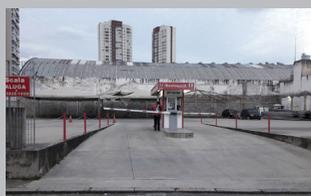


São Paulo: Into the void

2021



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The content of this publication was produced by students of the undergraduate course at the Faculty of Architecture and Urbanism of the University of São paulo, within the framework of the elective course AUH0541 Architecture, Space and Society: Theory and Criticism, while working in collaboration with students of the “MSc2 Global Housing Studio”, of the Faculty of Architecture and the built environment, TUDelft. The results by the TU Delft students has been compiled in additional documents.

São Paulo: Into the Void was the result of a collaboration with the disciplines “MSc2 Global Housing Studio”, of the Faculty of Architecture and the built environment, TUDelft and the “AUH0541 Architecture, Space and Society: Theory and Criticism”, of the Faculty of Architecture and Urbanism of the University of São Paulo, as part of a 5-year partnership supported by the Sprint and Thematic Programs by FAPESP (Grant #16/22704-8).

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Leandro Medrano, Luiz Recaman,
Marcos L. Rosa, Mariana Wilderom

São Paulo: into the void was a studio carried out in 2021 that promoted an analysis of the relationship between the housing crisis in São paulo and the Agenda of the urban social movements that claim for the right to the city.

It departed from the collaboration between the disciplines “MSc2 Global Housing Studio”, of the Faculty of Architecture and the built environment, TUDelft and the “AUH0541 Architecture, Space and Society: Theory and Criticism”, of the Faculty of Architecture and Urbanism of the University of São Paulo, as part of a 5-year partnership supported by the Sprint and Thematic Programs by FAPESP (Grant #16/22704-8).

Students collaborated in two fronts: the development of design proposals for dwelling at the Barra Funda district and the theoretical analysis of the urban voids in its relationships with spatial dynamics of the contemporary city.

This publication starts with a prelude, as an introductory piece that depicts the area and anticipates some of its subjects. In the form of a Photo Essay, it is followed by photographic analysis developed by FAU USP students, which depict the area through a compilation of street scape frames that systematically compiled images of the studied area. Later, critical perspectives are presented in the format of thematic layers that derived from a theoretical repertoire.

“Into the void”, the title of this studio helps localize this contribution. ‘Into’ suggests diving, alluding to a brief immersion in a subject, also reflecting on a methodological proposition for the discipline. Its meaning generated a reflection about the purpose of the collaboration. In addition to the spatial dimension, ‘Into’ proposes to understand the void in depth, as it refers to the action of compiling data, producing knowledge and generating criticism. In this way, ‘Into the void’ alludes to the methodological proposition that guided this discipline.



Marcos L. Rosa, Mariana Wilderom

Prelude

2021, Barra Funda. In the foreground, two one-story houses surrounded by barbed wire. Immediately behind, two three-story buildings occupy the core of the lot next to a warehouse. In the background, two new residential towers and one under construction. The image from the street depicts a banal situation, revealed in exemplary way in the transfiguration undergone by that district. In a 500 meter radius we count over 20 new towers inscribed in large lots. The typology of the closed *condomínio* collides with local preexisting typologies and disputes the configuration of a new urban landscape.

The photo squeezes both those entities in a frame, bringing in complex aspects of the materiality and spatiality which we aim to unpack. The image strikes as a collage to the observer: the estrangement caused by the lack of relationship between the parts suggests an artificiality. Various textures, material and historical qualities, constructive logics and spatial arrangements are superimposed, placed side by side.

The discomfort in looking at this collage lies in the apparent disconnection between the parts, and in the absence of a clearly identifiable architectural value. The image captures how quickly São Paulo was built and rebuilt over their previous version, and which perhaps never gave us the time to cling to the landscape as something that belongs to us. Everything belongs to the city's fast pace of development. Despite this, corners, houses and sheds, before being undermined, appeal to our abstract sense of familiarity with this metropolis, presenting themselves as places.

This makes the task of apprehending qualities in the face of their disappearance and replacement as difficult as it is necessary. The difficulty in accessing this reality urges us to look for an appropriate reading method to do so.

