related to each room dimension on the other, are evident clues of an underestimation of both architectural and social values of the buildings.

The results in terms of built material can only but stress this evidence. With a positive balance of 864,000 jobs created between 2008 and 2012, more than one million houses built by the end of 2012, the question regarding the architectural quality is not banal at all. How much consideration has MCMV dedicated to matters such as landscape relationship, architectural *varietas*, social cost and aesthetic results?

GUILT

Investigating the architectural value and the social cost of the MCMV program, does not equal denying the massive number of house dwellings delivered to the Brazilians. Instead, it implies a deep evaluation of MCMV in terms of cultural, social and architectural results.

Regarding the question discussed above, MCMV shows a profound deficiency.³

Because of a rigid and impoverished consideration of inhabitants living inside the dwellings, each room merely corresponds to the economic cost of its cubic area.

A minimization tendency, perceived everywhere inside the unit (narrow corridors, bedrooms size and absence of any recreational space or flexible programs among them) which completely forget the inhabitants as the final user of the house, putting into the foreground the saving purposes.⁴

Looking at the larger scale of the urban settlement, MCMV reveals itself as a simple pattern created by a monotonous repetition of the same unit on entire urban plots. A wrong choice indeed, which directly denies any possible evolution in terms of flexibility, positive development of the settlement or positive integration with the neighbourhoods. These evidences create a scenario that recalls the same weakness perceived and analysed by Jane Jacobs in *Death and Life of Great American Cities*.⁵ Pointing out how the modernistic urban planning is responsible for a terrible impoverishment of that chaotic and dynamic dimension that composes the traditional urban settlements, Jacobs describes characteristics like social segregation, mono-functional settlements, absence of environmental care conditions. A series of clues we easily find unchanged in MCMV, which is far in time from Jacobs' idea of modern settlement, but, in a certain way, close to it because it can be read as a negative exasperation of the characteristic of standardization and repetitiveness.

Facing these weaknesses, the international critic is actively addressing alternative solutions able to reverse the trend of the architectural and technological results of MCMV dwellings or, at least, able to find some sort of mending plan that could insert *varietas*, flexibility and personalization in the built settlements.



8. The example of Aldo Rossi's metaphoric of ordinary objects of the House on one hand, and the aesthetic similarity between the MCMV dwellings are here used as a provocation to suggest how only the aesthetic (the architectural aesthetic in particular) would probably be able to justify the physical appearance of the MCMV house dwellings with this hedonistic and snobbish attempt.

9. Rem Koolhaas, "Generic City" in *S,M,L,XL* (New York: Monacelli Press, 1995).

Leaving this theoretical discussion aside, we shall use the MCMV program to enlarge our inquiry on the reflection of this social housing topic towards its future inhabitants. Is MCMV sufficient to increase the living condition of their inhabitants? How can the infinite repetition of a low budget unit, used to create the most boring settlement ever seen, incarnate the proper and successful answer to make favelas disappear, both from the mind of the inhabitants and from the national idea of housing?

The improvement of the hygienic conditions carried out by MCMV new dwellings is unquestionable. Nevertheless, this kind of improvement is insufficient to persuade all the favelas inhabitants, who nowadays often prefer to sub-locate their new homes whilst still living in their favela, better perceived in terms of quality and domesticity.

On this topic, a serious guilt emerges. MCMV reveals the anachronistic illusion of using architecture to solve the social issues, which afflict the poorest bracket of the society. This represents the risk of believing again in architecture as the social medicine. A hope already undeceived by the past fifty years in the European experience.

This apparent paradox becomes clearer by looking at one of the several MCMV manifestos: an exaggerated optimism made by illustrations loaded with symbolism: massive building plots under construction, smiling families eager to move into their new dwellings seem to re-propose the Italian *dejavù*.

An experience we already went through after the end of the Second World War and the consequent reconstruction decades. We still remember Amilore Fanfani and the INA Casa program, with its purpose of creating "exemplar housing both for their modest cost, and for their urban and architectural definition, inviting the man to his new home that becomes alive, thanks to the domestic appearance

of the environments, the flowering balconies, little gardens and green spaces dedicated to young and adults."⁶

A clear objective, which responds, both in words and in facts, to the Brazilian aim of MCMV.

This shows that, since fifty years ago, the belief in Architecture as a social panacea has led the MCMV program to the same ambiguous result produced in Italy and Europe in general.

In the metaphoric race of a country that wants to move too fast in its evolution course, aiming to reach the European development and go beyond it, the MCMV program is guilty of forgetting the Zen urban project.⁷

FORGIVENESS

It would be hard to end an exhaustive critic to the MCMV program without spending some words on the aesthetic value proposed by the construction plan. This is the second theme on which the MCMV program manages to rise, as an important reflective tool.

If we go back for a moment to the singular unit description, and analyse the apparently anonymous project, a series of strong signals clearly emerge. The usage of a pitched roof, the appearance of an European countryside house, the application of pastel colours on the façade without any target whatsoever, to lower the production costs, and the definitive attempt to apply a number of symbolic elements (whether they were meant or not) that bring us back to a more bucolic vision of the house.

A sort of exasperated domesticity emerges from these evidences. If the population can go beyond it or at least accept it as vague echoes of western esotism, it can not be ignored by the critic and snobbish eye of the Architect.

Albeit the romantic succeeds in noticing a faraway, anachronistic likeness to the agreste tone of the German dwellings by Heinrich Tessenow, Aldo Rossi's melancholic autobiographism will come to their rescue, exalting them as the umpteenth attempt to highlight the domestic and habitative values. On the contrary, the modern will read them as the ultimate manifestation of the dwelling mechanization.⁸

Against any ideological filiation, we had better get to the point. This house is just a house. It's a single episode of a large-scale enterprise, another bubble that allows the construction sector to breathe for a while longer and stimulate, at the

same time, the national urban thread.

A conclusion which seems to cut short with the aesthetic and prefers to deal with a different reality, made of the intransigent relation between architecture and the cubic meter; building areas and profits; geopolitics and brick lobbies. A series of unions well expressed by Rem Koolhaas in his reflections on the contemporary urban dimension.

This allows us to consider the MCMV case study as another symptom of the history-free exploded city. An urban dimension that, just like the Brazilian case, decided to forget the historical value and any traditionalism in favor of an urban generality that, using Koolhaas' words, makes "the city liberated from the captivity of center, from the straitjacket of identity."⁹

A strong will to shake the modern aesthetic out, or simply to transform the ugly, the kitsch, and the trash into a new social fetish. However read, against the global standardization, the dwelling units of the MCMV program can redeem themselves only through the extreme attempt of pan-aesthetic, originated by the contemporary architecture. MCMV can only be forgiven by crowning the *junk-space* created by modernism.

CONCLUSION

The critical reflection hereby expressed against MCMV shows how the profound ambiguity of such a large-scale program, good intentions, and tons of construction material, can be useful to reflect upon the relationship between architecture and society and on the aesthetic value of the standardized unit. Two different reflections, both useful to focus on contemporary themes, especially in the developing countries. It is also a precious opportunity to weight more carefully the advantages and the costs of such a race to hyper-development.

A race that Brazil is trying to win, naively trying to replace the slums with another "beautiful" favela.

Inspired Planning

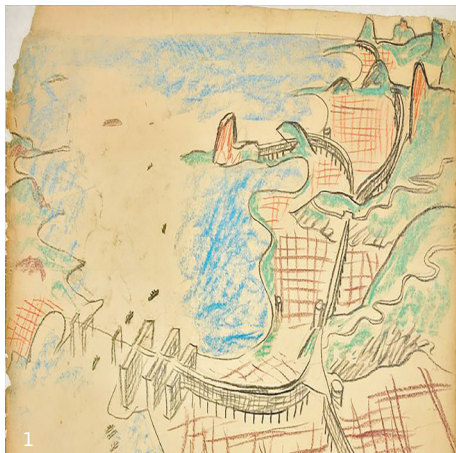
Luigi Mandraccio

1. In 1925 Warchavchik wrote the *Manifesto of Functional Architecture*, that became the manifesto for Modern Architecture in Brazil and he built the *Casa Modernista da Rua Santa Cruz* in Sao Paulo, the first modern house in Brazil. He also established his office with L. Costa and then O. Niemeyer. See: Geraldo Ferraz, *Warchavchik e a introducao da nova arquitetura no Brasil* (Sao Paulo: Museo de Arte de Sao Paulo, 1965).

2. Le Corbusier, *La Ville Radieuse* (Boulogne-sur-Seine: Éditions de l'Architecture d'Aujourd'hui, 1935).

3. You can find a lot of information and maps about these trips into the ArPDF's archive <http://www.arpdf.df.gov.br>

4. Martino Tattara, "The Genealogy of the Plano Piloto," in *Brasilia. A Utopia Come True 1960-2010* (Milano: Electa, 2010).



The empathy that people feel in respect to their surrounding is one of the most significant factors of human sensitivity. Such a feeling is felt even more in relationship to what is already known and usual in our common life's experience. Being part of our every day experience, the habitat is then a big part of people's identity.

Probably, this topic is something more than just a Sociology's subject. It is a matter of wisdom.

In the ancient age a civilization's identity was established by its most representative monuments. I think about the Seven Wonders of the Ancient World and how they all represent a different civilization: the Great Pyramid of Giza for the Egyptians, the Hanging Gardens of Babylon for the Babylonians, the Temple of Artemis at Ephesus for the Greeks and many other iconic buildings like the Forbidden City or the Taj Mahal.

People steadily empathize with the objects created by their own civilization, indeed we can replace these ancient examples with more modern ones and it would be just a little change. Obviously, people are subjected to what we design and build today and it will have an impact on the future image of a civilization. As architects we are burdened by a great responsibility.

The economic, political and social events occurred in Brazil during the past decades are complex and even today there are big problems related to them despite the progress of recent decades.

Brazil became formally independent from Portugal in 1822. Nonetheless, the new emperor was the Portuguese prince, therefore there were some liberal reforms but not revolutionary changes. Still, this modest shift has made Brazil

the engine of a new order in South America, establishing a new model of soft liberalism in the whole continent.

At the end of a long period of crises of the imperialistic government, Brazil achieved its own freedom from the Portuguese dynasty in 1889 when the republic was established.

At the beginning the republic was completely dominated by the oligarchy of the coffee market and especially by the large estate owners. When a crisis shocked the coffee business, the establishment fell out of favor and Getúlio Vargas led a putsch after which he forged an overbearing system in charge from 1930 to 1954. After about ten years of political turbulence Brazil has lived a peaceful period with an increase of industrial and economic activities since 1964. After several riots where the Brazilian army and the nationalists destabilized the Country, Brazil started to live in a more democratic legislation since 1984.

The destiny of a population is not distinguished from its architecture and such a relation is really clear in the historical development of the Brazilian Architecture.

The Regionalist Movement of 1926 was the first reaction to the Neoclassical Architecture in turn imported from France. Notably, the french Neoclassicism had had already replaced the Portuguese Baroque during the nineteenth century. Gradually Neobaroque and Eclecticism were added to the Neoclassical style as reflection of the European taste, like a new colonial period. But the constant use of foreign models is better explained by the social reality of Brazil, whose population was and still is the result of a massive phenomenon of immigration

from all over the world and especially Europe. The first functionalist project appeared in 1928 thanks to the work of Gregori Warchavchik.¹

Nevertheless the breakthrough came with the trip to South America by Le Corbusier in 1929, during which he drew a schematic urban plans of Sao Paulo and Rio de Janeiro. Even if his project had no direct impact on the Brazilian Architecture, it unveiled the possibility for the Brazilian architects to consider urban planning as the core of their architectural thinking process. People discovered then how much urban planning has a strong influence on the life's quality.

As it happened all over the world, the Modern Movement has been a shift for Brazilian Architecture too. Indeed, it revolutionized the Brazilian architectural status without creating a recognisable Brazilian style. There was a new colonial step in the Brazilian history? Not at all, because the architects that grew up in that period were different from their predecessor as much as the social context of the Country was different from its past.

Le Corbusier has influenced Architecture all around the world, being the model or the enemy for many generations of architects. Lucio Costa and Niemeyer met Le Corbusier in 1929 and six years after they asked him an advice about the project of their for the Ministry of Education and Health in Rio de Janeiro they designed with Jorge Machado Moreira and Alfonso Eduardo Reidi. The result was the first Brazilian modern building. Starting from the influence of Le Corbusier², the work of architects such as Niemeyer has allowed the Brazilian Architecture to stand out. Indeed it should be emphasized that the use of typical manufacturing of the Brazilian building tradition, close to the rigorous modernist language, awards to his building — and others like this — a truly national character.

Brasilia is one of the best examples you could provide to support the idea that it is always necessary to reflect architecturally before drafting an urban plan. Although the final form of the city is distinctly modernist, it is the result of the development of Brazilian Architecture up to that time and it is not only the masterpiece by Costa and Niemeyer but the expression of all Brazilian



culture. Analysing all of the documents concerning the explorations of the site, we can easily understand how much Lucio Costa took under consideration the previous conclusions and suggestions for the development of his own project. As a matter of fact the Brasilia project is the best example of Costa's pursuit for a theory and the practice for what might properly be described as specifically Brazilian Architecture. The target of his research was to develop an original architectural language able to represent a nation taking its rightful place on the international stage. He did so of the most advanced ideas of the Modern Movement and the regional and neocolonial architectural traditions proper of the Brazilian culture.

The idea of building the new capital in the inside lands of the country is dated back to the first independence movement in the Brazil: the Inconfidência Mineira, in 1789. the Plano Piloto took its roots in the long process of exploration³ of the interior that started from the end of the nineteenth century with the aim of identifying the most suitable location to build this new city. The various reports resulting from exploration of the Planalto Central region were full of evaluations and considerations on the locations and on the best type of project

for each place. This early stage is very interesting because we understand that the project began to be thought of at this moment. After that there was the design competition, which rules revealed how decisive the results and suggestions produced by those exploratory missions were. Both for the rules themselves and the valuation of the submitted project designs. Finally there was the Plano Piloto which will then be used by Costa to realize his architectural vision for Brazil.⁴

The final choice of the site to build the new capital in did not happen only in accordance with quantitative data but also considering the extend of the open horizons and the general quality of the landscape, as reported in the jury's committee acts. The aesthetic quality of the landscape also convinced the American developers Donald J. Belcher & Associates which was entrusted with the final decision, by following all the opinions previously expressed.

Later on, in 1956, the competition announcement was finally published with some briefing material about the site where the new capital would have had to rise. It was time to see if the resolutions emerged during the explorations would have been translated into appropriate projects. Even though the jury evaluated

5. Carlo Cresti, *Architetture e città metafisiche* (Firenze: Angelo Pontecorboli Editore, 2009).

6. Carlo Cresti, *Architetture e città metafisiche* (Firenze: Angelo Pontecorboli Editore, 2009), op.cit.

6. There were several marches in Brazil against that decision, as reported in this article: Vanessa Quirk, "In Niemeyer and Costa Masks, Architects Protest the City of Brasilia," *ArchDaily* (January 2013), <http://www.archdaily.com/318939/in-niemeyer-and-costa-masks-architects-protest-the-city-of-brasilia/>

Fig 1. Drawing of a new urban plan for Rio de Janeiro, Le Corbusier, 1929

Fig 2. Casa Modernista in Rua Santa Cruz, Sao Paulo, built in 1930 by Gregori Warchavchik; it was one of the first modern houses in Brazil

Fig 3. Picture of the National Congress of Brazil during Brasilia's inauguration, 1960

the projects primarily in functional terms, the Costa's project won thanks to the uniformity achieved between the different elements of the city and the monumental sense emerging from the overall composition. Meaning its forms: something strictly disciplinary.

A key point of Costa's project is the explicit combination of two very different realities. He was extremely able to connect the urban element and the nature surrounding it by the creation of a genuine dialogue between them. This is a hallmarks of Brazilian modernism. The monumental axis and the residential axes are the main representation of the urban element. These axes are the starting point of a harmonized set of buildings — more or less important, with its space — and natural elements which then dominate the entire area. The monumentality is aimed for the creation of a happy community where buildings do not cause the alienation of individuals. Unfortunately, the city-nature harmony has not been fully achieved: in fact, during the construction were altered more areas than expected. As a result of that the Plano Piloto became more artificial than integrated with nature. Yet, even if this project was more artificial than how it was planned to be, it would have influenced the Brazilian attitude toward Modern Architecture: open spaces, landscape and ground as architectural elements.

Lucio Costa presented a report with his designs for the competition that explains

the purpose and the characteristics of his project. There is a list of twenty-three points that illustrates each aspect of the plan: perhaps the paths' system has influenced a lot the project, but there are also residential areas which architecture is based on two different typological models and areas for public services. the monumental part of the city — the government buildings' one — has a strong role but overall it looks like a part of the organism like the other elements.

The story of Brasilia goes far beyond these early steps. The explorations looking for the best place to build the new city and the detailed work by Lucio Costa have determined the quality of life in Brasilia, but Niemeyer's buildings are still the city's image in the world. The aim of his research has always been to design free forms developed in a three-dimensional way. In Brasilia he realized very different kind of buildings: while the ministerial and the residential buildings are made of standardized components, the more complex areas such as the Three Powers Square are places where the relationship between the different buildings generates a setting that recalls the idea of the "infinite." Finally the National Congress Complex that thanks to its pure geometric shapes alienates people and brings the observer in a cosmic and ineffable dimension.

In 1919 the painter Giorgio de Chirico stated that everything has two aspects: one is what we always see and all men in general see, the other is the spectral or

metaphysical aspect that only rare people can see in moments of clairvoyance and metaphysical abstraction.⁵

We can define metaphysics as representation of an imagined reality, a reality beyond what we simply see, enriched by an ideal beauty.⁶

De Chirico also said the foundations of a great metaphysics aesthetic are the construction of the city, the houses' shape, the streets, gardens and public landscapes, harbors, railway stations, and so on. He established the existence of a relationship between Architecture and an ideal image of buildings and other architectural objects: a kind of metaphysic imagination.

In order to create the metaphysics representation you have to design a virtual place as the result of the imaginative creativity. Such a place alludes to the reality, where there is no sound, but a silence greater than elsewhere, where the indecipherable enigma is the leading presence, where the separation line between light and darkness stands out more clearly and unreal, and where you have the feeling to enter the space of a suspended story.

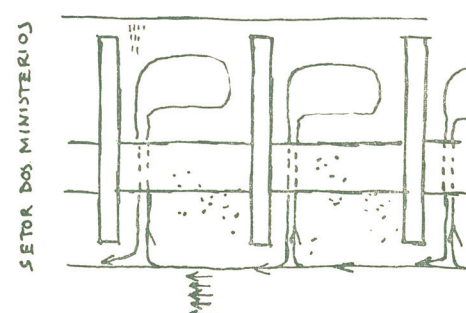
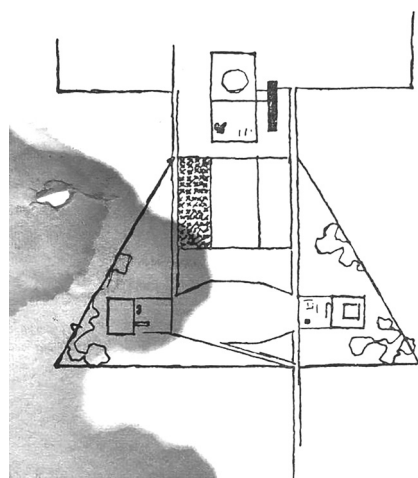
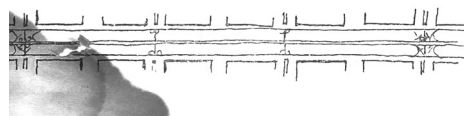
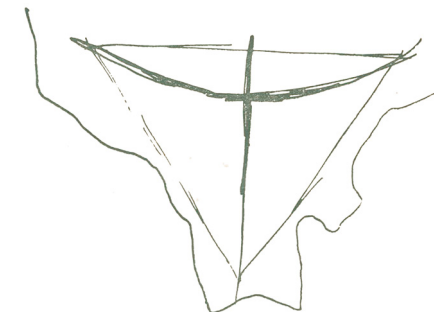
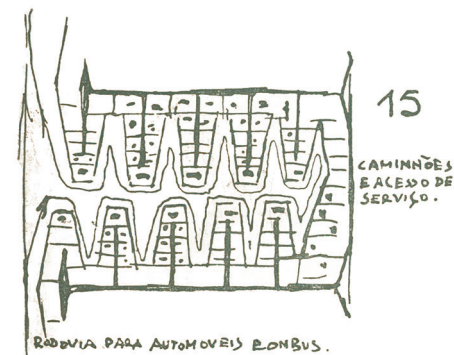
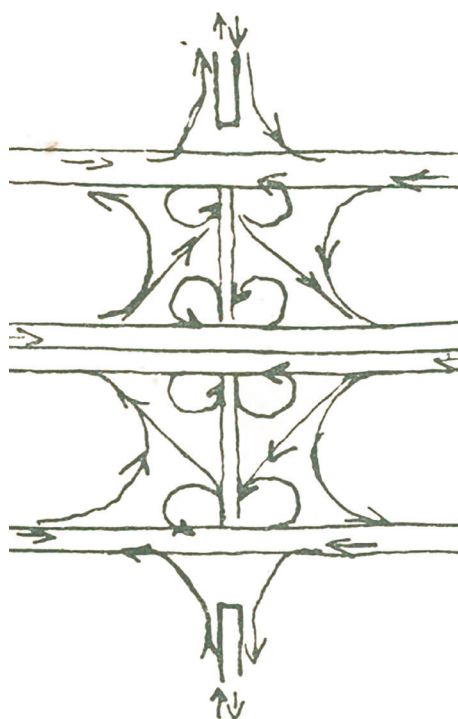
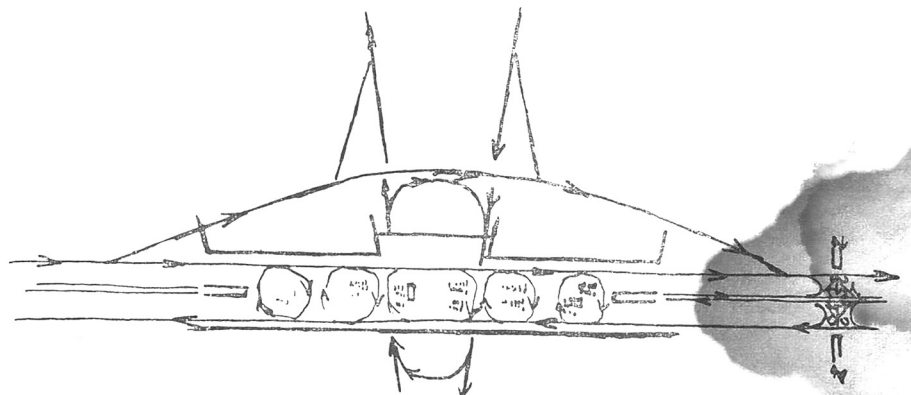
The total image of Brasilia by Lucio Costa and especially the Three Powers Square by Oscar Niemeyer create a metaphysical feeling and all the design choices helped to create this aura around the city. Perhaps efforts to design a more conscious Architecture are not always rewarded, however it is still a trail and thus it will remain as a warning for the future.



The current temptation to surrender to real estate market's logic while designing a city, or part of it, is the worst thing you can do against people's culture, traditions and their life. This kind of danger is represented by some recent initiatives of the Brazilian governors like the Brasilia Plan 2060 assigned to the Jurong Consultants based in Singapore: an office already involved in large real estate plans in Russia, China, India and other countries. Another problematic situation is related to Convida Suape, a new city that will rise near Recife, which general design has been entrusted to the London based Broadway Malyan that develops this kind of projects in Europe, Middle East, Asia and South America. The last example is the olympic park in Rio de Janeiro that will be designed by AECOM, a global provider of architecture, design, engineering and construction services. Notably, they were already involved in the design of the Olympic Park London 2012.

This situation on the one hand denounces the lack of a contemporary generation of architects capable of impose themselves in Brazil, on the other, it is a warning about the inability of the society to produce architects who can bequeath its traditions and values.

Indeed, Architecture's field today is globalized and we see architects from all over the world developing projects in many different areas. And if it is true that the progress was always born from the exchanges of cultures and ideas, today's events in Brazil are something different: the scale of these real estate operations and how often a foreign operator is chosen, raise the concern about the pertinency of these projects with the Brazilian society.



LUCIO COSTA DRAWINGS

These sketches by Lucio Costa, presented in the original form retained by the Instituto Antonio Carlos Jobim, illustrate abstract and formal diagram, parcelling plan of residential areas and the system of the monumental axis. They are the summary of the design process of the Plano Piloto which takes in account all these aspects and builds an organic city that establish a successful relationship with the surrounding area. The choices, often complicated, were addressed and the design helped to clarify them and to suggest the monumentality of the plan.

São Paulo: liquid limits as hybrid infrastructures

Jeannette Sordi

1. *Living in the Endless City* [Ricky Burdett, and Dejan Sudjic (London: Phaidon, 2011)] investigates Istanbul, Sao Paulo, and Mumbai as “endless-cities” adding these three to the six megalopolis explored in the first volume *The Endless City* [Ricky Burdett, and Dejan Sudjic (London: Phaidon, 2007)].

2. On planetary urbanization see Neil Brenner, and Christian Schmidt, “Planetary Urbanization,” in *Urban Constellations*, ed. by Matthew Gandy (Berlin: Jovis, 2012), 10-13. On global cities see Saskia Sassen, *Cities in a World Economy* (Thousand Oaks: Pine Forge Press, 2003).

3. Zygmunt Bauman, *Liquid Modernity* (Malden, MA: Polity Press, 2000).

4. Richard Sennett, *The Co-sciences of the Eye* (New York: Alfred A. Knopf, 1990).

5. Richard Sennett, “The Architecture of cooperation,” public lecture at the Harvard Graduate School of Design, 28 February 2012.

6. This paper is based upon a research project that Jeannette Sordi developed during her architectural and doctoral studies on the relationship between water and cities along River Plata in South America and that also included Sao Paulo as case study. The idea of *liquid limit* has been presented within that context and published as: Jeannette Sordi, “Liquid Limit: The River Plata System,” in *Writing Cities 3*, ed. by J. Cressica Brazier, Nikos Katsikis, and Lily Baum Pollans (London: Harvard Graduate School of Design, Massachusetts Institute of Technology, London School of Economics Publication, 2012).

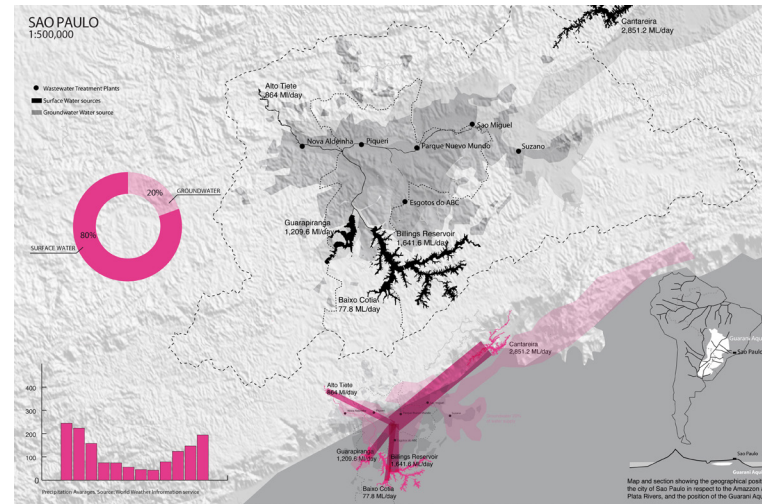
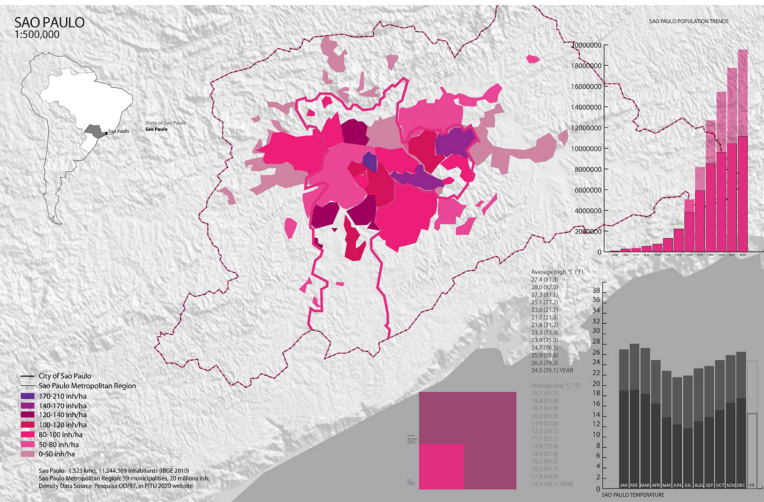
Liquid limit: a limit-border which is free to move while maintaining its consistency; the *liquid*-floating boundary of an area or the furthest extend in which an area can include diversity and change over time.

São Paulo has been defined by Ricky Burdett, together with Istanbul and Mumbai, one of the *endless cities* of the world.¹ São Paulo is in fact the engine of Brazil and its largest city, and Brazil is rapidly becoming one of the most dynamic and positive economies in the world. In the last few years the population of Sao Paulo has grown beyond 18 million inhabitants, and the city’s GDP is almost 20% of Brazil’s GDP. The prices of the apartments in the new luxurious residential and self-sufficient communities, furnished with every kind of facility and protected by gates, that arise everyday keep growing. At the same time popular neighborhoods grow more and more far away in the peripheral areas surrounded by favelas that are also rapidly expanding, making the few public services and infrastructure totally insufficient. While urbanization is reaching planetary proportions a few cities are dominating the world:² to see what is happening in this global cities is a way to explore how cities and the world are changing.

São Paulo is thus a good example to understand how global metropolis’ power, contrasts, and contradictions are changing and developing, but also to explore the role that architecture, landscape, and urban design can play within global cities. Modern attempts to control the form and extension of urbanization have failed since long. In the liquid modernity³ barriers are constantly

treaded down in order to make new connections, reach new destinations, and find new opportunities. New limits often appear in immaterial form that are such as social and economic differences, that may assume — or not — physical connotation. Richard Sennett notably claimed that urban design is a matter of boundaries and architects should design “weak borders instead of strong walls.”⁴ In fact, it is along borders and boundaries that both porosity and resistance can be experienced. In ecological terms, boundaries segregate and establish closure, while borders facilitate selective but active exchange among species and ecosystems. According to Sennett, architects and urbanists should emulate the properties of borders to create urban conditions that encourage dialectical and dialogical relationship between different community groups.⁵ Liminal spaces, in the liquid modernity, may become liquid themselves and encourage adaptation, transmission and change in space and time; the very place for urban intervention.

This paper presents two case studies in Sao Paulo to explore a particular kind of border condition, which is that constituted by water as an element of architecture, landscape, and infrastructure capable of making urban limits “liquid” — i.e. limits free to move while maintaining their consistency, encouraging and including diversity and change over time.⁶ Rivers and waterways traditionally have been physical and political borders, but also a natural way of connection and transportation among countries and cities. They constitute natural boundaries, where the confrontation between different ecological and social systems is intensified by the presence of



7. Alexandre Delijaicov spoke about this during his lecture at Universidade de Sao Paulo, August 27, 2008. (Roma: Manifestolibri, 1990), 38.

8. *Living in the Endless City* [Ricky Burdett, and Dejan Sudjic (London: Phaidon, 2011)] investigates Istanbul, Sao Paulo, and Mumbai as "endless-cities" adding these three to the six megalopolis explored in the first volume *The Endless City* [Ricky Burdett, and Dejan Sudjic (London: Phaidon, 2007)].

water. In a natural environment, where the water meets the land, there is the greatest speed of evolutionary change. Shores, ecologically speaking, are places of complex exchange. Waterways divide lands but also connect them, working as infrastructure. The multiplicity of activities and overlapping interests exacerbate their limit qualities. In the last decades in Europe and North America, urbanists have increasingly viewed rivers as urban regenerators. Reclaimed from their industrial function and rediscovered by contemporary real estate developers, riverfronts are now playing a central role in most of the cities. They are increasingly becoming "monuments" and recreational landscapes for tourists and citizens and their infrastructural role has often become irrelevant.

Sao Paulo is built upon water. Alexandre Delijaicov depicts São Paulo as a city made of bridges and canals,⁷ though this is unrecognizable in the city today. The massive urban agglomeration is built on creeks and streams but they are denied in the urban landscape: they are used as open-air sewers or are covered by roads and highways. In the last decades the municipality has invested in a private transport system, burying waterways under roads, and constructing high-rise parking lots, breaking the secular relationship between water and those living along its shores. Today in fact the remaining streams are used as wastewater canals and the remaining natives are living in the slums uphill. Six miles of potential shores are unreachable for the inhabitants.

São Paulo was founded by Portuguese colonists at the beginning of the sixteenth century on the sediments of the Guarani villages settled on the shores of the tributaries of Rio Tiete and Rio Paranà. The city was not founded at the mouth of the river, but at its source: the distance of the city from the sea meant it became first an industrial center and then later a business center. The close relationship between the mainland and water, in South American cities, dates back to the first indigenous settlements. While the Pre-Columbian civilizations were settled on the heights, the native Guarani population developed along the river's banks.⁸ Water linked the Guarani villages to one another, allowing a slow but very capillary movement of people and goods. Water provided the main sustenance and was the medium of communication. These pre-colombian patterns of river use were disrupted by the Europeans, who transformed the river into a more efficient transport system. The Spanish and Portuguese colonies were indeed located by defining the points of embarkation along the river. Areas of agriculture and livestock inland were connected to river ports through the railway; exports then converged at the mouth of the river on the Atlantic Ocean to be shipped to Europe. The geographical conditions of being at the river's mouth determined the future of the cities within the system. Their strategic location *vis-à-vis* the river drove their economic development and urban transformation.

After the independence from Spain and Portugal, more developed countries, particularly the US, maintained a high degree of influence over the region's commerce, finance, and industrial production. These economic and political power relations are also evident in the



Grupo Metropole Fluvial, Sao Paulo Metropolitan Waterway Ring and sample of port-park, 2011 (source: <http://metropolefluvial.fau.usp.br/hidroanel.php>)

processes of urbanization. The post Second World War imperialistic domain appears in the astonishing growth of the metropolis, in the increase of contradictions and marginal spaces. Local governments fostered myriad social inequalities by protecting the trade of the elite in the global market, and leaving the urban realm largely unregulated and in the hands of the capitalist market.⁹ Harbors often became separated from the cities. Cities expanded inland where they were more easily developed and protected from floods. The river became a limit to urban development, a wall that had to be strengthened, a shore to be fixed in place or an uncertainty to be left unconsidered.

Instead of being a limit to urbanization, Alexandre Delijacov suggests, the 4 kilometers of rivers and canals could become an efficient urban infrastructure, accommodating light transport systems and public spaces. In 2009, this idea was concretized in the Metropolitan Waterway Ring of São Paulo research project, promoted by the State Government of São Paulo and developed, in 2011, by the research group Architecture Design of Fluvial Urban Infrastructures (Grupo Metropole Fluvial) of the Design Department of the Faculty of Architecture and Urbanism in the University of São Paulo, which is coordinated by Delijaicov, Antonio Carlos Barossi, Milton Braga and by the Architect of the São Paulo Municipality André Takiya.¹⁰

The Metropolitan Waterway Ring of São Paulo is a network of navigable canals composed by the rivers Tietê and Pinheiros, the reservoirs Billings and Taiaçupeba and an artificial canal connecting these reservoirs, adding up to 170 kilometers (105 miles) of urban waterways. The proposal developed by the Grupo Metropole Fluvial is based on the idea of water multiple uses,¹¹ transforming the main rivers into

main metropolitan public spaces. A few principles guide the Waterway Ring of São Paulo.¹² First, urban rivers may be established as axis to a planned urbanization associated with public spaces, including fluvial squares, parks and boulevards. Second, the water network can consolidate a territory with urban environmental quality on its riversides, containing infrastructure, public equipment and social housing. Besides, and this is a third principle, not only shores can accommodate infrastructure but the water itself can be used for inland navigation, placing the origin and destiny ports within the urbanized area. Mobility is in fact one of the major problems in the city, whose transport systems are mainly private. In 2006 a population of eight million of inhabitants was owing six million of cars; only 60 kilometers of underground lines had been built since 1968 and only 26 kilometers of bicycle roads, 20 of which running within parks. The average commuting time from the peripheral neighborhoods to the city center has been estimated to be between four to six hours of driving a day.¹³

Moreover, the implementation of the Metropolitan Waterway is also justified by the transportation of goods and urban waste. The Waterway project is aligned with the guidelines of the National Policy for Urban Mobility (Política Nacional de Mobilidade Urbana), which has the objective to contribute to the universal accessibility to the city and to mitigate

environmental, economic and social costs of people and cargo displacement. The project also follows the directives of the Waste National Policy (Política Nacional de Resíduos Sólidos), sanctioned in 2010, that establishes the government as the responsible to the development of an integrated management of urban waste plan, that includes collection, transportation, transshipment, treatment and environmentally adequate final destination. A network of ports along the waterway was proposed, in which the cargo deposited in the origin ports are transported through the canals towards the destination ports, the Tri-ports, where the waste is selected, recycled, processed, bio-digested or reutilized and, in the last instance, incinerated. The fluvial system may make it feasible to reach the zero landfill policy by 2040.

The São Paulo Metropolitan Waterway project transforms urban rivers into routes for passengers and cargo transportation, places for leisure and tourism, contributing to the urban macro drainage. Functional, educative and playful areas are created to the benefit of the population. The increasing interest in riverfronts as construction sites and recreational spaces is often transforming the relationship between cities and water into something rigid, exclusive and predictable. Sites devoted to tourism, leisure, business or market are supposed to encourage diversity but often totally exclude it. The coexistence of different ecosystems, ethnic groups and lifestyles, as well as potential infrastructure, constitute a richness that urban design and planning projects may exploit.

The second example of liquid limit explores this possibility, zooming in and taking instead into account a well-acknowledged piece of architecture: Lina Bo Bardi's *SESC Pompeia* project. In São Paulo in fact, architecture, and especially

Parque Dom Pedro II and Tamanduatei River, Sao Paulo. Lina Bo Bardi, SESC Pompeia, 1977, sport center.



9. Manuel Castells, "La Urbanización Dependiente en América Latina," in *Imperialismo y Urbanización en América Latina* (Barcelona: Gustavo Gilli, 1973).

10. For more information about the Study for Technical, Economical and Environmental Pre-viability for the Metropolitan Waterway Ring of Greater São Paulo see: <http://metropolefluvial.fau.usp.br/hidroanel.php>

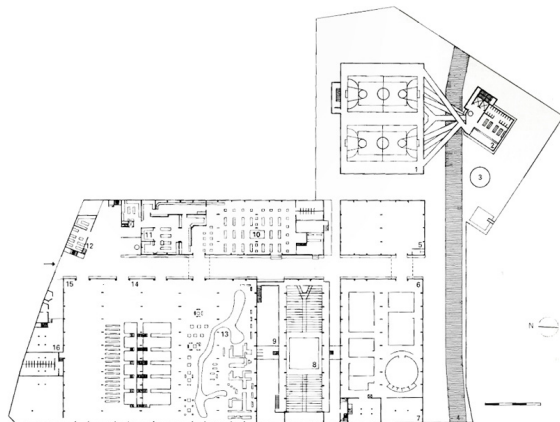
11. The idea of São Paulo's water multiple uses has been established in agreement with the National Politics for Water Resources (Política Nacional de Recursos Hídricos), which considers water as a public good and a limited natural resource that must be rationalized and diversified in a manner to allow its use by everyone. This policy foresees waterway transportation in the integrated management of water, aiming at a sustainable urban development.

12. The project comprehends 170 kilometers of riverways, 20 Locks, 3 subsystems, 3 tri-ports, 14 trans-ports, 60 eco-ports, 36 dredging-ports, 4 mud-ports, 24 passengers ports. Source: <http://metropolefluvial.fau.usp.br/hidroanel.php>

13. Raul Juste Lores, "San Paolo," in *Città: Architettura e Società. Catalogo della X Biennale di Architettura di Venezia*, ed. by Richard Burdett (Venezia: Marsilio, 2006).

14. Lina Bo Bardi's description of SESC Fabrika da Pompeia in *Lina Bo Bardi* (São Paulo: Instituto Lina Bo e P. M. Bardi, Imprensa Oficial, 2008).

15. Bauman, in his preface to the third edition of *Liquid Modernity*, argues that democracy cannot be maintained under globalization in general; if there was to be a "new" democracy it also has to be on a global scale; see Zygmunt Bauman, *Prefazione a Modernità liquida - Preface to the Italian third Edition* (Roma: Laterza, 2011).



Lina Bo Bardi, plan and internal view of the former fabric. Images from the book *Lina Bo Bardi, Instituto Lina Bo e P.M. Bardi*, 2008

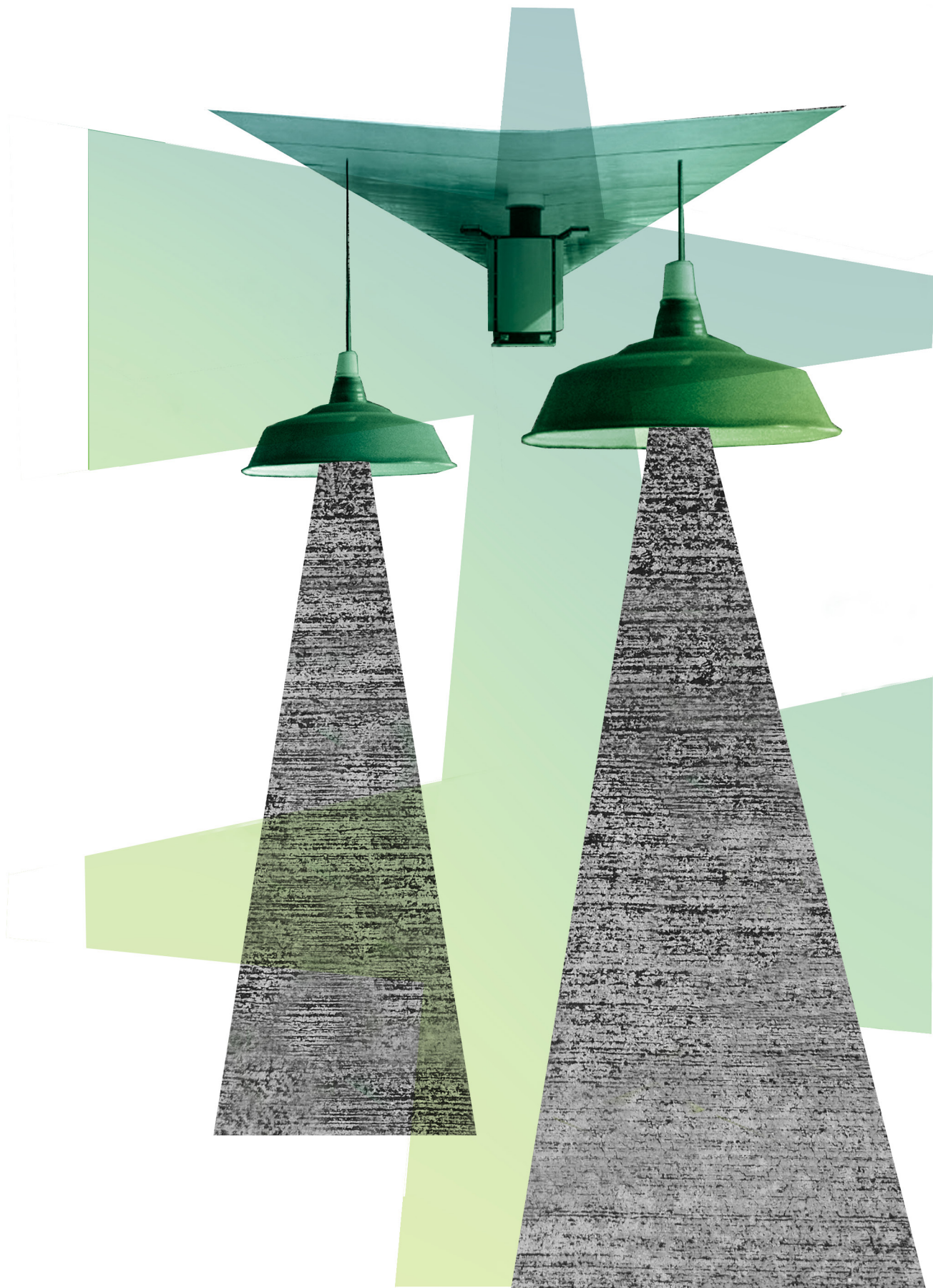
some masterpieces by modern architects such as Oscar Niemeyer, Lina Bo Bardi, João Vilanova Artigas, Mendes da Rocha, is still capable to play with spatial and social limits, exalting the diversity of a city made up of unusual juxtapositions.

Lina Bo Bardi's transformation of Pompeia factory in São Paulo constitutes an exemplary reference project for social inclusion and a simultaneous and unexpected relationship to water. Bo Bardi's SESC Pompeia project started in 1977, adapting and reprogramming a former factory as part of the socio-cultural development scheme SESC (Social Services for Commerce) initiated by the Commercial Employers Association, and co-financed by private funds and payroll taxes alike. The four-acre community facility includes spaces for arts, swimming, sports and leisure activities and was set up as a site of critical social experimentation engaging local stakeholders and residents in a communal and collaborative construction process. Inside the preserved industrial brick buildings, interior walls have been removed and replaced with a series of sculptural albeit functional spaces, and a shallow pond intended as an allusion to the São Francisco River. The additional constructions are divided into a wider tower, housing a swimming pool and four gyms, and a smaller complementary tower for staircases and locker rooms.