It is in a moment that precedes the project that we decide how to access reality. To do this, we will deal with the photographic record as a tool in an investigation process. The purpose: to make a first approximation; find connections, patterns, recognizing phenomena; thus, making use of the staticity of the photographic record made in a systematic way. By putting things side by side, we suspend the temporal dimension to suggest a reading that privileges space, making a historical record of the phenomenon, informed by readings of the real.



SÃO PAULO
SILAS



Grupo Artístico
de Bóedo
Clube Atlético
San Lorenzo
de Altigrado
San Paulo 19























Rua Leonardo Torres Alencastro
Rua José Americanno

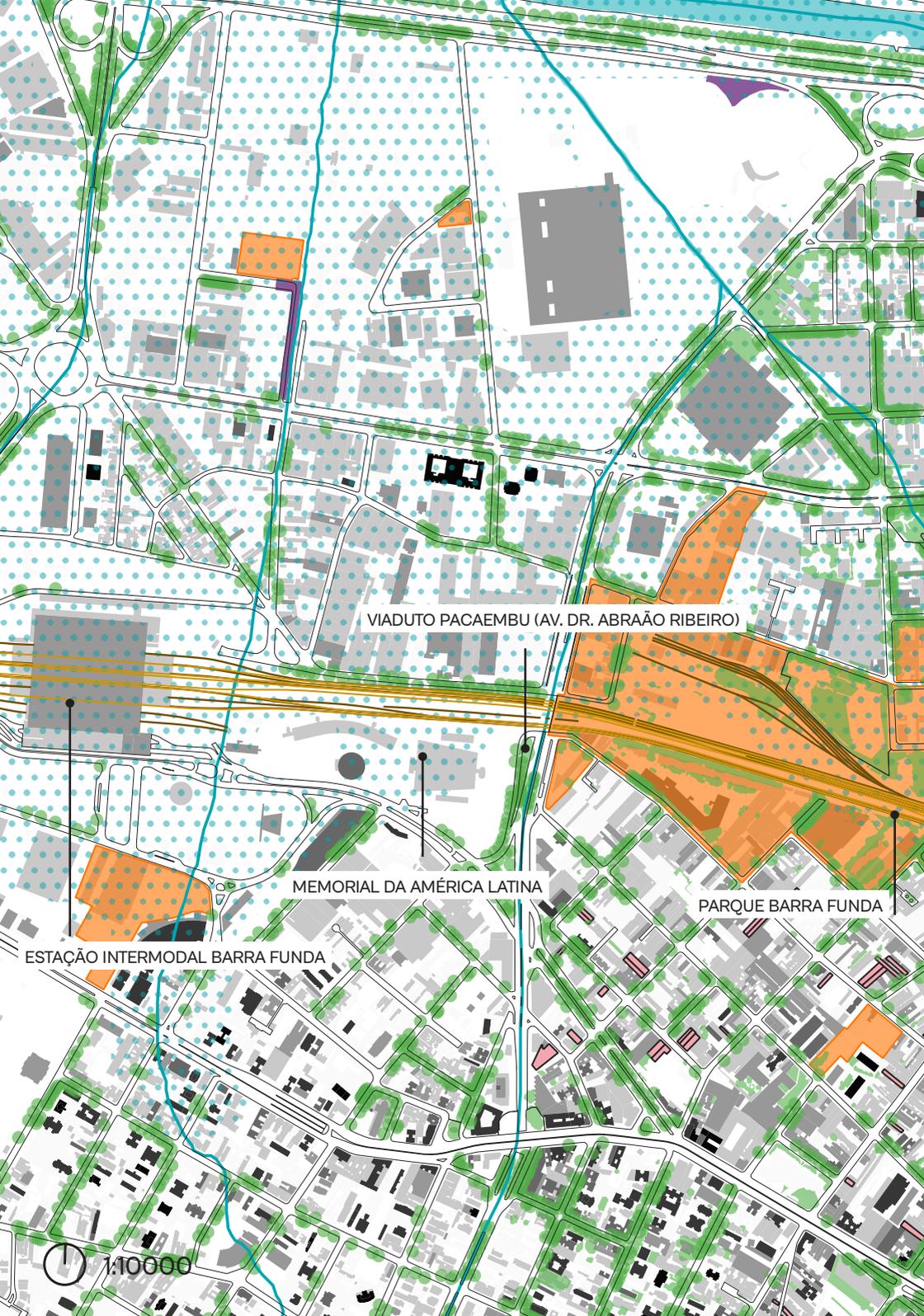
CUIDADO
SEM SINALIZACAO





Camila Garcia, Felipe Lakatos, Henrique Mendes Rodrigues,
Leandro Martins Augusto, Leticia Martins Cunha,
Luis Felipe Clemente, Luiza Nubile,
Tawane Castori, Thais Tanaka.