The two volumes are separated by a deck-solarium that covers the wastewater canal and they are connected through exposed bridges. Because São Paulo is indeed built upon water, digging is very risky and expensive. The deck upon the canal reminds building occupants of the flow of water and transforms this void into public open space. The bridges that cross it establish a spatial, bodily and mental passage between the different functions and activities. As Lina Bo Bardi claimed, the objective of the sport and cultural center Sesc Pompeia, the so called Cidadela de Liberdade, was to make physical and intellectual activities coexist, as it was embedded in the Brazilian culture, with the ultimate goal of creating a mediation between its extreme social and economic differences.¹⁴

In developing countries such as Brazil the shift from totalitarian or colonial governance to democracy highly influenced by globalization was sudden, and the shift has increased social and economic differences.¹⁵ It is not clear if or how these differences will be addressed, but while the increasing number of gated communities shows that the trend of building boundaries is not over, projects like this can make a difference, at least at a local scale. In the never-ending-city of the liquid modernity, liminal spaces are crucial. Voids between buildings, filters between inside and outside, leftovers, residual spaces, boundaries between different ecologies and social groups, may be the ultimate place for architecture and urban design intervention.







Contact at D.Lina's territory

Marta Boguea

Translated by Luiza Americano Grillo¹

SESC L POMPÉIA'S FACTORY

Racionais MC abre o breu (Racionais MC breaks the dark), *Vai aí uma sopinha?* (Want some soup?), *Entre fotos e lágrimas: lembranças de um futebol em preto em branco* (Between pictures and tears: memories of a soccer in black and White), three calls for the SESC São Paulo's program, on the sixth of July, 2014.² Just below, when opening the link for *Racionais MC's*, a Brazilian rap group, it is possible to read that the seal SESC is going to pay tribute to John Cage.

What seems to be anecdotal reveals in a few words one of the most respected characteristics of the SESC, *Serviço Social do Comércio* (Social Service of Commerce): the pleasure for diversity. Mainly focused on its employees but opened to the community in general, SESC works in the areas of education, health, culture and leisure.³ Intent to value the cultural local diversity, it is characterized for its public access, opened to anyone and, this is worthy of attention, interested in attracting a variety of people that comes moved by such different interests as eating a soup, listening to rap, talking about soccer, paying a tribute to John Cage.

Beyond their efficient management and their powerful inclusion strategy, needed in Brazil, the SESC São Paulo, at Pompeia's unit, is a cultural territory known by urban architects. Project by Lina Bo Bardi in 1977 (with Marcelo Ferraz and André Vainer's contribution) it was inaugurated in 1982. A project developed mostly in the construction field, in which the building process accompanied by the creation process initiated Lina's presence at the Pompéia that will go on participating for some years in the creation of the units' program through nowadays emblematic exhibitions of which *Mil brinquedos para a criança brasileira* (A thousand toys for the Brazilian kid) in 1982 and *Caipira, Capiaus: Pau-a-pique* (Hillbillies: Wattle and daub) in 1984 are good examples.

Lina reports what she first found in her first visits to the factory (the project recovers an old barrels' factory and builds a building attached). On her first what impressed her were the concrete structures in the sheds,

"On the second time I was there, a Saturday, the environment was something else: not the elegant and lonely Hennebiquean structure but a happy public of kids, mothers, fathers, elderly that passed from a pavilion to the other. Kids ran, teenagers played soccer under the rain that fell from the broken roofs, laughing at the kicks at the ball in the water. The mothers prepared barbecues and sandwiches at the entrance on Clélia street; a little doll theatre was working close by, full of kids. I thought: all of this must remain this way, with all this joy. I came back many times, on Saturdays and Sundays, until I've clearly fixed those happy popular scenes."

Lina reveals in this memorial the anthropological view that Ferraz shows in the documentary video about her. And, an important conviction that went through her performance: that with architecture it is possible to reach certain collective results. A beautiful ambition that defines the precious nature of architects like her for which architecture is first and foremost ethics. Lina may be among the

1. Thanks to Luiza's generosity for being willing to translate this article and the privilege of being translated by whom, above all, knows me in the precious scope of affection.

2. More information at <http://www.sescsp.org.br/online/>

3. The *Serviço Social do Comércio*, SESC (Social Service of Commerce) is a private Brazilian institution, non-profit, maintained by businessmen from goods commerce, services and tourism, acting in all national context, aiming as a priority the social well-being of your employees and Family, but opened to the community in general. It operates in the areas of Education, Health, Culture and leisure. It was founded in 1946. More regarding SESC see: http://www.sesc.com.br/portal/sesc/o_sesc/ accessed in 6 July 2014.

4. Lina Bo Bardi, (Rome, December, 5th, 1914 – São Paulo, March, 20th, 1992), architect graduated at the University of Rome during the 1930's decade arrived in Brazil in 1946 with Pietro Maria Bardi, in 1951 is naturalized Brazilian. <http://www.institutobardi.com.br/>. The partnership Lina and Bardi echoes specially in the ways of thinking and interferes in a productive way in the reinvention of the Brazilian culture. It is worthy of attention that when asked if the Museum of Modern Art (Lina's project in Paulista Avenue guided by Bardi) would house only Modern Art, Bardi indignant prevents: "Art is art, it can't be modern, ancient, popular nor classical."

architects of her generation who strove in her own way for this premise, especially in an approach that recognizes as valuable the popular wisdom. Not only for the architectural materiality — as so well done by Lúcio Costa, for example, but mainly for the joy and variety originated from a popular wisdom through which it is possible to gain “maximum dignity through the minors and humble means.” It is worthy to follow the memorial of the architect for the Pompéia:

“There are ‘beautiful souls’ and ‘less beautiful souls’ Existem ‘belas almas’[...]. There are open societies and closed societies; America is an open society, with flowering meadows and the Wind that cleans and helps. This way, in a cluttered and offended city there can, suddenly, appear a splinter of light, a wind blow. And there it is today, the Pompéia’s Factory, with its thousands goes, the lines at the taproom, the Deck’s ‘Solarium-Índio’, the sports block, the joy of the roofless factory that goes on: little joy in a sad city.”

Used more to the curious conviviality than distant, Lina plays in Brazil the opportune role of Walter Benjamin’s “foreign,” reinvents Brazil especially through the popular art. And, when Eduardo Subirats acknowledges the Pompéia as a set with a powerful expressionists content, she comments:

“It is true and that comes from my European education. But I never forget the surrealism of the Brazilian people, their inventions, their pleasure of being together, of dancing, singing. And so I dedicated my Pompéia’s work to the Young people, to the kids, to the elderly: all together.”⁹

With a sharp clarity (“little joy in a sad city”), among its legacy the SESC Pompéia is, also and necessarily thanks to her management, a significant space in which is possible to recognize the sublime architectonical job of transforming in physical power the dreams.¹⁰

And, she knows that architecture above all is a wide cultural gesture. This trace, that reverberates in the walls of Pompéia made us since the beginning address the exhibition *Território de Contato* (Contact Territory) there.

5. In 2014, in occasion of the Pompéia’s 30th anniversary and the architect’s centennial, among other celebrations the exhibition “Mais de Mil Brinquedos para a Criança Brasileira” (More than a Thousand toys for the Brazilian Kid) was set up, (from July 2013 to February 2014) with the art direction of Vera Hamburger. See: <http://www.vitruvius.com.br/revistas/read/arquitetismo/07.080/4932>

6. Marcelo Carvalho Ferraz, *Lina Bo Bardi* (São Paulo: Empresa das Artes, 1993), 220.

7. One of Lina’s most important collaborators, responsible for the disclose of her work through publications, exhibitions, congresses; Marcelo Ferraz was the director of the Lina BO and P.M. Bardi’s Institute from 1992 to 2001. He is the partner director of Brasil Arquitetura together with Francisco Fanucci. To know the office’s production see: <http://www.brasil-arquitetura.com>

8. See note 6 below.

EXHIBITION | CONTACT TERRITORY

Contact Territory was installed at SESC Pompéia from May and August 2012 and presented a reflection about ways of living and configuring the world, through contemporary Brazilian art and architecture. Curated by Marta Bogéa and Abílio Guerra, the exhibition presents an artist and an architect (or collectives) in three modules edited throughout time. The same space, reorganized, received a pair at a time for three months. Designed as a system the same modules repositioned redefined the precincts that received the artworks, transforming themselves in distinct geography and atmosphere according to the module they housed. A library-arena and two great transversal gables (walls that hid the technical bases and storage the unused panels in certain modules) assured the stability of that territory.¹¹ The little library offered a collection of books and catalogues that amplified the sight on the architects’ and artists’ production from the three moments of the exhibition, and from the critics invited to the debate tables. This way, not two more, not even just six more, but fifteen authors coexisted throughout the whole exhibition in that library.

And from this stable territory was also born the ways of staying in the exhibition beyond the direct contact with the art piece, the constitution of a meeting place as a pretext of visiting contemporary art and architecture. The debate evenings passed through the exhibition as an agenda, they have created a good excuse to come back and follow the reorganized set of the worlds, in our point of view as distinct as incomparable. Their unequivocal qualities maintained, as artist and architect, in the framework built each one of those authors are closer to their double exposed than to one of the other two craftsmen from the same area.



9. Marcelo Carvalho Ferraz, *Lina Bo Bardi* (São Paulo: Empresa das Artes, 1993), 231.

10. Paraphrasing José Celso Martinez Corrêa, known as Zé Celso, experimental theatre director of Brazilian theatre, in a videodocumentary about the architect Lina Bo Bardi, in which he says: "Lina was one of those architects that believe in the physical power of dreams".

11. The expographic Project was charge of Marta Bogéa and Anna Helena Villela. The main participants from the team were Sérgio Escamilla (production), Silvana Romano Santos (auxiliary production), Estúdio Campo (graphic project), Guilherme Bonfanti (light project), Maira Carrilho (models modules 1 and 2), José Paulo Gouvêa (model module 3) and Ita engenharia/Helio Olga (pillar prototype).

12. You can find more about this model see <http://www.vitruvius.com.br/revistas/read/arquitextos/12.144/4365>

13. You can find more about this module see <http://www.vitruvius.com.br/revistas/read/arquitextos/14.167/5184>

FIRST MODULE

In the first module, the word asks for its place. The literature will be the narrative field that permits to enter these worlds configured by Cao Guimarães and Brasil Arquitetura — not by coincidence the access to the exhibition will be with a web of words taken from the notebooks from the presentation of the architects' projects — subsidy with which the authors understand the territory where they will work.

It is worthy of attention two of the art pieces presented at the exhibition. *Acidente e Caminho dos Moinhos* (Accident and Way to the Mills).¹²

Acidente (Accident), by Cao Guimarães and Pablo Lobato, reveals twenty cities chosen in the map of Minas Gerais State for the peculiarity of their names, to the creation of a poem. During the process, the directors went through one by one each city, going to the unexpected meeting of their landscape and their characters. An immersion, with variable time, in each one of them. Characters and cities intertwine, entangled, inevitably associated to the comprehension proposed by those sights. Heliadora, for example — filmed during a blackout and lightened by the lightnings and the headlights — is revealed partially fleeting even in the cities open plans, as fleeting as the lonely character, accompanied by candle lights, revealing secrets only likely of being discussed when the darkness of the world takes care of the feelings and offers us certain insight. Dark, gloomy, melancholically human... Followed after Heliadora comes Virgem da Lapa, city occupied by the fuss of kids preparing for the religious procession in between hair arranging, poses naively malicious to the photographer, focused fixing of the bike's chain... Farther out, the little town of Fervedouro reveals itself in the figure of a truck driver, that surrenders to the pleasure of the natural pool, submersed world presented by the beautiful movie, unexpected, magical, occupied by a heavy body now light that dances in the water between fishes and air bubbles...

City, man, land. Entities for him inseparable in the reading of the world, so close from the thought engendered also by Marcelo Ferraz and Francisco Fanucci, holders of Brasil Arquitetura, in their wanderings through the landscapes that host the place of their projects. Instead of a trip of the recognition of what is already known and controlled, a trip of knowledge, opened and available to meet the other, the alterity. Procedure opened to the improvise, attentive to the singularity of another man (that is not me) through which this landscapes will be revealed.

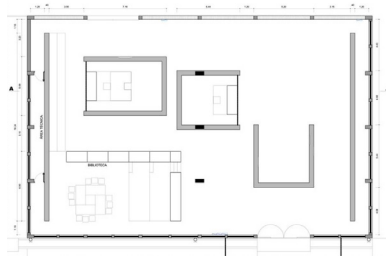
In this direction the *Way to the Mills* from Brasil Arquitetura, organizes itself as a contemporary system that revitalizes the old set of this surprising constructions, today in their majority muted and in disuse. More than planning the Project of recovery of the mills in the South of the country in pure restoration of the buildings and the re-establishment of a way of life today buried, Ferraz and Fanucci decide to reinsert in the course of life, proposing distinct programs with each other and compatible with the contemporary local life: sometimes a winery, sometimes the meteorite's memorial, sometimes a bakers' school, sometimes a little inn, sometimes the changing rooms that supports the waterfall's bathing... This way, they make possible the concrete effectuation of the original desire in establishing the connection between the old mills. Uses and contemporary activities give the necessary pretext for a wandering between the destinations, enabling a touristic activity pertinent to the maintenance of its natural and constructed landscape. Today only the first one of them is built, Museum of Bread in the city of Ilópolis, awarded project that starts the desirable circuit, associating to the old building a bakers' school and a museum. Articulation of times through the materiality of architecture.

It is about an architecture that shows itself, at the same time, interactive and propositional, that refuses the subjection exclusively to the external demands. A way of looking at the world and of wanting it and, when wanting it, build it. And it is from the nature of this construction the possibility of existing in varied ways, of coexisting.



Territory of Contact Module/01

General sight of the access of the exhibition and models of the Way to the Mills. Photo Juan Guerra.



SECOND MODULE

In module 2 an interchangeability between drawing and construction is the trace common to the authors. Marcos Acayaba and Nicolás Robbio explore abstraction but also the skilled facing of the material.¹³

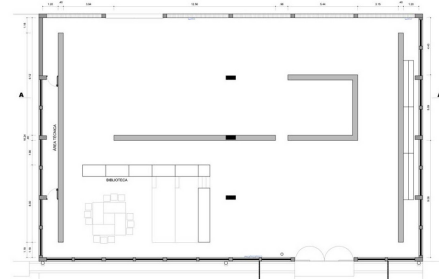
In *Sintonia* (2010), Robbio goes from a geometrical fixed matrix built with ropes, but the presence of pulleys and risers allow the movement of sliding pieces, resulting in a geometric field in constant changing and reconfiguration. The same transformation from a unitary drawing can be observed in the series of edifications from the triangular module — kiosks from the *Fazenda Arlinda* (1979/1980) (Arlinda Farm) and *residências Iporanga 2* (1991/1994) (Iporanga residences), *Tijucopava* (1996/1997) and *Blumenau* (1993/1995). Confirming the power of the experiment in obtaining the best solution, the prototype that synthesizes mathematically the series is from 1993, therefore posterior to the first technical experiments.

An architecture that explores an abstract thinking, to the point of recognizing itself as an unfolding of the prototype. But that encounters in each case the subtle difference to singularize each one of the houses derived from this prototype.

Music confirms the curators' intuition. Invited to think over the art pieces Jorge de Almeida reveals that in music what comes back, recognizable but different in each moment, is called "motive."

Territory of Contact Module/2.

Sintonia, from Nicolás Robbio and graphic panel Campo studio with photography of Marcos Acayaba's houses. Photo Juan Guerra

**THIRD MODULE**

On the third module the landscape editing makes itself striking feature, and the action is in the scale of the cities and of the vast territory. *Segmento de Reta* (Line Segment) by Gisela Motta and Leandro Lima and the *Casa de Salvador* (Salvador's house) by MMBB allow to enter in this world.

In *Segmento de Reta* two frontal projections work as a dissonant mirror. Two walkers that come closer in the observer's direction until the limit when they change screen and we see them get farther away from each other as if in a wind tunnel. A crossing that contains as part of the art work the architectural range between the two plans. It makes the emptiness of space the feedstock of the art piece. Reveals the impossible encounter between the two characters, here there is no idealized romantic utopia of a meeting, there is an encounter permeated with desencounters, there is lightness, with the grueling density of the material.

The landscape from this (im)possible encounter are roads, a sum of them, not a certain road. Distant landscape, inhabited just by this two in the moment of capturing the image. Juxtaposes in this way abruptly a generic field, to a unequivocal personhood. It could be any couple, it could be any two friends that look for each other, it could be any roads in a way that it could even be ourselves. In this measure the work of Leandro and Gisela although referring to them in the same measurement in which the characters filmed are the authors themselves, and not other actors' bodies, it refers to any of us in the human condition of the scenes seen in the art pieces.

This operation that knows how to recognize the wide landscape and know itself as also part in a wider and more generic field as inseparable from each one's singularity, so present in the contemporary ways of being is significant part of certain projects from MMBB. In a way that when projecting a house the city is present in the project's reasoning. At the house in Salvador this feature allows to

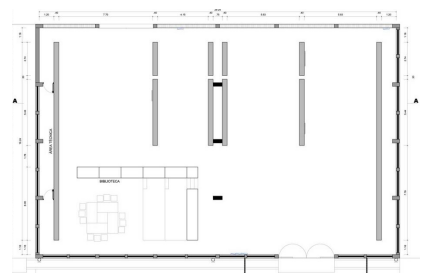
articulate house and city. The house place of maximum intimacy is also the place where it is recognizable the articulation of the two landscapes. In the architects' terms:

The residence, located in the historical center of Salvador, Bahia, has a privileged situation. It is aligned on the limit of the high city close to the shore facing the low city and Salvador's harbor area. Thus it has two very attractive fronts: from the street side, to the southeast, it is open to the vitality and the historical center's skyline; from the other side, to the northwest, enjoys the beautiful views of the harbor's activities and from the Todos os Santos Bay [...] built with light and pre-made elements, the fundamental objective was to conform continuous and airy spaces that would integrate the two fronts and the two sights: the one from the high and historical city and the one from the low and metropolitan city; the one from the festive everyday neighbor and the one from the wide perspective of Todos os Santos Bay.¹⁴

An edition that allows to associate two fronts initially dissociated. Not only geographically but above all, politically: high and low city of Salvador. It serves as a metaphor for what persist as a value in this essay. The willing of a civilized conviviality between people from distinct interests.

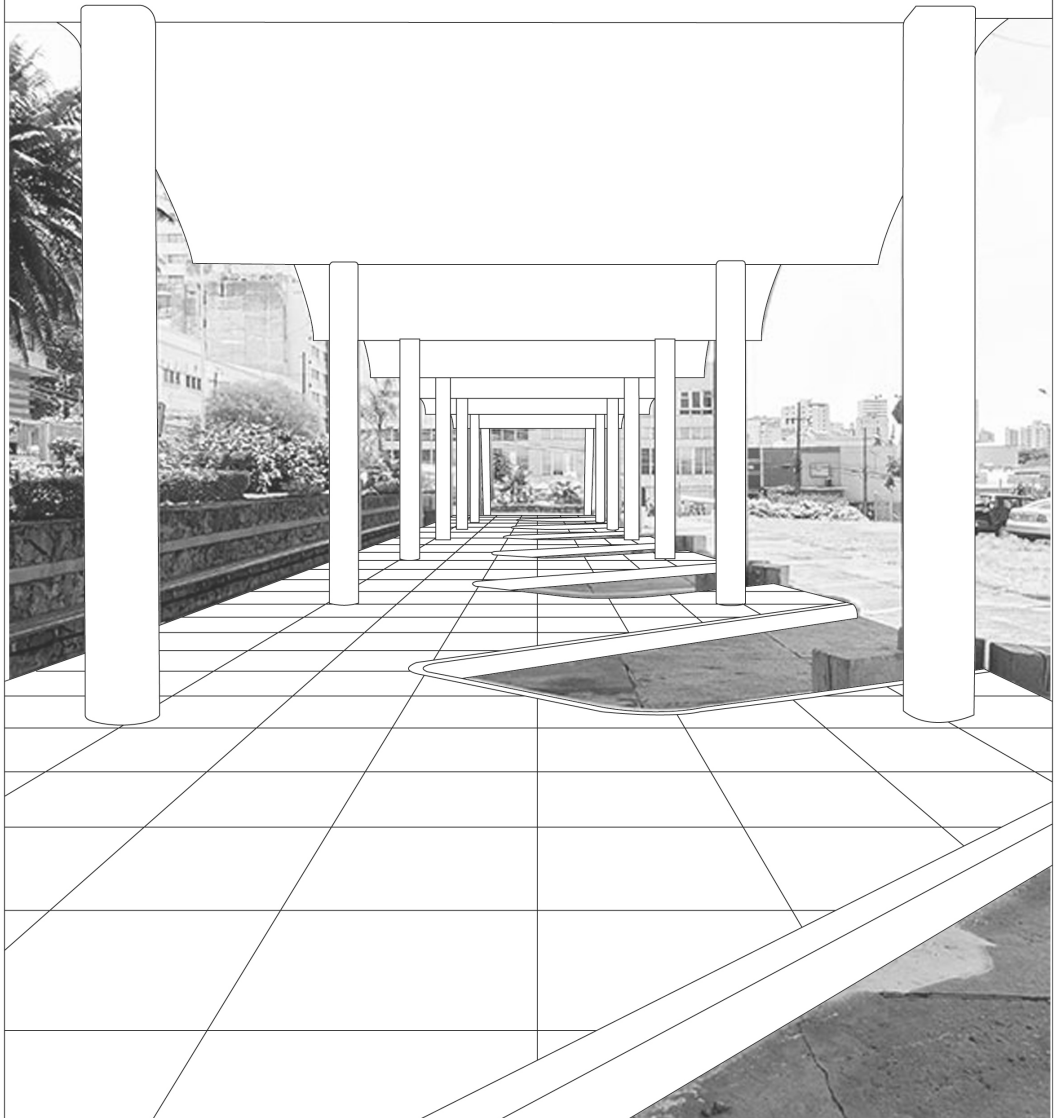
Território de contato (Territory of Contact) installed at D.Lina's SESC Pompéia as she was called by the ones that worked with her was the territory of sharing different ways of proposing building and living worlds. This way, in the plural, assuring that the difference should be a nonnegotiable value in cities where maybe it is possible to dream about the right of conviviality not only among equals.

Territory of Contact Module/3.
SEGMENTO DE RETA, by Gisela Motta and Leandro Lima and drawings from Casa de Salvador by MMBB. Photo Juan Guerra.



Feet on the ground

Daniele Di Fiore



People say that Brazilians are afraid of travelling by plane and that they are comfortable on trains. It is a shared opinion that buses are the best public transportation to travel inside and across the different federal states.

Reality is different... Let's say instead that plane travelling in Brazil is still inconvenient and the railways have started since only a decade to be competitive after 1980s crisis and the resulting dismantling of some parts of the lines.

On the other hand, buses have always been a reliable transport mean, maybe not the fastest, but the one that saw the birth and development of the country as well as being the most diffuse suburban, intercity and touring transport service across Brazil.

Things seem to be changing thanks to many infrastructure investments (high-speed train) in view of the upcoming Olympics. Until then, it's flattering to think and talk about Brazil and his healthy taste for conscious slowness.

FIFTY YEARS AGO...

We are at the beginning of the 60s of the last century when many of the largest cities in the country did not have public interstate transport service (between the various federal states). Transports were fragmentary and passenger waiting was in no way guaranteed; there were only some waiting rooms set up in an abandoned parking garage or temporary shelters.

Around 1970 the National Department of Highways, an organ Ministry of Transportation, established rules for a correct distribution of bus stations on the territory. New criteria for location and sizing led to the construction of a suitable building within the urban context.

The idea behind the design of the Bus terminal was simple: to solve the problem of waiting and rest of the passengers, in a pleasant place, a crossroads with shops and travellers facilities.