Photo- graphic analysis



VIADUTO PACAEMBU (AV. DR. ABRAÃO RIBEIRO)

MEMORIAL DA AMÉRICA LATINA

PARQUE BARRA FUNDA

ESTAÇÃO INTERMODAL BARRA FUNDA

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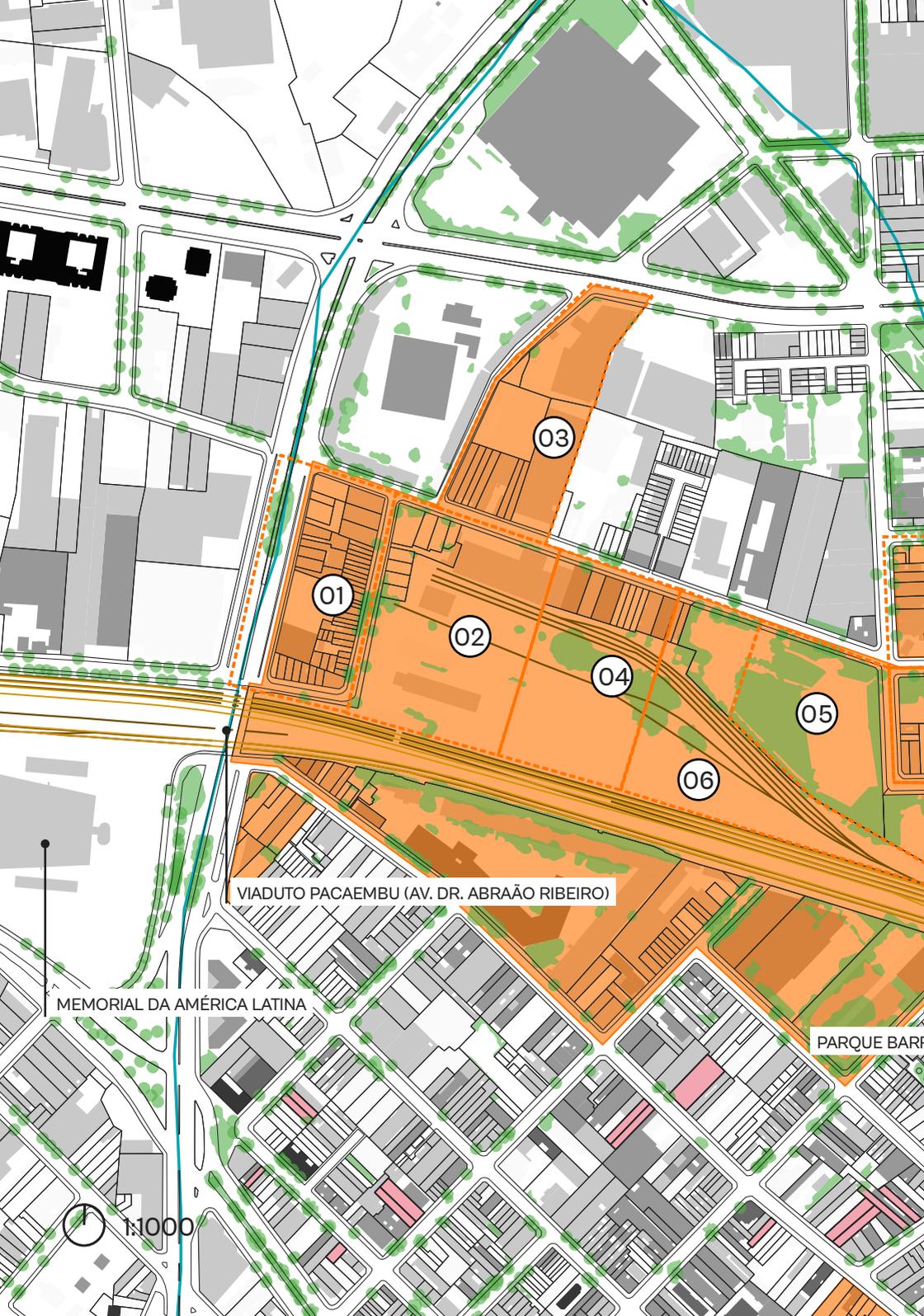