These were the years when a number of projects for the implementation of the bus through constructively and technologically ambitious realizations that were going to replace the saturated facilities for guarantee more space vehicle arrivals and departures. A nation in growth required an even increasing mobility.

BUS STATION OF LONDRINA, THE BACKSTORY

As in all stories there is a preamble, previous to the narrated facts, a new design paradigm that changes the concept of a project of a given collective theme. In our case it is the *Bus Station of Londrina*.

We are in the state of Paraná, at the end of the 40s in an urban context mainly fragmented. The economic thrust generated by coffee production offers to the architectural Brazilian scene a fertile ground to experimentation and linguistic innovation.

The architect Vilanova Artigas was called by the municipal government to give shape to a project for the city's bus station. The opportunity is ideal to introduce a series of formal and aesthetic innovations. The building immediately became the reference point for the new city under construction, situated halfway between the old town and the new expansion.

The structure drawn by Artigas is configured in a series of vaults of reinforced concrete 12 cm thick. This undulating pattern provides great structural lightness and material saving.

Let's talk about something that - at the time - was an important issue because the steel needed to be sent and acquired from the neighbouring state of São Paulo.

The project is grown along the east-west axe, at the east end we find the administrative trapezoidal block that holds the administrative functions and supports services for passengers. The south façade was covered with panels made by transparent glass and iron frames, which interact with the entrance shelter supported by two tubular structures in form of V. On the north façade Artigas adopts the solution of a curtain of brise soleil. This unusual solution for the time and, subsequently, will be an important distinctive feature of Brazilian modern architecture.

Supported by this block, the sequence of seven cylindrical vaults is able to protect passengers during boarding and disembarking, as well as the seven bus parking positioned sidelong the platform.

Among the facilities block and platforms for boarding/disembarking, there is a 4 meters high difference, overcome by a ramp which is also found inside and connecting the two floors of the administrative block. The ramp will be a leitmotif in Artigas' architectural production.

The square in front (Rocha Pombo) full integrates with the Terminal and linking it with the lower town developed since the 50s.

It takes 30 years to see, in the Station of Londrina, the first problems to suit the traffic steadily increasing; this will involve the relocation of the station in another site. However, an extension of the Artigas' structure would ruin the building, today architectural heritage and first public building of the modern state of Paraná. Now the building is hosting the Art Museum of Londrina.

NEW BUS STATION OF LONDRINA: ALMOST NIEMEYER

We are in 1976 when the prefect of Londrina Antonio Casemiro Belinati called Oscar Niemeyer to design a new bus station for the city, to replace the previous one designed by Vilanova Artigas, now too small.

Niemeyer thinks of a project with clear and simple forms, of large proportions, but too expensive. It is a circular structure with 50 boarding platforms (Artigas' one had only 7).

The project, as the previous one, was an opportunity for urban renewal. As site it was chosen the district of Vila Matos, the ancient district of prostitution inside an area of about 60.000 square meters.

The construction began in 1979, some pillars were erected, but the original project's costs turn out to be prohibitive. Project design was altered and therefore the building was inaugurated only in 1988 and was called *Terminal José Garcia Villar*. Beyond the adjustments to the initial plan, the terminal appears accurate in the lines drawn by the master. The geometric shape of the circle gives a global perception, the circle is expressed in all the two levels of the terminal: the first is intended for car parking and pedestrian access; the upper level which is accessed via a ramp leads to the platforms for boarding and disembarking arranged in a sidelong pattern along the circumference where are passenger's facilities (ticket office, shops and bars).

The structure that was originally designed in reinforced concrete has been lightened up in the cover part made by a galvanized sheet projecting out of the reticular steel structure.

In fact, the terminal is a giant shelter because the glass envelop grows just a floor high all around, while the structure is double height. This aspect is also found in the interior around the green court.

At the center of this garden rises a sculpture, a true hallmark, a symbolic message that Niemeyer wanted to give to the work and almost a measure of the "waiting time" as a modern sundial.



Photo Fernando Sankuns



BUS TERMINAL IN JAU: “ BRUTALISM ” BY V. ARTIGAS. ¹

It is 1973 when V. Artigas realizes the Terminal of Jau.

It's a city with a strong industrial vocation in the state of Sao Paulo. The project lends itself to a particular analysis about re-emerging the question of height difference and how overcome it, an important theme in the work of the paulista master.

The lot is located between two streets at two different levels. With a system of T ramps the project solve the two present flows: one is the flow of the bus parallel to the roads and the other is the pedestrians flow, perpendicular to the two streets.

On the floor below, where the road enters the building, there are information services and ticket office. The upper floor is a viewpoint towards the city, a precious issue for the architect we already found in the project of Londrina. At the central level, bus access is via the road that passes longitudinally through the building and next to this there are waiting areas and shops.

The building takes advantage of the sloping topography of the site. It puts the five main built levels in to fill the gap. The main entrances are on the top floor and on the lowest. The other two are parallel to the bus access road and through a ramp lead to the middle floor of the building. The most notable detail of the interior design is the supports' solution arranged in three rows to meet the roof they open up in flower-like shapes creating interesting light points covered by transparent domes.

This is one of the examples that mostly bring to mind the words of A. Perret: “Architecture is the art of making the support point singing”, a quote that the paulista architect loved to repeat to his students at the Faculty of Architecture and Urbanism University of São Paulo, therefore to Paulo Mendes da Rocha as well.

1. You can find photos and drawings about building in this page: Igor Fracalossi, “Clássicos da Arquitetura: Rodoviária de Jau / Vilanova Artigas,” *ArchDaily* (August 2013). <http://www.archdaily.com.br/133553/classicos-da-arquitetura-rodoviaria-de-jau-vilanova-artigas/>

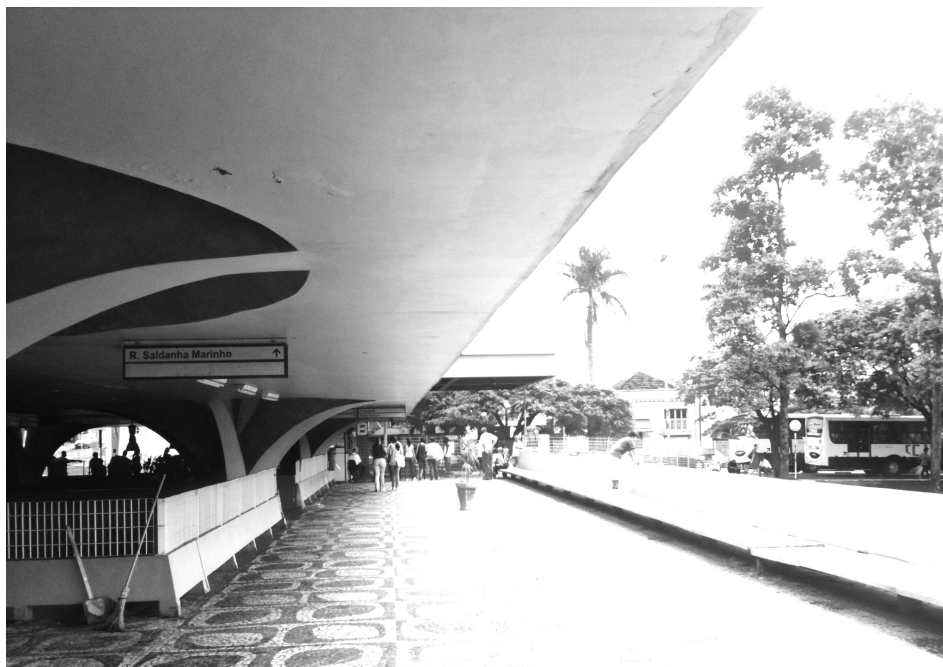


Photo Beijo Se Liga

GOIANIA BUS TERMINAL: A BUILDING, MORE SYSTEMS

Let's move to Goiania where the city has a significant architectural relationship with the *Paulista brutalism*. The term refers to the use of reinforced concrete as a design paradigm, particularly declined in the Brazilian way and expressed in spatial, formal and constructive solutions.

The term Brutalism is in fact misleading when combined with the experience of Smithsons. The Brazilian hybridization expresses the concrete in a monumental logic, the use of the cover plate and the big lights help to give this character to the Paulista architecture.

Artigas reappears and in 1961 realizes the FAU. This is the main reference for the Goiania Bus Terminal by Mendes da Rocha.

Both are projects that perform the function of organizing urban peripheral voids. Urban and monumental landmarks to which the construction of the becoming place anchor itself.

Goiania Terminal stands, for area and dimensions, above all other Brazilians terminals built at the time. Its presence in the landscape is not compromised, instead it wants to be a new urban gate.

Here some elements of the architect's style emerge as the combination of concrete and metal structure and a particular attention to the lighting through the use of skylights.

Each element of the building is meant to stand alone in a combination of different systems: the upper floor's reinforced concrete envelope, roof's steel structure, the structure supporting the concrete cast. A montage of elements that can be implemented (which is, in a way, what has occurred today, when the terminal has become the top floor of a shopping center).

The reference to Artigas' work is in the sculptural attention directed to upper floor's concrete supports, and it is interesting to compare this with those of FAU.



BUS TERMINAL RITA MARIA: A PREFABRICATION PROCESS

The journey ends in the south, in the city of Florianopolis, capital of the state of Santa Catarina. One of the three Brazilian state capitals that arise on an island and where the terminal Rita Maria rises. The architecture uses the brutalist language considering the limits of Brazilian context. More precisely, we could define it as a brutalism closer to the Anglo-Saxon one for the use of exposed concrete and glass associated with a strong prefabrication.

The space is configured as a large rectangular horizontal box. In contrast to some previous examples as in Goiania and Londrina (project of Niemeyer) the volume is coated and therefore closed. The project's architects are Enrique Brena and Yamandu Carlevaro and the terminal was opened in 1981.

The roof definitely emerges in the project designed with prefabricated elements, consisting of hexagonal tubes in reinforced concrete. In the cantilever part, in order to protect the façade from the sun, the hexagons are halved along the section to reduce the weight of the parts; a taper that wants to be a "brutal" moulding. The north and south façades are covered with glass panels and are interrupted by towers with toilets and facilities. The façade is divided into several elements: glass coating, shaped to optimize the sunlight; volumes of services (8 in all) treated with *beton brut* that emerge from the roof and, around the entrances, an envelope of concrete panels.

In the boarding and disembarking area there are *brises soleil* fixed to the main structure through aluminium elements similar to the glazed ones.

The building structure is made (as JAU) by 3 longitudinal rows of columns and 1 row in the center to hold a middle floor with shops. The pillars are 10 meters high and the glass enclosures on the side and front ensure the brightness of the space.

The overall result is successful, the recurrent problem turns out to be the infiltration through the roof in the contact points between the various hexagonal elements of roof that however remains the most recognizable aspect of the building.



LAST STOP

The term brutalism in which the same Artigas was mistakenly (or maybe not) associated with, it must somehow be contextualized. The exposed concrete becomes an instrument for a personal aesthetic research. A more "brutalist" intent can be found in the last example: here the concrete is left exposed not only in the structural component but also—with an aesthetic intent—in concrete panels lining the facilities volume or around the entrances.

Brazil, therefore, seems to have learned the lessons of modernism in a personal way through their own masters Artigas and Niemeyer; both collecting Le Corbusier inheritance.

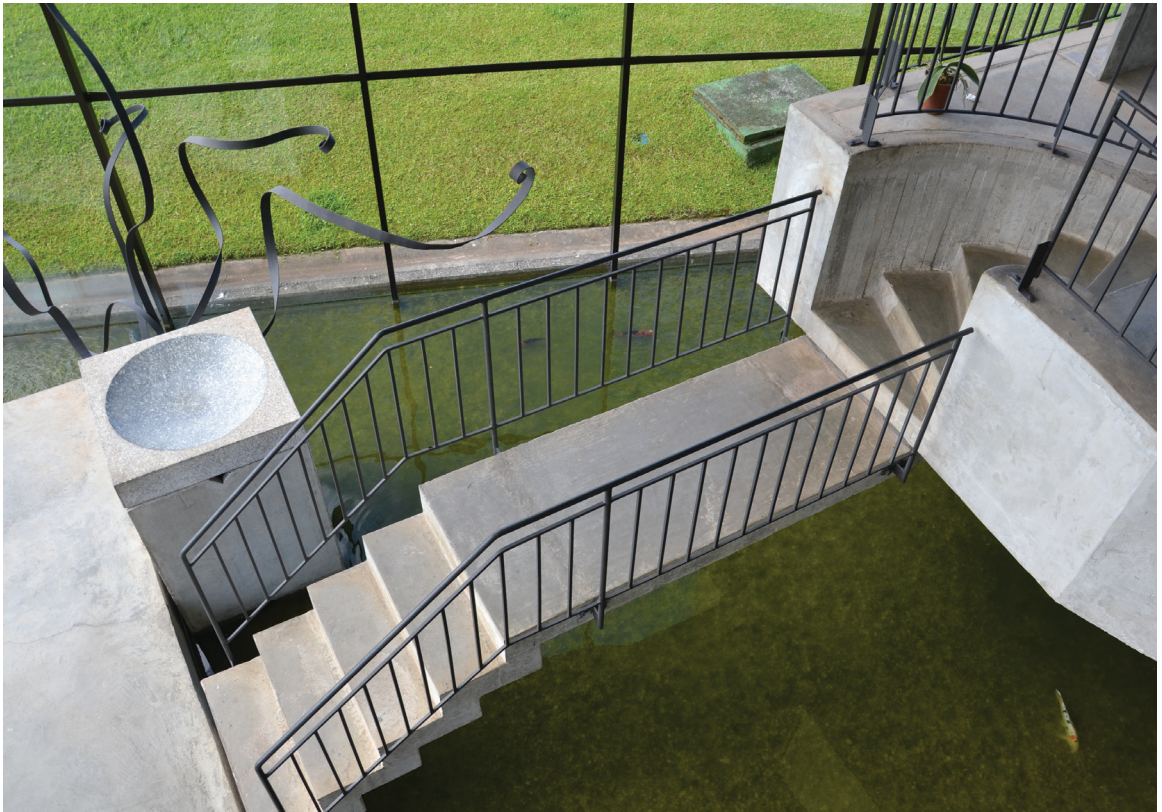
In the internal ramps of the building the idea is to create points of view, an echo of *promenade architecturale*, as the architecture looking outwards but - at the same time - the ramp as plastic element visible from the outside.

For Niemeyer pure and curvilinear volumes, solid and its penetrations, reflections and shadows are defining large part of its architectural production.

Different it is the history of the concept of monumentality: huge spans and strong supports are designed to give the building the authority of space, so we could consider it a monumentality of Miesian derivation (Artigas); Niemeyer researches his monumentality by modelling the volume of the building in its sculpture and symbol character, in an intimate and personal summary...Brilliant.

In conclusion, it is evident in all of the examples the social importance given to public space. Indeed, all the different examples find their *raison d'être* in their function of social accumulator. In some of them, space is permeable and penetrable: in the case of Jau and Londrina (Niemeyer) as well as in Goiania, there is no boundary between inside and outside, the building is the square, is the market, with or without the stores, in an ideal continuity between individual and collective.

Simplicity and richness of the Paulo Mendes da Rocha's architectural design



The São Pedro Apóstolo
chapel, Campos de
Jordão

The *São Pedro Apóstolo's chapel*, that was realized by Paulo Mendes da Rocha in 1987 in Campos de Jordão, is defined by an uncommon proportion of oxymoronic asymmetry. Chapel's design is characterized by a unique, simple and at the same time rich of expressive emphasis idea that balances opposing elements in tension: uniqueness and multiplicity, heaviness and lightness, transparency and opacity, constructive essentiality and structural complexity are the protagonists of a capable game of equilibrium.

The chapel was planned to be added to the government of Sao Paulo's ancient Winter Palace. It reveals by an audacious design, that makes it almost dreamlike, its uniqueness in the architectural overview. The sobriety of the materials, the essentiality of the forms and the summary of the architectural sign are confirmed by the composure of a structural system that is taken to the limit with an original refinement.

Poetry, space and structure merge in order to bring back a new model. Paolo Mendes da Rocha reinterprets in a contemporary style the example of the ancient

palatine chapels. He distances himself from Palacio da Boa Vista's historical architecture that was characterized by pitched roofs and from a north European turret. The little church neither disappears the gardens of the palace, nor it stands out over the historical pre-existence, but, respecting the pecking order of scale, it places in a strategic position in the south west corner of the lot. The same architect writes that since the beginning it was his intention to find an interesting position for this chapel related to the palace in order to ensure a private entry for connecting the south wing of it to the holy building. He, in fact, writes: "I have always thought that, as an architectural work, this chapel should have an interesting plant as regards the palace and not be lost and isolated through the gardens. It is dedicated to Saint Peter and it is vigorous and simple. So it was built near the pre-existing building, having the entrance on the palace square and a descending nave from the south wing. This structure is also useful for other reasons: a private connection, a small tunnel that, through the backstairs of the palace's south wing, guides you directly to the vestibule of the sacristy. So, this tunnel creates a chapel as an annexed element, an historical building that is well-known in architecture. It looks, volumetrically, transparent near the Serra's crest, solid and clear; It is organized on a single pillar as a votive structure par excellence".¹

Like a crystal looks out to the valley and to Serra da Mantiqueira mountain range, this church is wrapped up in a glass case and it shows through its structural and constructive sincerity an innovative design. The glazed cladding has an irregular polygonal shape that clashes with the rigorous geometry of the historical palace and it gives a dynamic shape to the building. This one is the connection between the square and a more intimate garden on a lower floor that is realized arranging the slope on two levels through a retaining wall.

The Brazilian architect reconciles tradition and innovation through the project of a contemporary temple that keeps the solemn monumentality of the holy architecture. He overcomes the rules of the usual design in order to give a new model, dynamic and in continuity with what it is surrounded by. He assembles into a unity all the parts of the liturgy, grouping them under a single roof. Arriving from the main square, in fact, São Pedro's chapel reveal its unusual presence through the image that can disorient you: the monolithic roof, majestic like an ancient trabeation, made by reinforced concrete, seems like being supported by a glazed, immaterial and transparent case. Undermining the rules and the criterions of the traditional architecture, this horizontal mass dominates the liquid and uniform space of the liturgical hall, as if it squashed it. The mass restores a sensation of horizontality and solidity to the dynamic morphology of the structure. From the top the volume emerges approximately 4 meters as regards the ground line to accommodate the two chapel's entry. These ones, placed in a lateral and opposite side position, guides you to the about 2.20 meters high vestibule. This nearly oppressive spatiality of the entrance is really different compared to the wider and more spacious one of the nave that develops in height in order to join up two different levels. The liturgical hall, in fact, that frees itself from the rigid old-style rules and it stands in mid-air between the roof and a surface of water. The room of the chapel is composed by a system characterized by the longitudinal

development of the nave with comfortable terraces and an ingenious central structure system.

When you cross the entrance, in fact, you find yourself in a continuous space, like an indoors annex of the outside, that is devoid of every kind of vertical support except for a big eccentric pillar compared to the nave, but central compared to the plan.

This support, the heavy coverage, the liturgical hall and the chorus pulpit are the only elements of Paulo da Rocha freehand drawing and they constitutes the stairs that give rhythm to the height of the interior space.

The imposing column, the one and only vertical stand, represents the center toward all the stresses converge. Around this pin is organized the whole settlement, exalted by the insertion of a pool in which many fishes swim. It is a poetical reference to Peter, the fisherman and founder of Roman Catholic Church.

This little church, in fact, is identified by bold structural invention. You can always see the supporting system that generates architecture, drawing and structuring the space, meanwhile exalting the magnificence of nature and the human intelligence able to



fight against it. First of all, the central pillar bears the coverage with a principal rectangular beam two meters high and with two lateral overhangs on which is grafted a series of gilders of the same height, set perpendicularly. Proceeding downwards, the large circular holding support – looking towards the altar – to the right the aisle is made by steps and to the left the chorus is raised two steps higher than the maximum altitude entrance. The nave is supported by a unique cantilever and it presents an inclined and shaped profile.

So the slab slopes downward to the area where the sanctuary and the altar are located and where it rises lightly about 20 centimeters. This suspended element is configured as a great hand reaching out towards the infinite, showing a willingness to move away from the materiality of earthly things – through a detachment from full height glazed perimeter and from the ground, it happens also by a coupling at the entrance – to accommodate, protect and invite the faithful to prayer. On the opposite side of the choir, a small rectangular balcony whose lower surface is colored brightly by a picture representing Saint Peter, it seems to restore the static and spatial balances. It is raised and separated to the nave by refinement and with a step shelf-shaped outwardly, it is configured with a high cantilever beam that works as a parapet and as support for the floor. The remaining sides are protected by a metal black parapet and it are characterized by simple and light lines.

Paulo Mendes da Rocha tries to reshape a “fragment of a cathedral”² and to recreate the awesomeness that he felt in first person when he visited the cathedral of Milan.

2. Cf. Daniele Pisanì, “Una magia svelata,” in Paulo Mendes da Rocha: tutte le opere (Milano: Electa, 2013), 235-248.



During the visit he noticed that the sequence of the columns obstructs the whole vision of the space. The proposal of the Brazilian architect is a section project how showed in the sketch he probably made on the blackboard of his office. This is a summary of spatial development and constructive rigor in which few but precise lines are enough to highlight the configuration of the sacred cathedral. In fact, if you want a complete perception of the internal and external space, you have to turn around the pillar. By means of a few curved steps, built in the thickness of the slab, and a small saw-tooth ramp suspended over the water, placed perpendicularly to the longitudinal axis of the nave, you arrive to the space consecrated to baptismal font. This area consists of a rectangular monolithic concrete parallelepiped with a recess on the upper face for the water. Continuing along the patio referred to baptistery, there is a concrete path between the glass shell and the water that leads to an underground hall in which to the right side there is a door that connects the residence of the governor to the chapel by a tunnel. To the left side is placed the sacristy characterized by a curved wall and by a service.

The interior space proposed is released from the legacies of history, it frees from the heavy perimeter walls in favor of transparent and reflective glasses. Light and landscape invade the interior of the liturgical hall breaking the principles which govern the introverted space of a typical church revealing accuracy and radicalism, but also attention to *dimensão humana*. Conversely even the sacred area stretches out into the nature, by creating an osmotic exchange with its surroundings and deleting separations, limitations and differences.

The inside atmosphere is diaphanous because the light that passes unhindered the skin of the building, it is enhanced by the reflection of sunlight hitting the lowest level in the surface water, however moved by the flickering of the fishes which swim in it. The large central pillar brings everything in units and breaks down, increases and makes different views inside the chapel as well as the polygonal perimeter glass creates a play of transparencies and reflections that almost confuse the visual perception of the visitor. A succession of building and mountain range images capture the faithful forcing him to reflect about the relationship between multiplicity and unity, materiality and immateriality, real and appearance. There is a turnover between expansion and contraction of the space through the design of the irregular perimeter. They communicate the idea of a dynamic stability in which the matter weight is balanced by the lightness of the immaterial, returning to the entire system a strong expressive power. On the borderline between opening and closing, meditation and inattention, silence and confusion of the overlap of nature beauties, this chapel wants to be a reinterpretation of the relationship between incorporeal nature of the religion and physical disposition of things.

This design asset, reached by an architectural poetry which looks for the opera character, works in the synthesis between the clarity of constructive system and the internal dynamic articulation, between the spatial complex and the compositional synthesis beyond the structural one.

The elaborate study of the section opposes with not only an essence of material,

3. Cf. Francesco Dal Co, "Paulo Mendes da Rocha e la contemporaneità dell'attuale," in *Paulo Mendes da Rocha: tutte le opere*, Daniele Pisani (Milano: Electa, 2013), 7-11.

4. Paulo Mendes da Rocha, in *ibidem*.

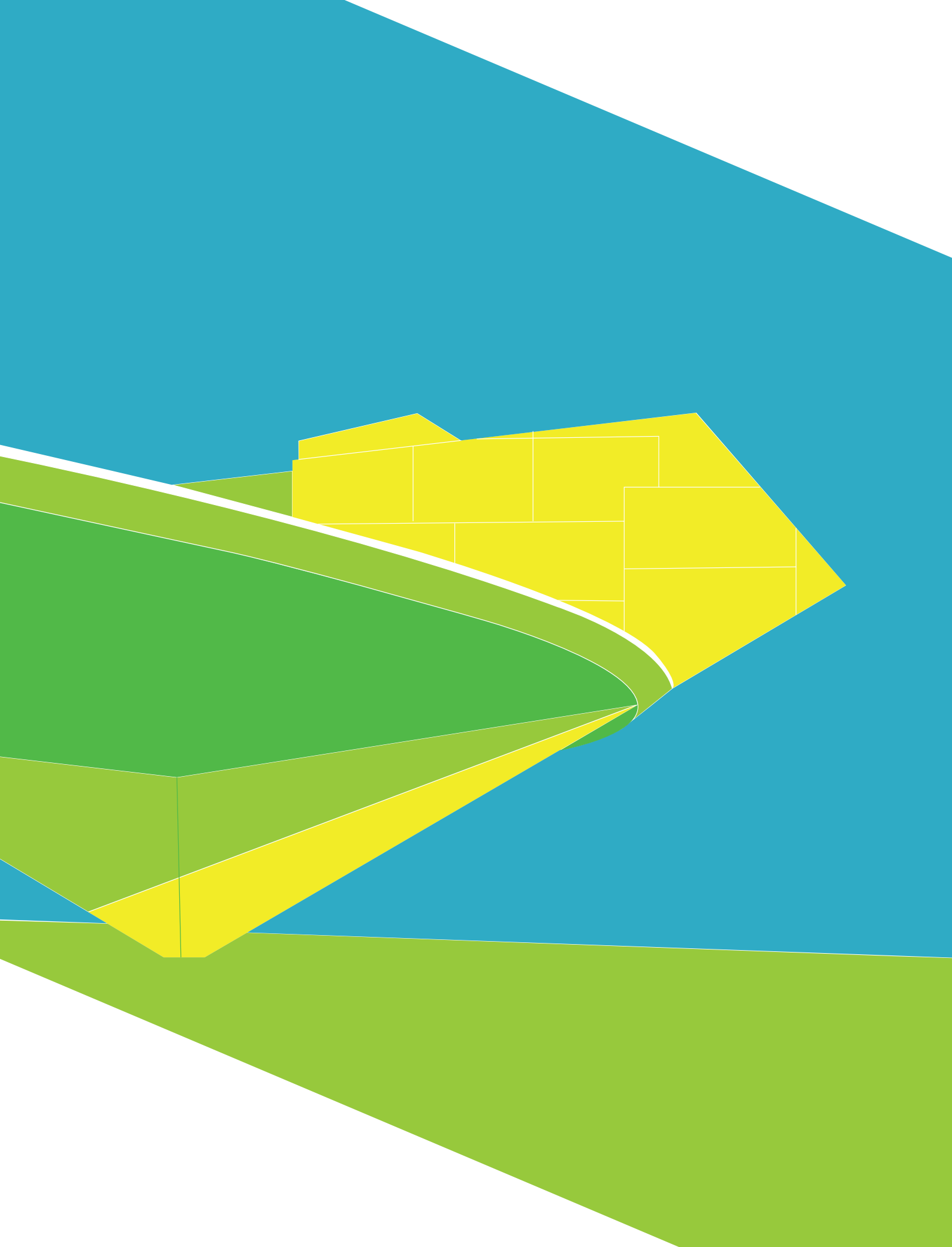
volumetric and structural essentiality, but also to the design of synthetic statements. In São Pedro chapel is not imposed a hierarchy among the tables, there is no a primary or secondary prospect, but each side is "democratically" different for the various folds of the window that follows the broken lines of the plan.

The opacity and plasticity of the concrete contrasts with the transparency of the large floor to ceiling windows of which vertical and cadence rhythm of the black fixtures opposes the horizontality of the roof on the facade facing the square. On the other sides, instead, they are interrupted by currents that subdivide them in different parts.

Many elements – like rough reinforced concrete, spatial complexity, vertical supports reduced to minimum, floor designed to connect different levels, great interaction between inside and outside, large windows – combine the poetry of Mendes da Rocha to that of the great master João Vilanova Artigas and they refer to São Paulo architecture. In this case, the *rigor da técnica* is pursued with the study of detail reduced to minimum, but always defined with extreme elegance and refinement.

In this chapel the religious cult³ coexists with the one for essentiality, that is something always sought in Paulo Mendes da Rocha's works. As the author himself wrote in 2003: "I, inexplicably, always have been attracted to poverty, humble things. I'm not talking about misery, but what is essential. I think that everything is unnecessary it can really annoy. All that is excessive it gets gross, above all nowadays"⁴. This work doesn't shows off, but on the contrary it's plain, it gets rid of excessive things and it expresses severely with a contemporary language that rejects fashion in order to become timeless architecture. This chapel leaves a trace in the history of the contemporary architecture, it suggest us a design method that can be valid both in the present and in the distant future.









views above SÃO PAULO

Sara Favargiotti

When reaching the 140-metre tall of the Edifício Copan (Copan Building) rooftop, the view is breathtaking: São Paulo city shows the large and unlimited dimension of its urbanization. In accordance with City Mayors statistics, the city of Sao Paulo has a population of just over 11 million people. If the whole metropolitan area is included, the figure reaches over 19 million. São Paulo is the Brazil's biggest city - and one of the world's biggest. In this urban context, the "S" shaped building named Edifício Copan (Copan Building) is probably one of the most emblematic buildings. Architect Oscar Niemeyer became internationally recognised for his creative use of Modernism and his architecture's audacious forms. **«I am not attracted to straight angles or to the straight line, hard and inflexible, created by man. I am attracted to free-flowing, sensual curves. The curves that I find in the mountains of my country, in the sinuousness of its rivers, in the waves of the ocean, and on the body of the beloved woman. Curves make up the entire Universe, the curved Universe of Einstein.»**

From Copan rooftop, the red mark of MASP - Museu de Arte de São Paulo - is easily recognized. Designed by the Italian architect Lina Bo Bardi, it was inaugurated in 1968 and it still represent an urban landmark along Avenida Paulista - one of the most important avenues. «The MASP, with his famous empty space, is not an eccentricity to astonish people, for them to say: "Wow, what a huge thing!" [...]

The criteria governing the internal architecture of the Museum were restricted to solutions of "flexibility", to the possibility of transforming the ambiance, together with strict economy that is in keeping with our times.»

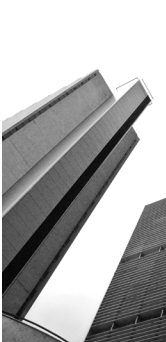
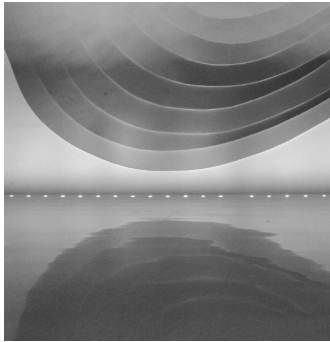
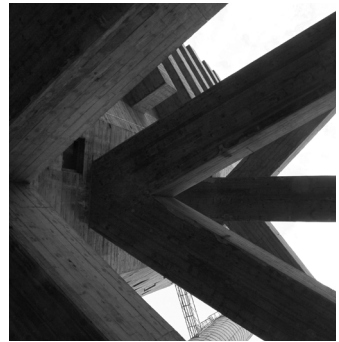
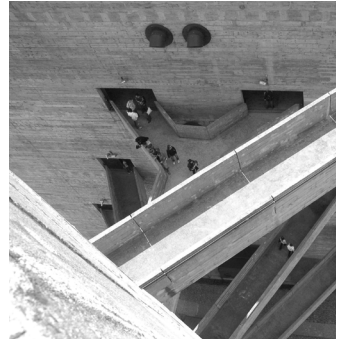
In 1980s, Lina Bo Bardi was also author of Sesc Pompéia in which she adapted a large industrial factory, convincing entrepreneurs to maintain the original constructions instead of demolishing them. «My great friend Eduardo Subirats says that the Pompéia complex has a powerful expressionist content. This is true and stems from my European background, but I never disregard the surrealism of the Brazilian people, their inventions, their pleasure in getting together, dancing, singing. Therefore I dedicated my work at Pompéia to the youngsters, to the children and to the elderly: all together.»

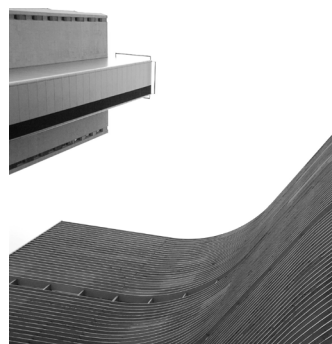
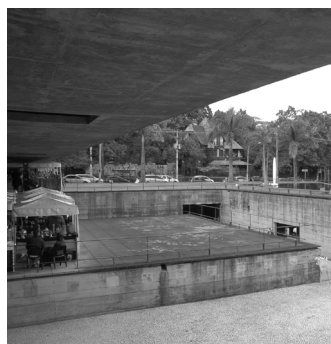
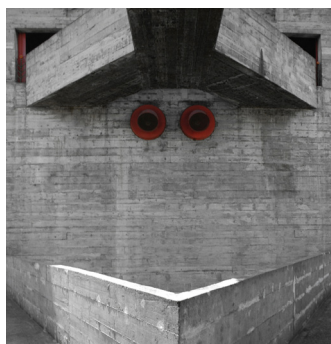
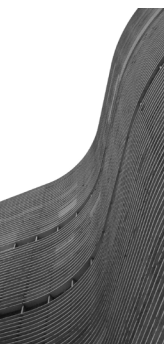
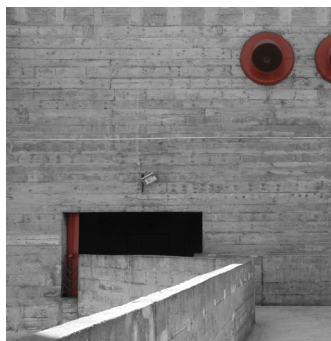
Among others significant modern Brazilian architectures, the MuBE - Museu Brasileiro de Escultura - it is considered the masterpiece of Pritzker Prize-winner Paulo Mendes da Rocha. The building was in fact born out of the desire to have no building at all. «Unlike many people who are afraid of poverty, I have always been attracted to it, to simple things, without knowing why. Not hardship, but the humility of essential things. I think everything superfluous is irritating. Everything that is not necessary becomes grotesque, especially in our time.»



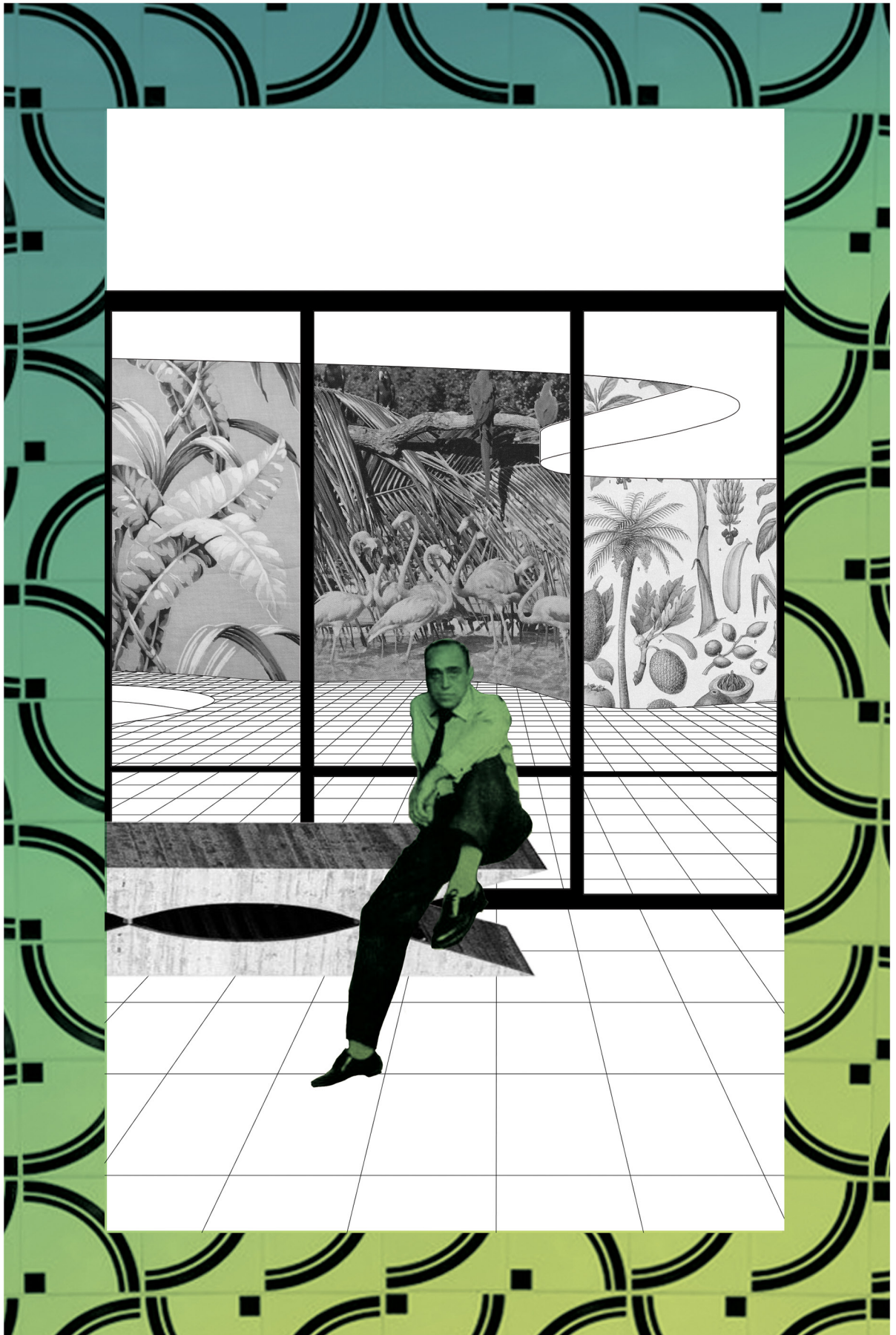












An impossible interview

Camilla Galizia

I decided to go back to Brazil when I was already 25, it was time to face my biggest fear: returning to my homeland. I need to tell you something about me, first: my name is Camilla Rachele Galizia, I'm Brazilian and for 25 years of my life I have lived and grown in Italy. Turning a quarter of a century I have decided to know my country, so far a place which was unknown to me.

It's Tuesday, I'm about to leave, I'm at the airport and I'm thinking about what is waiting for me on the other side of the ocean, it looks like a dream but it's done now, "fasten your seatbelts," the voice of a hostess says, butterflies in my belly, we are hovering in the sky, from the window I can still see Milan, so little, lesser and lesser, I close my eyes and breathe, I open them up again and I only see blue and white all around: I'm flying.

We land in Rio on perfect time, the flight was long and a bit animated, but I was able to sleep for a while, anyway. Outside the airport I am immediately eaten up by the city, I find myself hanging around without even knowing where I'm heading to, while I'm watching all that surrounds me in amazement and curiosity.

I spend five weeks visiting all the towns I can, far and wide, and every day I fall more deeply in love with this country which I now feel I can call home. The none night, when I'm in Brasilia, the last stop of my journey, I end up dining with some new friends I made at the hotel. That is how I heard one of the boys talking about Oscar Niemeyer. Not being completely able to speak his language I can't obviously understand everything he's saying, but I'm curious about them going to visit his atelier in Brasilia, in the next few days, a certainly unique opportunity. I decide to join the group to learn something more about the creator of that huge new metropolis built out of nothing. The following nights pass very nervous, I keep rolling in my bed with some sort of anxiety without knowing why, I have weird

dreams in which I see Oscar Niemeyer's architectures come to life; eyes and mouth appear on these curvy and pointy forms that tell me about their lives. Every night separating me from the visit I make new acquaintances, I end up talking to the master's creations, dipped with his personality, alive in my mind more than ever.

All of a sudden, a building appears in my mind, so different from those I know that, at first, I don't understand where it comes from, it's a strange project, quite different from the ones I know by the architect. The building has neither eyes nor mouth, but breathes through a grid on its facade, its voice roars in the air as if it came from a cavern:

"Who are you?" I ask a little frightened,

"I'm infancy," it says, "I'm the beginning from which the Genius started



his work, and as I was his start in my own turn I'm the place where the life of thousands of children begins, I protect them from the sun with my panels when they are new-born to life and I lift them from the ground with my pillars, I'm the channel linking the sky, where they come down from, and I lay them at the softest way. I was given the world for free and I was meant to have a different face, but men are made of ideas, and they didn't follow my creator's rules and they made a mistake. I found myself imperfect, different from what I had been thought, but He found beauty in me anyway; he gave me the gift of the shadow, which I needed to protect myself, and then He left, not turning my way anymore, He took other paths because in my heart a pinch of the brilliance which had characterized Le Corbusier, and which had influenced my creator, was still shining."

At the sound of that voice hundreds of questions open up into my mind, so many questions I'd ask the builder if I had the chance to, but the rules are clear: just one question can be asked the building. Among the lot my mouth expresses my thoughts unexpectedly: **"But why the use of the brise-soleil, where does this idea come from, or even better, why using such a present and same element as in Le Corbusier, what does this have to share with Brazil?"**

"This is very simple, Brazil is always present in every detail, we are not talking about brise-soleil but of an element which is present in the tradition of my country, have you ever heard about muxarabis? These are elements which have been used for very long time in Arabia, sort of a fretwork panel protection balconies from the sun, it shields the inside of the buildings by creating a sort of a veil on the facade, it can be simply a shadowing panel, as



in my case, or a rich flowery or geometric decoration cut out of wood, like in many Arabic buildings. It's not just a simple copy of a system already used by others, but a research of a solution, even if an already existing one, which could be melt into local traditions; the architecture which is being created must always reflect a wider relationship with the surrounding territory, with the city, but also with the people who live in it, with the physical and cultural environment. Now my time is done, it's time to come back to life: only at night we are allowed to wander with the mind in undefined places and times, during the day we must stay feet on the ground."

And by saying this all disappears in my dream, it's just me in a hotel room, in a white-sheet bed and see-through curtains, outside the night turns to dawn. Days pass and other buildings come to me in my dreams, I have a long debate lasting for two nights with "Brasilia's columns," that night, in fact, a whole city comes and visits me; it appears to me in a singular way: all the buildings are in a row one after the other, single or in groups they parade looking with affectation towards me, trying to get my attention by showing off columns with an improbable shape, or curvy roofs and curved facades. At first I think it's a procession, but the more I look at that jubilation of moving concrete, the more I realise that there is something grotesque in all this, a sort of a wrong note, and while I think of this I see it's right the absence of notes: there is no music, it's the absolute silence which makes that parade, which otherwise would be a real feast like Carnival, unreal. I push myself to add a happy musical note, but a melancholic melody resounds in the air instead, a bossa nova touched by the suggestive poetry by Vinicio De Moraes.

Everything looks more and more absurd to me, but a noise, almost a lamentation coming from a column, breaks this thoughts, "Hello, what are you doing here? Aren't you a bit short to be a building? I'm not saying you're ugly, you really look like our father's inspiration, you look like a woman, but you're too... soft... I don't think you're made of concrete! What an unprecedented thought, are you a statue, maybe? No, no, it's not possible, really, our father is not crazy, I saw

him making many statues, some hands, yes, but whole people, never!" While it went on asking me questions without leaving me the time to reply I watched that odd object: it was undoubtedly a column, but it had nothing of the classical columns, apart from some formal correctness in its proportions, I couldn't say whether it was beautiful or ugly, nor I could tell its age, it looked both like a sail and a Gothic buttress when seen from its side. The beginning of the debate was my question for Brasília: **"Why do you all have such particular shapes? Do you have the feeling of being one of a kind, being part of a city designed and built from A to Z, do you get what it means? No one has ever given life to such a wide project and seen it completed... I also seem to understand that you feel beautiful..."**

That one, understanding my sarcasm in the word "beautiful", and feeling offended, started telling me that beauty was everything: "We are not just beautiful when considered individually, I and my twins support a big building, a wonderful work where the President of the Federal Republic of Brazil lives. We all look like each other, but, like people, twins also, we have slight differences, we are formed by perfect reversed arches, vaults, and end with a point, but each one of us keeps its personal character, we have similar shapes, but never the same and we point individually but never in the same direction. The other buildings also have columns like me, they are variations on the theme that our father thought of to give us a strong personality, same and different at the same time, we are not just juxtapositions like Le Corbusier said of his buildings in Chandigarh. The genius who gave life to the new capital knew well Le Corbusier and wanted to take and evolve his theories, like in Ville Radieuse there is a sense of a standard repeated in a series, which, for example, is not in The Three Powers Square, where there is room only for three objects, very far from one another, of monumental proportions, inside a free space just as wide. Take my friends over there, two pure and juxtaposed forms, a cap and a cup, and behind them two



vertical plates: these three volumes are apparently not related to one another, on the contrary there is a mutual complicity, a relation of proportions and harmony leaving any observer cut outside, creating some estrangement. This pure and absolute beauty leaves room to the most lively imagination and makes us all able to give life to improbable settings where there are space ships landed on Earth by chance, or it recalls most ancient ruins where the giants made sacrifices, no matter what you think, but imagination cannot but create a story in your mind. I think that the one which can best represent this spirit of uniqueness and beauty is my sister the Cathedral, it represents a crown, rising royal and majestic, its function not undermining its shape at all, it rises from water and earth, it's a spiritual and allegoric symbol at the same time and it also contains some modern baroque spirit. This is us: buildings made out of beauty and imagination because in the end "making architecture is creating beauty" and "imagination in but the search for a better world..." (quot. Oscar Niemeyer).

I am speechless before such determination, I couldn't reply anything, imagination as the search for a better world reminds me of the many children whom I met in the streets with their big eyes and smiles broken with their hard lives, still so hopeful and optimistic, in this city they still have the power to fantasize and create wonderful stories peopled with giants and faeries, monsters, aliens and superheroes. The utopia, which I thought Brasilia was, was actually a necessity, born and wanted by a President to repopulate the inner part of the country, designed and created to get to new projects, it was one of the biggest successes of contemporary architecture, only now I can see what a great power architecture can have, it is an invention, a machine to raise surprise, amazement. This is how a statement from Niemeyer comes to my mind: "...I know well that the poorest won't take advantage from it (talking about a building under construction, editor's note) but they could stop and look at it, at least, and I want to give them a moment of pleasure, of surprise. This is a way in which architecture can be useful."