VIADUTO ENGENHEIRO ORLANDO MURGEL (AV. RUDGE)

FAVELA DO MOINHO

CEAGESP PRIVATE SITE

Barra Funda area overview with selected perimeter of the study area, including ZEIS perimeter, road and transport infrastructure, buildings represented with height index, vegetation and floodplain.

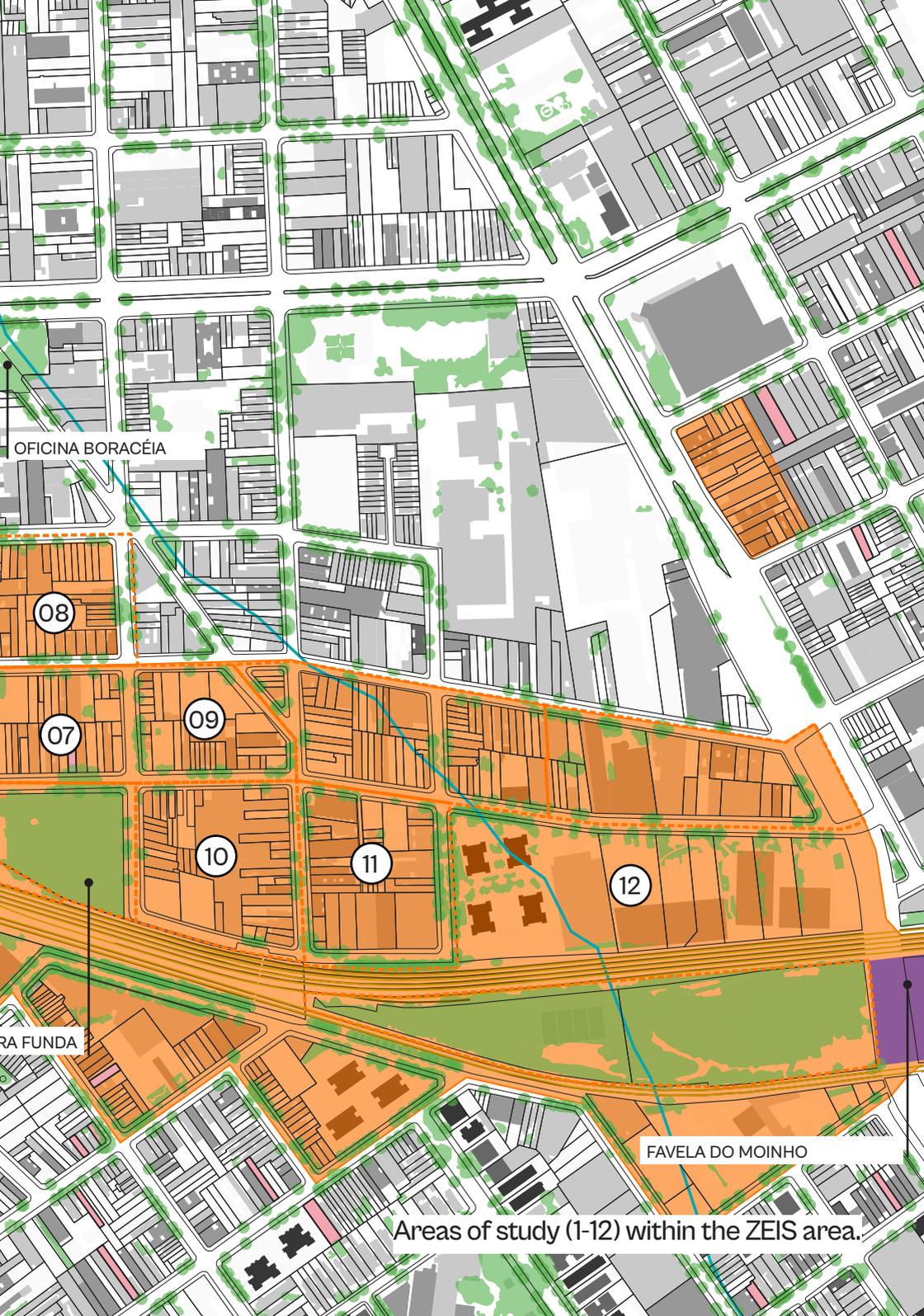


VIADUTO PACAEMBU (AV. DR. ABRAÃO RIBEIRO)