Another building which I meet in my dreams looks like a hill, a set of perfect curves, like sea waves enclosed by a window. I remember I had visited that place, it's a church, even if it's hard to tell from the outside, the building breathes, I can see the waves making it blowing and then going down again, until they unwind like a ribbon to take the looks of the willowy body of a sky-blue eyed woman. She's staring at me without speaking so I make the first move:

"Let god be praised, you are the church of the Saint, friend to animals, born in my country, the Pope has now taken his name, Francesco, a sign of humility and love for us, his people, I have admired you very much for your beauty and audacity, you know that I was born here in the same country as you??! To me, coming back is like finding a new part of me!"

"Let Him always be praised," she replies in a soft sweet voice, "I am innovation, other than a church, I was built in a new neighborhood, first real creation of Oscar's, not influenced by Le Corbusier and willing to explore all the new forms that reinforced concrete could offer. I'm the first winding, like a silk ribbon moving snaky in the wind, and I lie down onto the ground with that same grace, I lie on the lake and I mirror myself in the light of the moon every night, blue-lighted. The moment I was erected I found the opposition of most people, I was against every rationalistic criterion and I opposed rigid purity, there was no room for the imagination, which I evoked both through my forms and my richly decorated windows; In fact, I was not sacred as a church at first right because of this characteristic of mine. My neighbourhood was criticised over and over because it was born by the same hand which created me, we all hoped that sooner or later the others would get tired of the monotony which Bauhaus had stated, but criticism went on, safe from Le Corbusier, whom, instead, we expected disapproval from. When looking at me, right into my eyes, he told me I was Baroque, at first I thought about an offense, but he smiled and said: "but well made." This is how he started a new exploration, too, maybe inspired by me, and



that fills me up with pride, the teacher of my creator raising him as his peer and taking inspiration from him, just like the other one had done earlier as his pupil. Some say he was losing his love for architecture, I like thinking that he found me so beautiful in my shape as to copy me, a touch of vanity; he decided to abandon the right angle for the willowy sensuality of a woman's body, it seems a very valid reason to me."

These buildings never stopped surprising me, the more I knew about them and they revealed their nature to me, the more interesting I found their architect, a genius whom I could not understand because of his hugeness, but who inspired and injected me with trust, maybe we just need to believe in things to see them done, we need to have the force and determination that he himself had had, be able to say no when it was necessary and not accept the conditions imposed by the others with eyes shut. The last architectures that I met were maybe those who left me more perplexed, in particular a spaceship landed on a cliff. One night I met the aliens, or I'd better say, their spaceship, fallen onto the Earth and trapped in Rio's bay, in this case, too, imagination prevailed, I couldn't do without creating a story to explain myself that object, laying in that weird position. From the windows of that flying object a red glare sprung and a quite metallic voice addressed me: "Intruder! Where do you think you're going?" Actually I had started walking along the red ribbon to the entrance, it was the only building which had shown itself in its real size and I thought about going inside. **"I'm a visitor, how did you come here on the Earth? Did you fall from the sky, maybe?"**

"Well, just imagine I fell down! I don't come from the sky, but from the earth itself, I blossomed from the rock like a flower and now I dominate the whole bay from this place. I can't tell much about me, I'm one of his latest children; my creator is elderly, now, but still so lively and full with ideas that I won't be his last son, for sure. My short stalk separates me from the ground, but my corolla is as big as it can host many people and works, I'm the bud where the art for people is born. The bay is my vase and I take my nourishment from the city below."

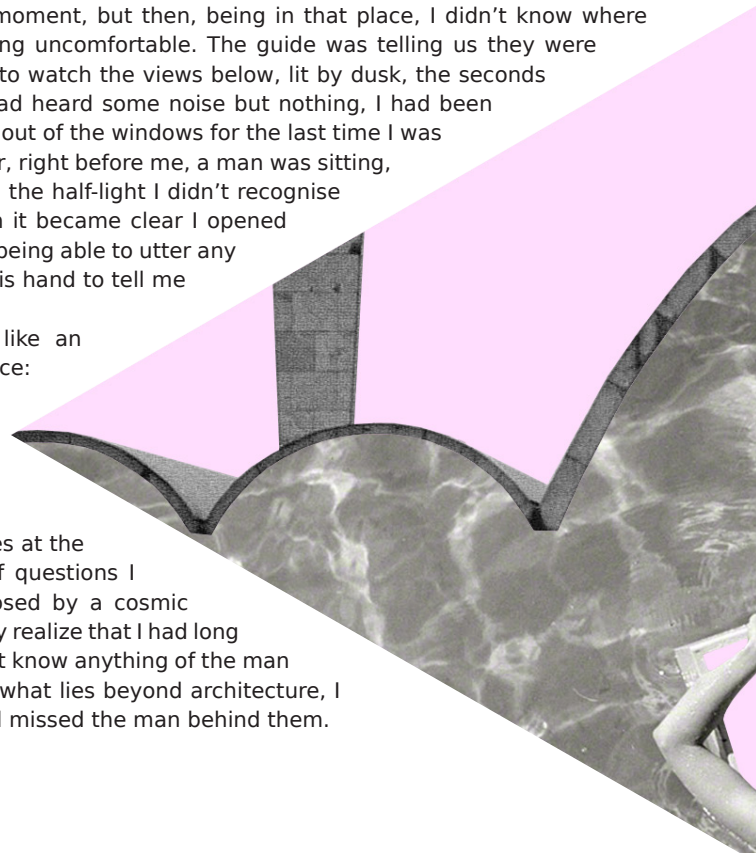
I venture a question, a bit hesitant: **"If I have understood it right, from your brothers also, architecture must show something spectacular, it must suggest something which doesn't exist, and give men the joy to invent on it?"**

The greatest lesson is right this one: the architecture of which we are the children stands outside the current scheme of modernism, Le Corbusier's concept of architecture as a generator of emotions is amplified here and becomes a real evocator of poetic emotions, a narrator of fantastic stories, a theatre of new lives".

As days went by the time came to visit the atelier of the architect whose buildings had peopled my nights, I was welcomed in a room with curved walls looking onto Copacabana beach, we were that day's last visitors. I realised in amazement that everything looked absurd to me, for weeks I had hoped about that moment, but then, being in that place, I didn't know where or what to look at, as if I was feeling uncomfortable. The guide was telling us they were about to close, but I stayed behind to watch the views below, lit by dusk, the seconds passed slowly, I turned thinking I had heard some noise but nothing, I had been left alone. When I was about to look out of the windows for the last time I was petrified with amazement: on a chair, right before me, a man was sitting, a cigar in his hand, watching me. In the half-light I didn't recognise him as Niemeyer, at first, but when it became clear I opened up my mouth several times without being able to utter any sound, then he smiled and moved his hand to tell me to have a seat.

Astonished, I took a stool like an automaton, only then I heard his voice: "Here we are, at last, another day turns to night and I, as usual, open my atelier to a visitor student, tell me, then, is there any question you'd like to ask me?"

My mind is running like horses at the big chariot racing, the multitude of questions I had for all the buildings is juxtaposed by a cosmic vacuum before the genius, I suddenly realize that I had long interviewed his buildings, but I didn't know anything of the man he was, nothing about his ideas on what lies beyond architecture, I knew all about his theories but I had missed the man behind them.



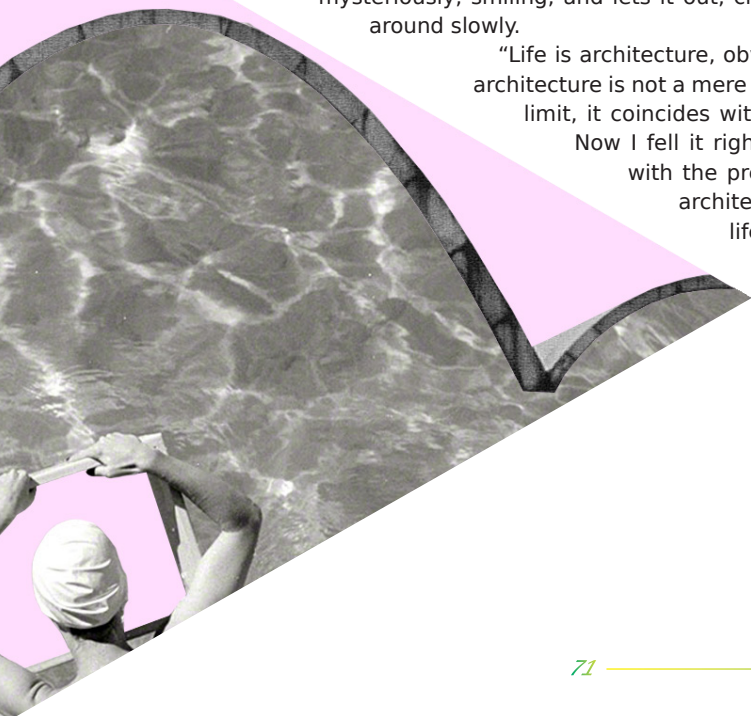


“I have just one question for you, what has life been for you?”

He smiles, closes his eyes and inhales deeply from his cigar, he holds his breath mysteriously, smiling, and lets it out, creating a small smoke cloud which scatters around slowly.

“Life is architecture, obviously, to me it has been like this for sure, architecture is not a mere subject, nor a profession. By breaking every limit, it coincides with life: life imagined, life created, life lived.

Now I felt it right to add a consideration to your question; with the previous statement I didn't mean to tell that architecture is the most important thing in my life, to me the most important thing was my inspiration: the woman I loved”



Three topics, two cities

on Rio, Genoa and the politics of huge events

An interview to **Guilherme Lassance** by **Andrea Anselmo**



Guilherme Lassance is an associate professor at the Federal University of Rio de Janeiro.

At present, he is also holding the position of visiting scholar at Columbia University in New York.

Last January he gave a lecture at Genova Polytechnic school.

His interesting studies on the pedagogical potential of Rio's informal city in the education of architects develop strategies for a contemporary re-reading of the city particularly effective on fast-developing countries. This research culminated in 2013 with a book called "Rio Metropolitano"

co-edited with Pedro Varela and Cauê Costa Capillé and the collaboration of some students. Many are the themes arisen by Lassance's work and research.

The interview hereafter deals with three of them: first, Lassance's research book, second, the parallel between Rio and Genova and third, the political situation in Rio at the beginning of the biennial of international sport events the city will host.

1 | WHAT IS THE IMAGE OF BRAZILIAN ARCHITECTURE SHARED BY PEOPLE AROUND THE WORLD? INSTEAD HOW WOULD YOU DESCRIBE IT?

It's hard to generalize, but I think the perception that most of the world has of Brazilian architecture is still very much influenced by the work of Oscar Niemeyer, the Brazilian architect who stood out in the international arena. This image is further enhanced by Brasilia, an extraordinary project to create in such a short time and from scratch, a new capital. Brasilia thus bears this close connection of modern architecture and urbanism with the national city-symbol. Furthermore, I believe that the work of Niemeyer conveys the idea of an architecture that expresses some concepts usually associated to Brazil: sensuality, exuberance, mingling with the natural landscape, large scale etc. It's a whole set of stereotypes that end up crystallizing such perception and hindering the emergence of other possible architectural expressions. Especially because since then the country didn't see any another work with such dimensions. Brasilia actually represents the end of an era, a public national expression of architecture commissioned and promoted by the state. Since then, the Brazilian architects have lost their public sponsor and became hostages to a market devoid of this kind of vision... Today there is a tribute to some other important figures whose work had been somewhat overshadowed by the brightness of Brasilia. Exhibitions, publications and recent international awards have helped to reveal to the world names such as Paulo Mendes da Rocha, Lina Bo Bardi and Lele among others. My description of Brazilian architecture, although made from within and not from outside Brazil, is largely populated by the same characters with, of course, the addition of some other names that are mostly unknown to the general public, although I have to say that the work of all those architects tend to be perceived superficially, as there are not actually experienced. Formal and visual effects stand thus more easily in the foreground at the expense of the intelligence and the inventiveness of spatial and materials solutions.

2 | WHY THE BUILDINGS THAT YOU HAVE INCLUDED IN YOUR BOOK WERE HIDDEN BEFORE?

The cases we chose to study were not exactly 'hidden', but their design lessons were. Most of them are even quite famous. They are intensely used places. But their visual appearance, often unattractive, tends to dissuade a more careful approach that could lead to the recognition of their spatial intelligence.

3 | WHEN WE THINK ABOUT A GUIDE THE FIRST IDEA IS AN ITINERARY SHOWN THROUGH PICTURES. IN YOUR BOOK WE CAN COUNT JUST FEW OF THEM AND ALL IN BLACK AND WHITE. COULD YOU EXPLAIN US THIS DECISION?

Our intention was to look for a mode of representation and communication of the selected projects that would allow us to avoid the way in which contemporary architecture tends to be disseminated and consumed. Photography favors a highly visual and superficial apprehension of the projects. Hence, the priority was given to axonometric drawings that helped us transcend the issue of the external expression in order to highlight other aspects. At the same time, we believed that photography should be included as a resource for identifying the projects. We then decided to use it as a means of valuing the unlikely combinations of programs as well as other identified qualities by opting for a less conventional framing, thus subverting the way architecture is usually shown. The choice of black and white only reinforced this intention.

4 | THE KNOWLEDGE OF THESE MISSING LESSONS IN RIO IS RELEVANT IN ORDER TO GIVE A CULTURAL MESSAGE TO THE STUDENTS, AS YOU HAVE TOLD US. BUT THERE IS A POSSIBILITY THAT THIS MESSAGE IS ALSO A RESOURCE TO REFLECT ON THE POSSIBILITY OF WORKING INSIDE THE CITY, ON THOSE BUILDINGS, RATHER THAN USING MORE LAND?

Yes. We understand that these qualities we call metropolitan by referring, of course, to an extensive bibliography, have, in fact, direct relationship with the working conditions for an architect in an existing, intense and congested city, where the lack of space calls for a design ability to handle such a challenge. This is precisely the condition of possibility of the vertical club, the multi-storey parking, the open and flexible structures etc. Some situations we present in the book also provide a glimpse of an alternative to museification processes that have been affecting urban centers, showing ways to reconcile the needs and opportunities offered by the present moment with the imperatives of the protection of our historical heritage.

6 | IN GENOVA LECTURE YOU MENTIONED HOW THIS METHOD COULD BE APPLIED TO WIDER-AREAS SUCH AS WHOLE COUNTRIES. DO YOU THINK THAT AN INVESTIGATION LIKE THE ONE YOU DID WOULD BE POSSIBLE OR NECESSARY IN ITALY OR EUROPE?

What we want to create with this book is a tool to help us expand our understanding of the possibilities that architecture can offer to deal with the contemporary city and its inherent complexity. Indeed, we intend to improve the design culture and increase our competence as architects, thus following the trail initiated by other authors-architects who preceded us. These architects work in places where, differently from Rio, there is no lack of contemporary architecture, the one that is usually widespread by specialized journalism, whether in printed or digital format. The intrepid 'Made in Tokyo' shows us that such architects are no longer content with the conventional approach to architecture and are seeking a better understanding of spatial and material solutions that are tuned with the current daily experience people have in our cities and countries. Regarding the application of the method to larger areas, yes, we believe it is possible to use the proposed criteria to characterize dominant trends of metropolitan qualities through the evaluation of the prevalent occurrences of architectures in these areas. The great advantage of having a scale to 'measure' such qualities is to compare the situations between them and thus detect possible correlations between factors instead of determining an absolute value of performance.

7 | WOULD IT BE CORRECT TO DEFINE THE BOOK A RIO'S ARCHITECTURE MANUAL MORE THAN A REAL GUIDE? THIS KIND OF ANALYSIS REVEAL AN OFFSTAGE DEEP REFLECTION ON ARCHITECTURE STATE OF ART IS THERE ANY CONCEALED THEORY OR STATEMENT YOU WOULD LIKE TO SHARE?

The book *Metropolitan Rio* is not exactly a manual of Rio's architecture, but rather a manual for a way to understand and produce architecture. The region of Rio we decided to study - the most touristic part of the city - certainly provides a good example because of the value added to the land in that narrow territory and the glaring absence of worthy contemporary architectures. This is the meaning of the subtitle 'guide for an architecture' and not 'guide of architecture'. The underlying reflection is explicit in the long text of the book's introduction. I would emphasize here the fact that yes, our aim is to carry out an offstage reflection on the state of the art of architecture, understanding the urgent need to change our attitude, as architects, towards the reality in which we are intricately immersed. This kind of argument could easily be assimilated to the appeals made by a certain critique of architecture that historically claimed the recognition of the vernacular architecture as the genuine representative of the everyday experience. Following this appeal, we naturally turned our attention to the production of the pre-industrial past and to the 'architecture without architects', assuming therefore the authorial incompetence of the architect and restricting his/her performance to the sole reproduction of these traditional and popular formulas. With our *guide for an architecture*, we intend instead to awaken students and architects to the *possibility of the project* which would then be instructed by the intelligence of the daily experience of opportunistic designs that populate much of our existing cities. By doing so, we can then reconsider the current dominant paradigms that have been challenging the very concept of design: both the nostalgic ideal of the unplanned pre-industrial city and the seductive but hypocritical image of the self-built informal city.



We would like to ask you some questions somehow related to your visit in Genova.

8 | RIO AND GENOVA, ALTHOUGH VERY DIFFERENT IN SIZE, UNDOUBTEDLY SHARE MANY FEATURES IN THEIR GEOGRAPHIC AND ARCHITECTURAL FORM. ONE OF THOSE IS THE PARALLEL BETWEEN RIO'S PERIMETRAL AND GENOVA'S SOPRAELEVATA. THINKING ABOUT THE FUTURE OF GENOVA: WOULD YOU BE MORE FAVORABLE TO ITS DEMOLITION OR CONVERSION?

I was part of a group of architects who have publicly declared to be against the demolition of the Perimetral in Rio de Janeiro. We studied several possibilities for its conversion in an attempt to show the advantages of a symbolic rather than actual demolition by converting the expressway, for example, in a rail line capable of solving various other mobility problems in the city. Perhaps the case of the Sopraelevata in Genova is a bit different and we should keep our minds open and not simplify the understanding of the Perimetral by transforming it in an absolute reference for assessing other contexts. In any case, we always have to evaluate the pros and cons for the conversion of this type of structure before proceeding to its demolition. I have to say that being a tourist in Genova, I would probably prefer to have the viaduct out from my postcard but this is only one very partial point of view that needs to be confronted to other logics. Is it possible to find any potential mutualism of the Sopraelevata with other kinds of programs or interests that could add more value to that infrastructure than the sole use as an expressway? That's actually the sense of the lessons drawn out from our study on Rio's architecture.

9 | WHAT WAS THE APPROVAL PROCESS OF RIO'S PERIMETRAL DEMOLITION?

The decision was made by the mayor without any public debate that would allow the expression of different opinions. We tried to lead this debate, but economic and political interests at play spoke louder and the schedule of major events ended up serving as an alibi to justify decisions without any discussion.



10 | THE DEMOLITION OF RIO'S PERIMETRAL SEEMS TO HAVE ALREADY A BAD REPUTATION. WHICH IS THE REASON FOR THAT? IN GENOVA THIS SAME KIND OF "OLD HARBOUR RENEWING" TURNED OUT IN THE WIDELY APPRECIATED RENZO PIANO'S PROJECT. IS THERE A WAY, OR A WILL, TO GO IN THAT DIRECTION IN YOUR CITY?

In Rio, the demolition of the Perimetral serves mainly the interests of the real estate market in the way it was used as a symbol of the urban transformation of the old port area – a cartoon-like operation populated by some pathetic urban marketing projects signed by international stars of architecture generating land value increase and its corollary: gentrification of the whole area with the ejection of the poorest. This well known process becomes even more blatant in the context of a city where different social realities live side by side. Furthermore, there was no reflection on urban mobility that could be associated to a paradigm shift in favor of public transport thus serving as an argument for the demolition of the viaduct, as it in the case of other cities around the world like, for example, in San Francisco. In Rio, we are replacing the overpass by an underpass combined with other expressways, a decision that will continue privileging the car as the primary means of transportation.

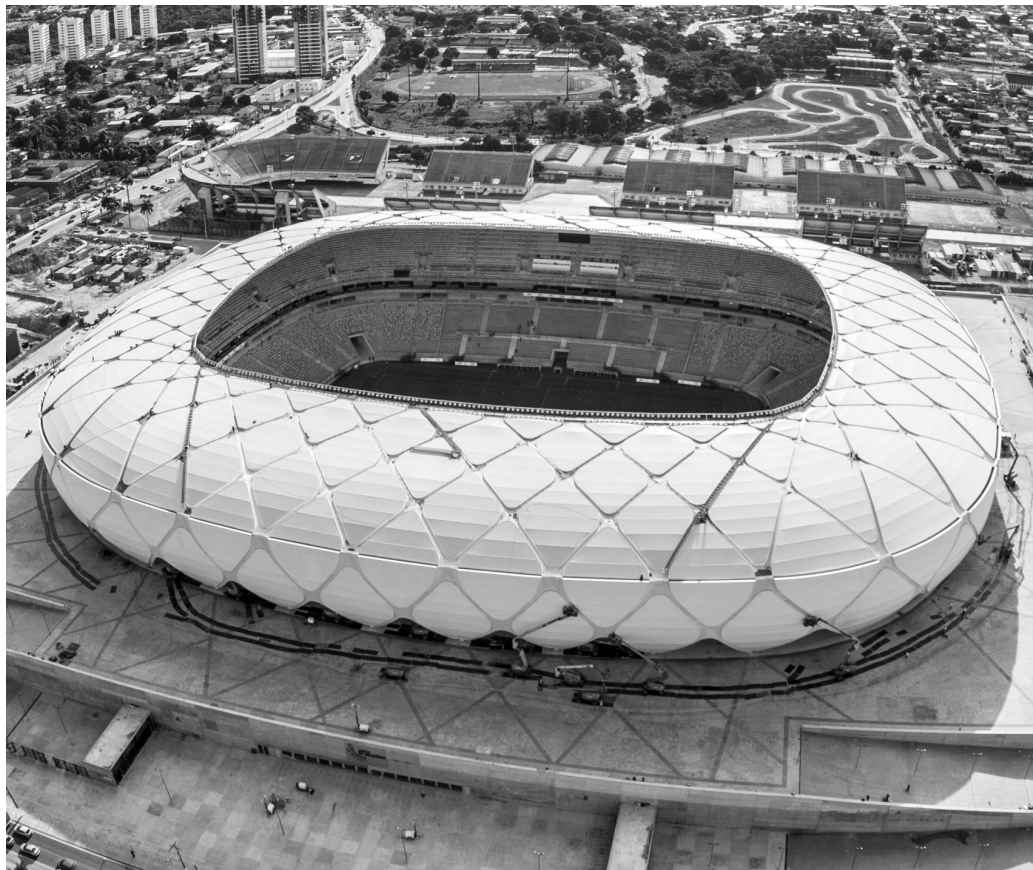


Just a last question aside from the book..

11 | RIO WILL HOST THE MOST IMPORTANT EVENTS WORLDWIDE: 2014 FIFA WORLD CUP AND 2016 OLYMPICS. WHAT IS YOUR OPINION ABOUT STRESS OR BENEFITS THAT A COMPLEX REALITY SUCH AS RIO CAN DRAW FROM A SO INTENSE BIENNIUM? WHAT WILL REMAIN IN RIO WHEN THE LIMELIGHT WILL DROP? ARE ANY REUSE PROGRAMS PLANNED FOR EVENTS BUILDINGS, ANY NEW FUNCTIONS?

The city and the committees in charge of these events are heralding the importance of the games' legacy, but do not clearly explain how the new infrastructure will be reused. As the main site for the Olympics is located in an area where gated communities are the only mode of real estate development, we can easily understand that the olympic park is designed to improve land value thus benefiting, above all, the market ventures. In 2007, the city hosted the Pan American Games and the facilities built at that time have since become obsolete and are now being demolished. The construction industry is very powerful in Rio and has strong influence on political decisions. Most of the contracts follows the logic of the greater volume of work, ie, the higher cost of contracts at the expense of the real need: why the demolition of the Perimetral was essential to the games that will take place in an area located 40 kilometers away? While the Perimetral is being demolished, new viaducts are being built up to host bi-articulated buses lines, pompously called BRT (Bus Rapid Transport), whose capacity is far from meeting the needs of public transport. These new expressways are literally ripping the existing urban fabric of less privileged residential neighborhoods without any reflection in terms of impact or discussion with the local population.

RIO'S EVENTS



Experiments on architecture's participation in favelas

by **Federica Antonucci, Carlo Occhipinti, Alcinoo Giandinoto**

This article was born from the cooperation between us and Alcinoo Giandinoto, architect and photographer, who has been working in Brazil for fifteen years, and who did several interviews to the majors actors of the contemporary revolution in Brazil's favelas. Some parts of this article were taken directly from these interviews. We made a grid of questions in order to understand all the problems around favelas and their contemporary conditions and how someone is trying to ameliorate people's life conditions.

WHO PROPOSED
THE PROJECT?

WHICH IS THE
AIM OF THOSE
PROJECTS?

WHO FINANCES
THOSE PROJECTS?

WHO IS INVOLVED
IN THE PROJECT
AND IN WHAT WAY?

DO THEY ORGANIZE
MEETINGS OR
WORKSHOPS?

HOW PEOPLE REACTED?

WERE THEY
MADE TO SHOW
THE CONTRAST
BETWEEN THEM
AND THE HUGE
PROJECTS CARRIED
ON BY THE
GOVERNMENT
(FIFA WORLD CUP,
OLYMPIC GAMES)
OR SIMPLY TO GIVE
TO INHABITANTS
NEW SPACES TO
USE?

ARCHITECTS,
ARTISTS, CITIZENS
WHO PARTICIPATE
IN THE PROJECTS
ARE VOLUNTEERS
OR ARE THEY PAID?

HOW ARCHITECTS,
ARTISTS AND
CITIZENS ARE
INVOLVED?

IS THE AIM OF
THE PROJECT
MIRRORED IN THE
ARCHITECTURE'S
CHOICES?

Since the beginning of 2014 in Europe we spoke a lot about Brazil, the World Cup and all the consequences that this event carry with it. There are two main aftermaths: on one side, Brazil received and invested money for this event in order to grow up and increase its visibility in the world. On the other side, there are a whole series of problems related to favelas and people who live there and try to ameliorate their life's condition. It is obvious how tourism spreads in Brazil but it is less obvious to understand what's behind all the great buildings signed by stararchitects. There is a population who wants to participate and to leave its mark for the development of contemporary Brazil. It's a population that organizes itself, it invents a demand, and it is able to organize and materialize it. They go even further: they formulate a program, a project and fight for its implemantation engaging a political and social battle.

This approach is not new and it's spreading everywhere in Europe. It started at the beginning of 1970's in Europe with the class struggle when the socially excluded fought for their rights. In this fight were involved not only the excluded but all the people who wanted to change the society's status quo too. This kind of participative experiments applied in architecture took place for the first time at the end of 1970's, in Italy. For instance a good example are the projects of Giancarlo de Carlo and even though they were more theoretical than practical, they allowed people to start cooperating in order to transform spaces in places and use them in new ways.

In the same period a lot of industries were abandoned and moved outside of the city, and the faith in the endless growth, in the progress and in the government started to disappear. All these factors are the presumptions facts for what is happening now everywhere in the world.

In the Brazilian context, beside the huge projects carried out by the government and stararchitects, there are projects developed through participatory processes. The Architects involved in these projects are interested in the development of the favelas and try to ameliorate the spaces abandoned by the municipality. All of these projects have the same target: to donate a place for the people where they can share their stories, cultures, moments. Places and spaces for their activities. These projects use abandoned spaces in the favela so to give to the inhabitants the possibility of new spaces' appropriation in order to improve their lives. These projects grew up thanks to an association that tried to put everything and everyone together and to convince some partners to finance them.

These projects' presumptions are similar to what happened in Europe, but they are included in a more complicated context: we have less voices that counts and the suburbs aren't taken much into consideration by the government.

If we consider also that the favelas are not outside of the city center as everywhere else in the world, but they are in the city center, the situation is even more complicated.

CASA DO JONGO

One of the most important of these project is **Casa do Jongo** made by RUA Architects. This office is a society interested in exploring the boundaries between architecture and art. It was born in 2008 and founded by the architects Pedro Evora and Pedro Riveira in Rio de Janeiro.

This project was born from the will of a non-governmental organization (NGO) to find a place for the association Jongo Serrinha. The NGO asked then to some architects to help them for the realization of their idea in an abandoned warehouse. They managed to get in the old building, they took all the measurements in order to start a really important architectural project.

The municipality became the owner of the abandoned space thanks to the NGO's director pressure on Eduardo Paes, the mayor of Rio. The NGO convinced Paes due to their importance in the cultural panorama of the city and because they were able to explain him how much such a cultural project would have been a great opportunity for the city. Even more, the project was a low-budget design: a very cheap project for a great opportunity (two million Reais in total).

In this projects, architects — whose role has not been recognized — work completely for free, indeed the municipality that was finally involved in the project didn't pay anything.

In fact, we are not used to see architecture in the city of Rio, a project like this one is incredibly rare. The municipality represents a culture that does not recognize the potential of local architectural and design talents and relies on big projects like the City of Music by dePortzamparc and the Museum of tomorrow by Calatrava, projects which in the long run became too big, colossal in scale and costs, and unable to transform the city. Finally these projects have the opposite effect in respect to what they were expected to generate: they alienate the city and its inhabitants.

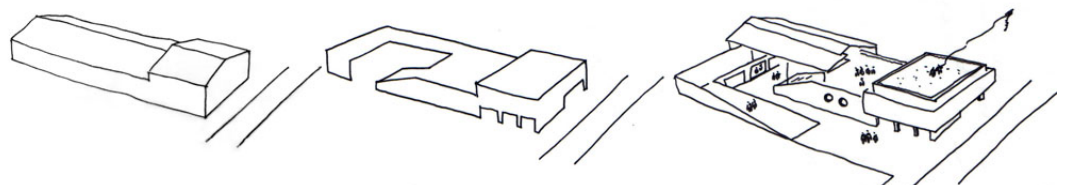


Cities are no longer built for humans, they are built for investors. They are conceived as machines, instead of being thought as places to house people and environments enabling citizens to live a better quality of life. They consist in a series of iconic buildings designed by stararchitects in danger of becoming as boring as shopping malls. Every mayor seems to be happy to have these superstars designing cities, but they are only redesigning skylines.

In order to ameliorate the public space situation there should be competitions to determine the best architectural project for the local situations. Interestingly enough, no one is involved in this discussion, there is no public debate about these issues. So, public money is spent in the construction of huge projects that are not used by the majority of the inhabitants of Rio. Due to this condition a cultural association composed by architects by the name of Instituto de Arquitetos do Brasil (IAB), tries to work on projects of public interest in order to turn them into architectural competitions, something that rarely happens in Brazil.

Tragically, there is a law being passed in senate recently thanks to which the projects are directly given to the construction companies on the judgements of just their financial value. Once the company wins the competition, it has the right to build anything it wants as long as it is within the agreed budget! But this would exist purely on a private level, or in projects like this Casa do Jongo which has required six years of investments from the architectural practice working for nothing and with no guarantee of economic recompense.

To work on these kind of projects is a huge investment of time, money and energy for a single project of a limited scale. Notably, this project - which is being built now - transforms the old offices and storage area into a cultural and educational center. The second floor of the building will become a place with green spaces.



PRACA CULTURAL SERGIO PORTO

Another important project carried out in the favela is **Praca Cultural Sergio Porto**: the refurbishment and enlargement of the Espaço Cultural Municipal (ECM) Sergio Porto made by Azevedo Agência de Arquitetura (AAA) in cooperation with Associação Moradores Bairro Humaita (AMAHU) and Projeto_ENTRE.

Rogério Azvedo – founder of the AAA – is an architect and urban designer with more than fifteen years of experience in large and medium scale urban and architectural projects in Brazil. His experience in design includes mixed-use buildings, urban regenerations, refurbishment of historic buildings, cultural programming, and master planning of commercial centers and waterfronts.

The project involves an existing theatre. Architecturally speaking the existing structure – which is an important venue for the dance and theatre scene of Rio – has structural problems and it is terribly degraded (for example it rains inside the building). Instead of destroying this theatre, AAA decided to recover it because it is the only public theatre venue with a flexible structure inside that can be used freely. Moreover, although there is a great demand for the usage of the theatre, only the 5% of the demand is actually hosted by this building due to space problems.

The main aim of this project is then to bring the neighborhood inside the building, which is conceived as an architecture for the people, not merely as an infrastructure.

The project is like a above-ground plaza – a kind of architecture simply unheard of in Brazil. Since in the context where this building is designed people can find places of permanence like restaurants, a library, bookshops but not an open-air space where people can meet without consuming.

The idea from which was developed was then to build a public space where at the moment a Gas station is situated. Thanks to the “AMAHU” it was possible to discover who was the owner of the station and how to take over this space.

Due to security issues – which are becoming more and more relevant as the years go by – there is a very definite and clear division between the private spaces of residential buildings and the public spaces of the city. As a consequence of such a division houses, buildings and projects have no dialogue with the city. The city is seen as an infrastructure and all of the interventions are thought as such: infrastructures created to answer a specific demand that has arisen within the city.

From this perspective, the theater is only seen as a place where there is a stage where people just come to see a performance, ignoring all of the other questions inherent their lives in the city. This project, instead, wants to establish a dialogue between the city and its inhabitants. It based on a co-authorship design where the future users are involved in the design process. Something totally unique in Brazil.

So they say: “What we are doing here with this project is an act of desperation because at the moment in Brazil there is no idea of urban planning, but only a preoccupation with the building of the single lot/piece of land. The creation of the city at the moment is the creation of private space and everything else is ignored. So here this project is like an opposition to that in a desperate attempt to do something for the neighbourhood and in this particular instance the last player to be informed in this process is the government”.

Another important issue the architects had to deal with is the project’s coexistence with a school nearby. The project has then been thought as a new space for the children too. There, they could start performing, play and even invite their parents to share this new opportunity.

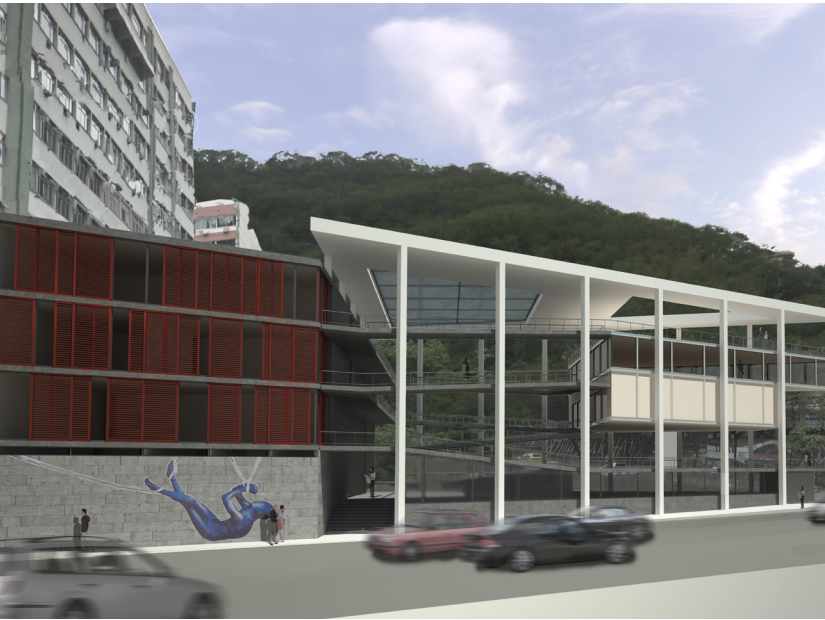
The new public space had also to be flexible. It can be a place where people spend their spare time, a parterre for the viewers of a play or it can even be a stage. It is a sort of second theater where architecture and scenography can become one thing.

The project also proposed changes in the road layout so as to create better and bigger calçadas and bike lanes.

This project is a pure result of the city’s creation process. Using Aldo Rossi’s words, it is an urban artifact.

The architects’ role in the definition of this project was to understand the demand of all the actors in the design process: the theatre, the community, the neighbourhood, the city.

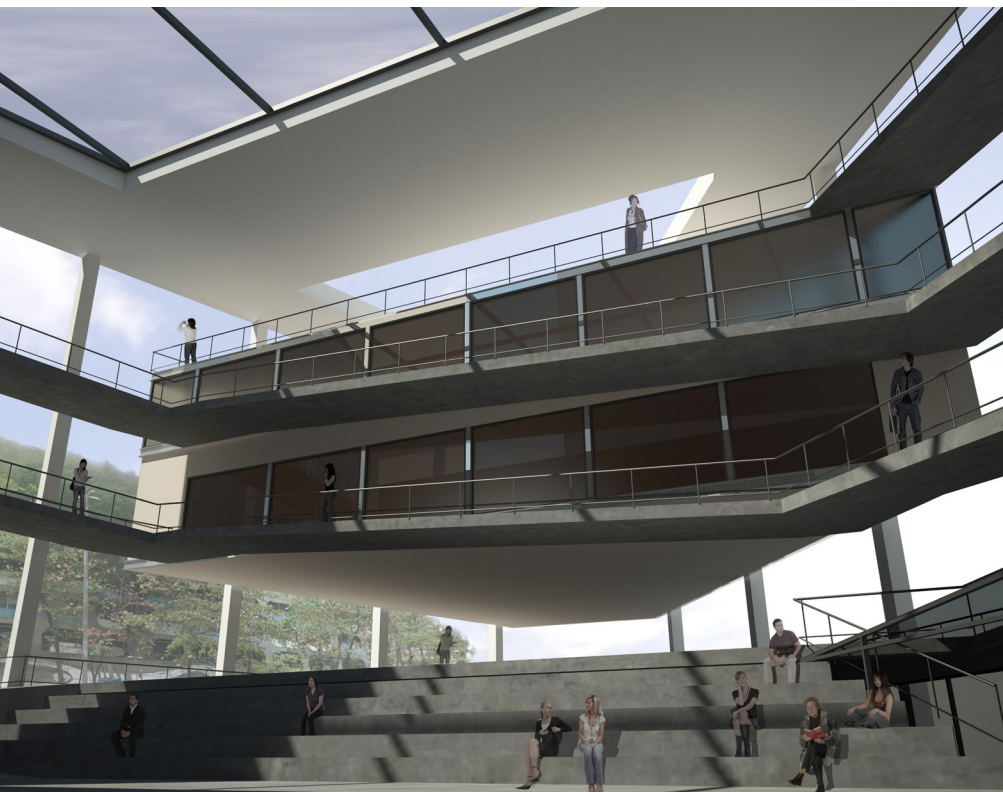




As they explain:

"One of the first things we did was to begin a dialogue with the community which was a great surprise to everyone because there in fact exists no dialogue between the municipality and its residents. Projects are always from the top down. It has become clear that top-down design alone is not able to deliver high quality, lively spaces in neighborhoods with deficits. The contribution made by self-driven, small scale projects often becomes official when they partner with cities.

SO HOW CAN WE
CONTRIBUTE?
HOW CAN WE GIVE
OUR OPINION?



There was a great excitement in the community around the possibility to concretely participate into a real project. Every meeting in fact became more and more populated.

This project is a sort of political statement where instead of providing petrol to the city you are providing culture, space for meeting. It is a very symbolic act where you take back this leftover of the city and turn it into something powerful and important for the city."

Cities today are built and re-built faster and in a larger scale but everyday urban reality is often shaped by a set of informal processes and actors. These projects demonstrate how people inhabit and adapt to new urban realities. They lead to social integration and democratic engagement of socially excluded urban residents. They succeed in bringing people and communities together.

CECIC PAVÃO PAVÃOZINHO

Rodrigo Azvedo architects also designed an important project – **the CeCIC Pavão Pavãozinho** – following a bottom-up methodology of social integration in the design process.

The Architects' idea was to rethink the main shopping street of the favela, by the introduction of a building connecting this street with the lower levels of the favela. The architects' aim was to create a multifunctional space: an information center and a space for the community, where people could find coffee shops, shops, multimedia spaces and recording studio. On the top of the building the architects also planned to design a theatre and roof top garden. At the moment this main pedestrian street, which is the centre of the social life for the favela, is destined to be razed to the ground and replaced by driveways. In antithesis to the top-down decision taken by the urban committee Azvedo architects decided to involve the community in the decision making process. In fact, once this building will be built, it will link the city to the favela bringing tourism in this area generating an improvement of the economic, social and cultural conditions of the favelas' inhabitants. This project provides access and permeability between the favela and the city. It formalizes all the economic activities giving each property's creating then a formal economic climate where growth is available to all. According to the architect this project is important for its social meaning too: If there is social cohesion the everyday tragedies happening in the favelas are avoided.

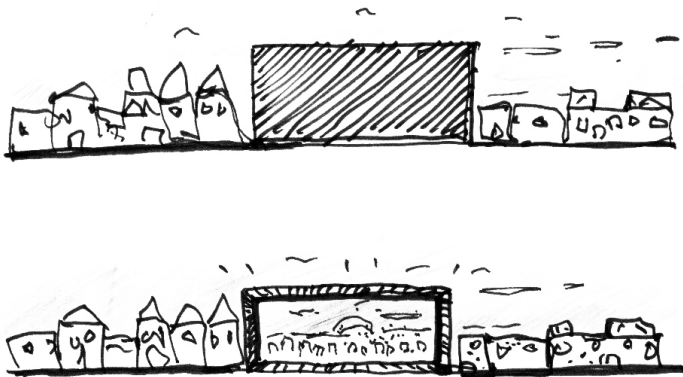
Previous projects on the favelas were designed in offices who didn't know the favelas' reality. As a consequence of that, there is a real lack of quality in the projects developed by the governments' bureaucrats. The projects published in this article are the opposite: architectural ideas developed by different people working together for the improvement of the favelas' social life.



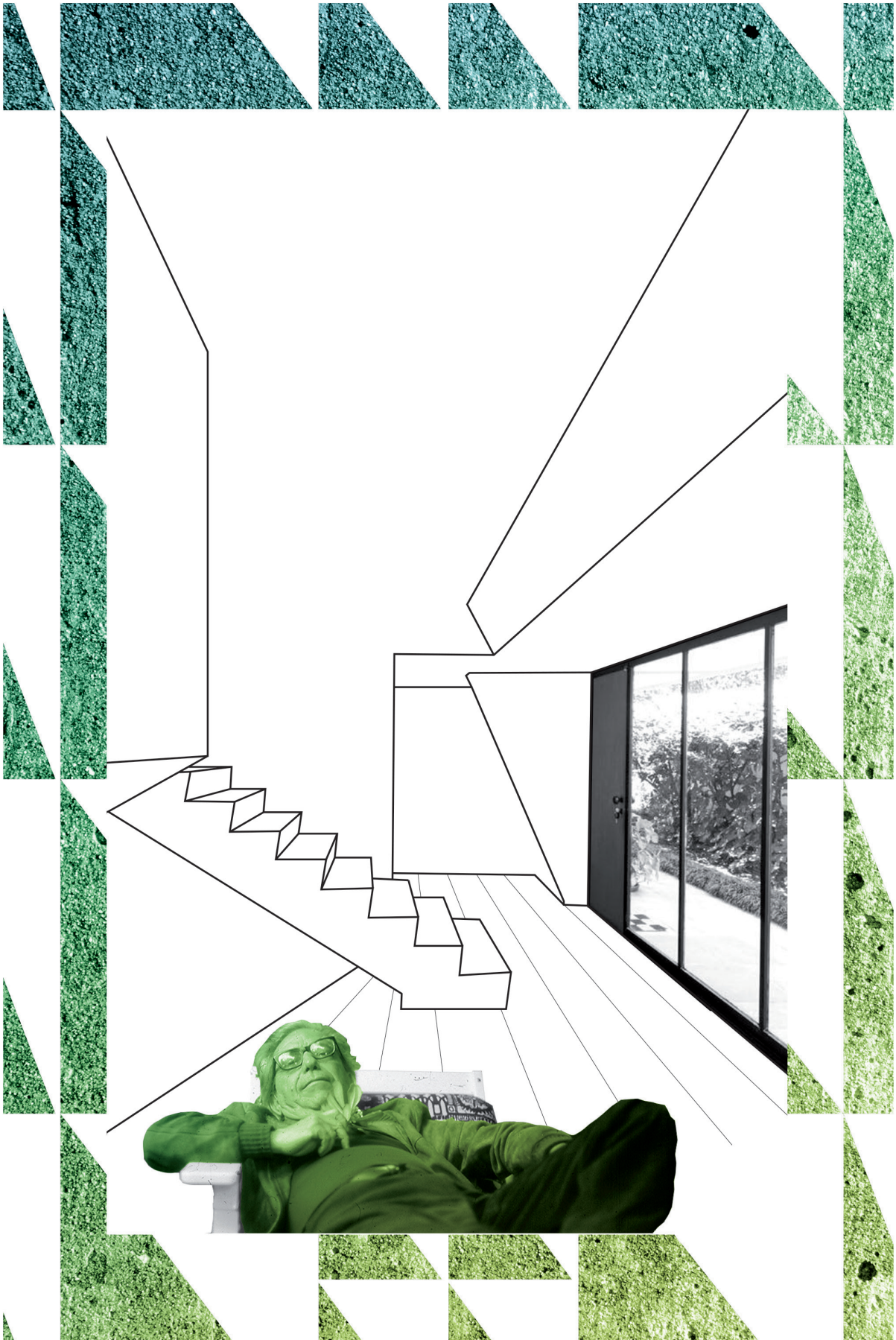
The real issue from now on for Brazil is to shift from the quantity of the projects to their quality.

It is primary for the Brazilian leadership to understand what is the real quality and for who this quality should be designed.

With this excursus on three different projects in Rio de Janeiro we want to show how the community is becoming more and more powerful not only against government but in parallel with it. The lack in institution's credibility gives a new force to the inhabitants to spread their ideas and to try to ameliorate their life's condition. They really want to give their opinion and to become the actors of the contemporary city. Helped by architects, they confederate in associations becoming the planners of tomorrow.







LEARNING FROM RIO

Guilherme Lassance

Major sporting events scheduled to take place in Rio de Janeiro are producing several radical urban transformations that have been attracting the attention of renowned architects of the international circuit. All this is happening in a city where relevant architectural references have not been produced for a long while because of the prolonged economic crisis of the past. Despite these conditions, we were able to detect “invisible” design lessons to be learned in this city. The book *Metropolitan Rio: guide for an architecture* deals with the development of a strategy for re-presenting design references that are locally rooted and accessible for direct embodied experience.

Indeed, it is relevant to note that despite the current abundant information about the architecture produced worldwide, most part of it is still concentrated in areas with privileged political and economic conditions. Unable to have direct contact with such production, students from other parts of the world become inevitable hostages of a superficial consumption of design references accessed only through images when working on their academic projects. Besides being consumed in a superficial manner, international references always carry the difficulty of linking to local context, both in terms of the physical immediacy and, in the wider cultural sense, of peoples’ modes of living and using the city. These references are rarely compatible with the local cultural, social, economic and technological realities, thus contributing to the traditional and endemic separation between academia and the professional practice. Therefore, while outside the academic environment these imported architectures do not

operate as design references. In schools they assist the effort of confronting the precariousness of most of the daily spatial experience of our students with richer and more meaningful architectural examples, hardly helping them to overcome the “absence” of concrete, built and actual demonstrations of recent production to be studied.

By referring to some well known manifestos as the *Learning from Las Vegas* by Venturi, Scott Brown and Izenour (1972), Koolhaas’ *Delirious New York* (1978) and the Atelier Bow Wow’s *Made in Tokyo* (1999), we wanted to transcend the external appearance or superficial image, which is often precarious or “out of date,” to access a more structural and diagrammatic level of analyzing space. The transaction contained in this simple strategy of re-presentation is very powerful and totally in tune with the intention of promoting change in the way people design and understand design. Indeed, if we think retrospectively, we can note that the use of alternative representational resources is typical of moments of crisis of paradigms, in which the formal prescription propagated by a certain existing code system is to be criticized and re-discussed through new values. Devoid of visual compositional codes that could be legitimated or rejected, architects use schematic representations as a means to escape or delay decisions regarding the visual appearance of the building, submitting them to the programmatic imperatives less prone to the momentary instability of the aesthetic debate. Such strategy of representation also reflects the spirit of the



**SAMBADROME MARQUÊS
DE SAPUCAÍ**
|Street-stadium

Designed by Oscar Niemeyer in the mid-1980s to provide the city with a permanent facility originally conceived to display only the carnival parade, but which has been regularly hosting many types of events.

**SANTO ANTÔNIO
ESPLANADE**
|Topography of flows

In the 1950s the almost complete demolition of the hill of Santo Antonio gave way to the brand new avenues of República do Chile and República do Paraguay. Today, they act together as a large open-air bus station in the heart of the city centre.



**COPACABANA
SHOPPING CITY**
|Condensed city

Designed by Henrique Mindlin in the 1960s, the Antiques Mall, as it is more popularly known, returns to the concept of the 'building-as-a-city', according to which various uses that traditionally belong to the urban sphere are condensed into a single structure.

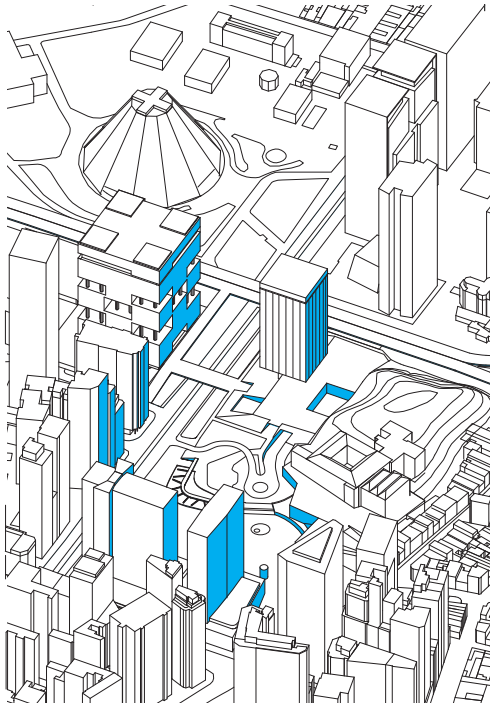
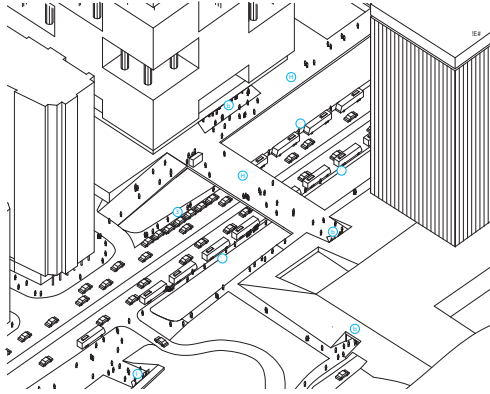


SHERATON RIO HOTEL
|Geological Prosthesis

By being clearly differentiated, both spatially and volumetrically, from the 18-storey tower of rooms that rises over it, the lower body of the building is designed as a powerful extension of the natural slope. This operation's methods and scale subvert the traditional image of urban architecture.

SAMBADROME MARQUÊS DE SAPUCAÍ'S Diagram

At the Sambadrome, the stands are designed as real buildings which incorporate generic spaces capable of hosting various activities and community services. When there are no events in progress, city traffic can traverse the project. The stadium is divided into smaller arenas by transversal streets. This fragmentation allows the project to adjust to events of different sizes and capacity needs. On the other hand, during the events, this urban stadium literally invades the city and takes on the space of the surrounding streets, thus expanding its limits by making the city follow its rhythm.

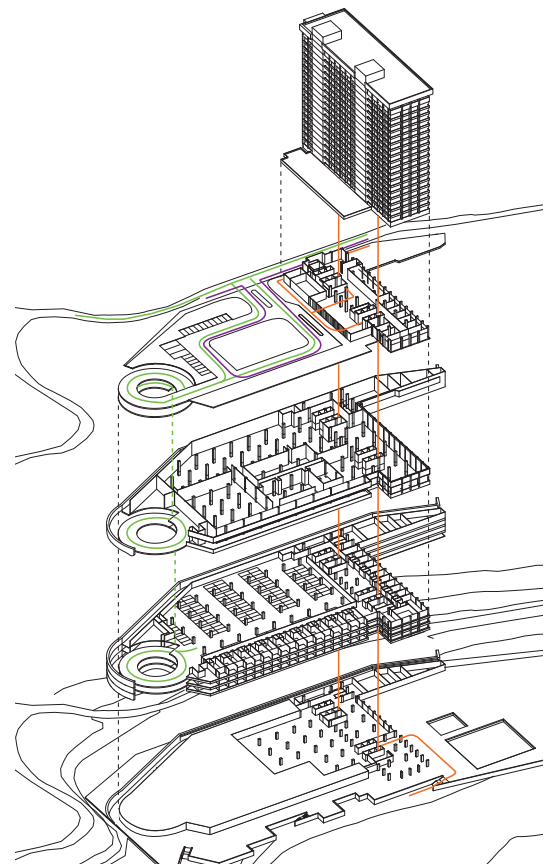
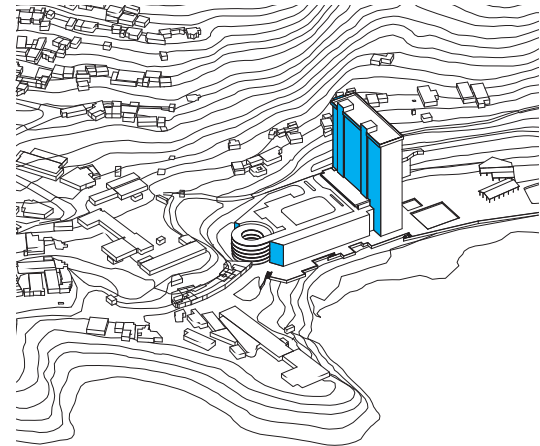


SANTO ANTÔNIO ESPLANADE'S Diagram

A complex network of flows crossing this hyper-central space of the city finds a way to articulate due to the elaborate topography resulting from the partial dismantling of a pre-existing hill and to an aborted plan of urban restructuring.

SHERATON RIO HOTEL'S Diagram

The hotel access is made by a platform corresponding to the roof slab of the service building. This acts as a recreated ground floor, welcoming tour buses and gardens. The services building houses the parking lots and other support area.



time by minimizing the importance of the artist as a creative individual and presenting architecture as a field of resonances that is interactively produced.

In the guide we put forward a *metropolitan performance index* drawn out from a bibliographical survey coupled with analytical spatial diagrams of different case-studies located in Rio de Janeiro. The index refers to five qualities of the metropolitan architecture we are arguing for: programmatic hybridism, flow connectivity, structural openness, site artificiality and image autonomy.

The hybrid quality is often emphasized by authors as a typically metropolitan condition, thus reiterating what was also identified by Rem Koolhaas in his New Yorker manifesto. A closer look at the conditions of metropolis allowed us, however, to incorporate other issues that are also very present in the debate about the role of architectural design in the contemporary city. In this study of the architecture of Rio, we recognized the articulation of multiple flows as a specificity of the metropolitan ground. We also considered as highly relevant, the phenomenon of informal, unforeseen and ephemeral appropriations, that have been subverting the mono-functional and specializing logic of the existing space, drawing our attention to the need for designing reprogrammable fields that are much more attuned to the opportunistic temperament of our globalized cities. Our study addressed the question of the optimization of urban land driven by the concentration of activities, justifying and enabling the creation of new territories in areas of difficult occupation as steep slopes and even on water. Finally, the question of the image from which we tried in vain to escape was not ignored, because we understood that it has a rather important role in marketing strategies that are currently taking place in the contemporary city. Our approach of this question differs, however, from the understanding that most architects usually have of its treatment as a mere means of enhancing the external appearance of their projects. The composition of the metropolitan image of the contemporary building incorporates, on the contrary, its own dimension, standing as an autonomous project and behaving as a true communication interface in which the “skin” tends to become a “screen”.

These questions were then translated into as many categories of criteria used for the selection and the evaluation of the architecture produced in Rio. Each category assumes a particular design aspect that is subsequently valued to retrieve current metropolitan issues: the mutualistic program of the hybrid building, the articulated flows of huge mass transportation hubs, the polyvalent structure of the opportunistic generic space, the autonomous image of the mediatic facade and the recreated site associated with the redesign of hills and waterfronts through landfills and terracing techniques made economically feasible thanks to the specific conditions of the metropolis.

With this index and its criteria in hand, it was possible to classify each of the studied cases and thus better understand not only their relationships with the city, but also with the other selected projects. The formulation of the metropolitan performance assessment in qualities functions therefore as a *five dimensional coordinate system* allowing us to position each situation with regard to the others.

We insist, therefore, on the idea that the assessment system thus created is not intended to review the cases in the sense of good or bad. This information seems to us much more important than an absolute rating, because it provides tangible parameters to grasp the behaviour of complex contemporary architecture in the context of our cities, and also allows us to establish a critical discussion less prone to the special effects of representation and communication media through which our design references tend to be made known today.

THE NEW GUIDE TO BRASÍLIA

Gabriela Bílá

THE BOOK

The new guide to Brasilia was born from the will to present Brasilia in a different way to the world.

The new capital – built in four years as the Brazilian collective dream – is still mainly known only for its monumental architecture and plane-shaped masterplan, which are definitely impressive features, but far from an exhaustive picture of it.

The New Guide to Brasilia is a fresh approach to how Brasilia residents live their lives in this curious planned city. In these first decades of existence, Brasilia highlights not only the beauty, but also the contradictions of a city that wasn't born from the spontaneous clustering of people, but from the ambitious aim of creating a truly Brazilian icon.

The pros and cons of living here can be strongly felt, and that's what you are invited to explore in the texts, pictures, drawings and maps of the following pages, made by someone who wants to share a bit of the city where she was born and bred, as if showing it to her own friends. Other Brazilian citizens also took part in the guide making, all of them completely in love with their city, sharing a bit of their own lives and precious tips concerning it.

BRASILIA IN 6 CHAPTERS

1 FROM A TO BE

Brasilia has taught their population to move around a Cartesian plan, to keep the North-South notion in mind, to understand their surroundings rationally. A city planned in order to break free from tradition and symbolize modernity demanded from their inhabitants a new urban life perspective.

2 CITY OF WHITE CONCRETE

Replacing Rio de Janeiro and its iconic importance to the country as the new capital wouldn't be a simple task. For that, it was necessary that Brasilia took the monumentality of its space and shapes as a key point of its urbanization. Never was this city designed to look like the others, in a regular metropolitan way, for its civic character was to overtake its urban aspects. Broad free space landscapes and sculptural-buildings give citizens a patriotic sense, but also suggest constantly the greatness of something beyond individuals. It's not that Brasilia wasn't made in a human (and humanistic) scale, it's just that the human scale was to be experienced in a different way.





O NOVO GUIA DE BRASÍLIA

Book written and designed by Gabriela Bilà

URBAN FRUIT MAP

Mapping of spontaneous location where you can find local fresh fruits sell in the streets



BRASÍLIA MAP

Map indicating main monuments and districts



STREET FRUIT INDEX

List and information of all the varieties of fruits on the map

3 LIFE OVER PILOTIS

Homes haven't escaped from the city's new ideals. The Superquadras, Plano Piloto's housing model, came as result of the will to monumentalize the neighbourhood. The blade shaped buildings, covered by geometrical patterns and elevated over pilotis, have put apartments on the same level as ministries.

To live in a small monument with address given by a cartographic coordinate demanded from Brasilienses to figure out new relations with the act of living, and the tiny boxes are actually amazingly cosy.

4 PLACES

Brasilia's architecture wasn't made only to please the eyes, but was also thought from its original plan to promote the cultural life of the city. Even being very young, Brasilia already has spots of well set artistic production and diffusion, which place it at the national cultural scenario.

5 MOMENTS

Leisure Sector South, Leisure Sector North. How weird does it sound for a city to determine since the beginning where its citizens should have fun?

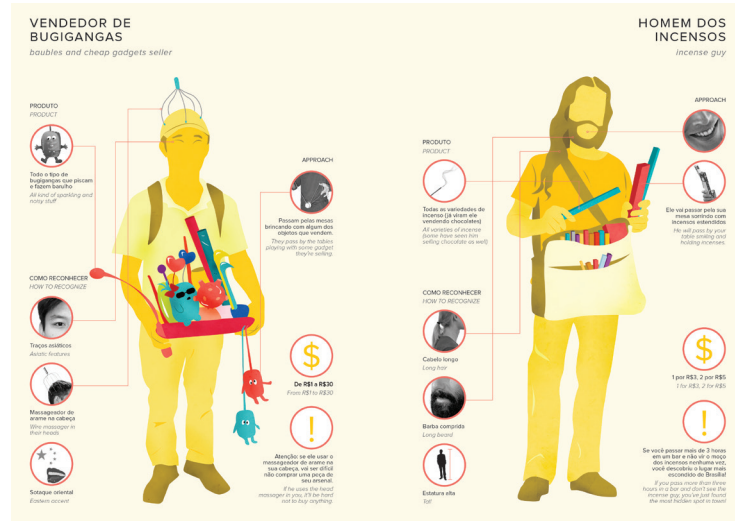
But not only at the leisure sectors, today the whole city is in a process of being explored as a place prone to fun. Little by little the white concrete has been giving space to new colours and the city's spontaneous occupation leaves its marks on Plano Piloto's coordinates.

6 CROOKED BRANCHES AND COLOURFUL CLOUDS

Brasilia deposited cerrado to implement at the centre of Brazil a new nature, domesticated for the ideals of the garden city. This new city wasn't built by shapes and volumes, but by the empty spaces between them. And it's precisely at these giant empty spaces that the sky and the trees of Brasilia settled down and created an intimate relation with citizens. Here each day of drought and each raindrop are felt skin deep.

GADGETS SELLERS

Body mapping of people who contribute to animate Brasilia's streets at night



MAKING IT REAL - THE CROWDFUNDING

The guide book started in 2013 as a graduation project at the Faculty of Architecture and Urbanism of University of Brasilia (UnB), oriented by professor Pedro Paulo Palazzo.

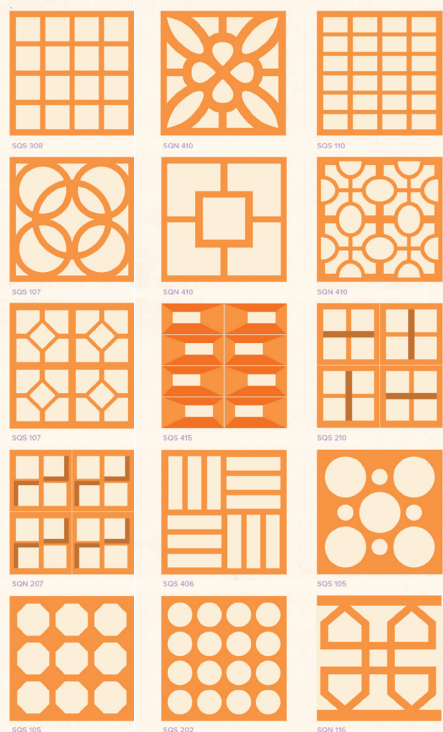
After publishing the "Urban Fruit Map", one of the maps in the book, in social networks, the project gained great visibility around the city, being presented in newspapers and TV shows. Therefore, the will to publish the book started to grow.

The crowdfunding was chosen to raise the money for the publication once it's the fastest and most efficient way, and it's a way in itself to get the public's attention. During the campaign, people get involved with the idea and share it with friends.

The campaign was, in the end, successful. This allowed us to print the first 1000 copies and to spread our project worldwide - as some campaign contributors were living in Europe or even in Tokyo!

FACADE PATTERNS MOSAIC

The same pilotis's shapes collection, can be traced for the envelope components, anticipating contemporary facade pattern proliferation



SQS 308

SQS 309

SQS 210

SQS 111

SQN 709

SQN 209

SQN 206

SQS 405

SQS 107

SQS 213

SQN 205

SQN 210

MODERN PILOTIS CATALOGUE

Braslian modern architecture worked on the column archetype, elaborating a series of different solutions, thus liberating the pilotis from the chains of modernity

BOOK CHAPTER 3 COVER

"Life over pilotis" chapter deals with the problematics of life in Brasilia's modern cathedrals



3

A VIDA
SOBRE PILOTIS
life over pilotis





BRASILIA COLLAGE MAP

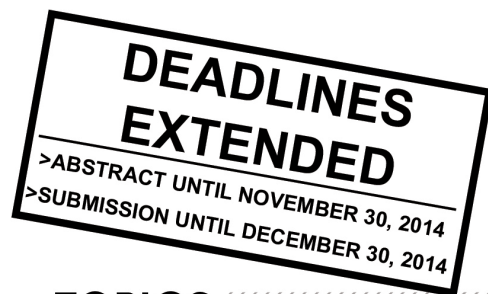




coming soon



CALL FOR SUBMISSION



TOPICS

- ♦ The birth and the growth of the Biennale di Architettura in Venice to figure out where all started and how.
- ♦ The new Biennali: it is an opportunity to learn about some of these events, getting to know all their features and their cultural substances. Finally it would be interesting to understand better this global sprawl phenomenon of Biennale's core.
- ♦ The connections between every single event and its time's society, economy, culture are also interesting for us, just to understand how Architecture is able, through the events we spoke about before, to establish a relationship with reality.
- ♦ The interaction between the Biennale's places and spaces and the people who live around or the ones who come to visit the exhibition; how cities and lives can change according to a big event.

The word "Biennale" refers to a wide range of activities and events, much wider than the one we normally expect, as Italian architects.

Obviously we mainly think at the Biennale di Architettura in Venice, and for some reasons it is not so strange. The Biennale di Venezia was the first event worldwide to be called Biennale; after many years of activity, architecture was included instituting the most prestigious event in the world in its domain.

Since the Biennale was born in 1895 a lot of institutions have inherited its name due to its wide success. It happened because it is no more a mere show; in fact, it has become a model for all people interested in discussing an argument, not only Architecture. After the first few Biennali a sort of trademark was set up, but in the last years, linked to the phenomenon of Biennale's sprawl around the world, it is more relevant the idea behind the event: the possibility, in a lot of different ways, to display and discuss various matters. So, Biennale's boundaries were extended, changing names, places, arguments, people involved. The events are also enriched with new points of view, involving art and human science for example, putting together the contribution of each of these disciplines.

Burrasca is pleased to receive submissions that investigate Biennale under this slant, embracing the large number of matters included in it.

Burrasca encourages inventive and original contributions from every person even independent thinkers and people not related with academic environments. Burrasca uses the ISSN codification.

March 2015

#2 BIENNALI

DEADLINE
30/11/2014

ABSTRACT

Submit 100 words which better describe the matter whose you want to discuss and the kind of material that you will produce; add also 5 keywords and your short bio in 25 words. Email to submissions@burrasca.eu

DEADLINE
30/12/2014

SUBMISSION

We accept 2 kinds of contributions: essays or graphics.

If your submission is an essay, you have to write maximum 1300 words; we prefer a really simple and plain style and for all decisions we will refer to the Chicago Manual of Style, 16th edition. Please attach also minimum 3 CMYK images.

If you think at a graphic submission, like a photoessay, illustrations, etc, please consider a maximum field of 4 A4 pages and contact us for additional information. Burrasca's board encourages the submission of any kind of inventive material.



www.burrasca.eu

Burrasca is a cultural association based in Genoa established in 2013. We are a group of sixteen architecture students whose interest is focused on thinking and realizing some different kind of cultural productions: from an independent publication series to exhibitions and other editorial works or competitions.

This association, created as a sort of cultural think tank, aims to be an open and plural platform of discussion by which we want to propose reflections, information and activities about Architecture under a large range of meanings.

Each Burrasca's publication tackles one theme. We encourages inventive and original contributions from every person, even independent thinkers and people not related with any academic environment. This open structure provide us with the most diverse kind of contributions succeeding in representing our fast-changing world.

In the same way we give a great importance to illustration which is in our thoughts a powerful mean able to communicate Architecture to the rest of the world. Burrasca has its roots in Genova as its name does.

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Brazil
OCTOBER 2014, #1
 to our beloved Piaggio Ape Car

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s.f. si riferisce al vento abbastanza forte appartenente all'ottavo grado della scala di Beaufort, in grado di strappare facilmente ramoscelli dagli alberi e rendere difficoltoso camminare controvento. Nel mare la burrasca comporta onde alte. Le creste si rompono e formano spruzzi vorticosi che vengono risucchiati dal vento. La velocità del vento di una burrasca in genere varia tra i 34 e i 40 nodi (vale a dire dai 63 ai 75 km/h oppure dai 17.2 ai 20.7 m/s). L'altezza media delle onde marine in genere è di 5.5 metri.

/stɔ:m/ A violent disturbance of the atmosphere with strong winds and usually rain, thunder, lightning. An intense low-pressure weather system; a cyclone. A wind of force 10 on the Beaufort scale (48-55 knots or 88-102 km/h); the waves in a storm are usually about 5.5 meters high.