MEMORIAL DA AMÉRICA LATINA

PARQUE BARR...

1:1000



OFICINA BORACÉIA

08

07

09

10

11

12

RA FUNDA

FAVELA DO MOINHO

Areas of study (1-12) within the ZEIS area.



A01L01



A01L02



A01L03



A01L04



A01L05



A01L06



A01L07



A01L08



A01L09



A01L10



A01L11



A01L12



A01L13



A01L14



A01L15



A01L16



A01L18



A01L19



A01L06



A01L20



A01L21



A01L22



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A01L32



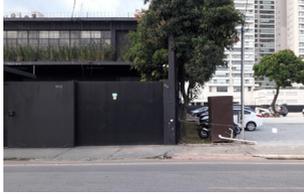
A01L33



A01L34



A01L35



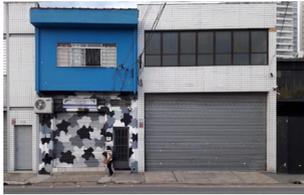
A03L01



A03L02



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A03L04



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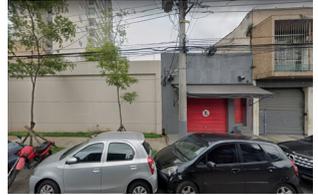
A07L28



A08L01



A08L02



A08L03



A08L04



A08L05



A08L06



A08L07



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A08L09



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A08L11



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A08L15



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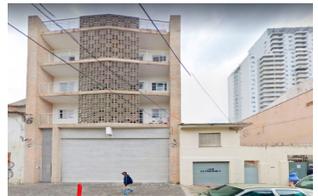
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A09L14



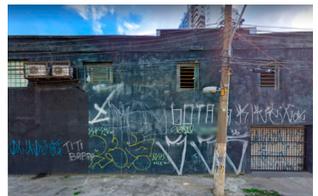
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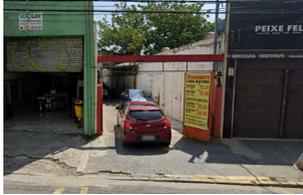
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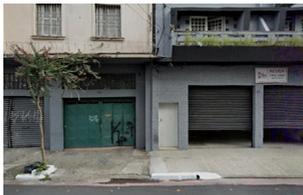
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Earth

A12L14



A12L13



A12L14



A12L15



A12L16



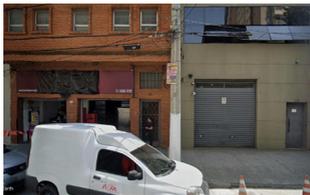
A12L17



A12L18



A12L16



A12L17



A12L18

AO1L01 ADDRESS Rua Capitão Mor Gonçalves Monteiro, 19 USE Mixed-use (commercial ground floor + residential floor) OBSERVATIONS A typical Paulista bar. Close to the door there's a bus stop, which can increase the activity in this area. There's also an exhaustion output which could mean that there's a kitchen inside. **AO1L02** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 23 USE Residential use OBSERVATIONS It's possible to see a plant coming out of the fenced entry. A tree is tangled to the public electrical wires and its roots brake the sidewalk concrete. **AO1L03** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 31 USE Residential OBSERVATIONS Like lots number 23, 33 and 41, this house has a transitory space which allows the dwellers to protect themselves from rain or putting on the ground their supermarket shopping while they open the door. It has seventy square meters of total area, two bedrooms and two bathrooms. **AO1L04** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 33 USE Residential OBSERVATIONS Its window has been changed from the original. We assume the four houses (23, 31, 33 and 41) were built by the same builder and in the same period. Comparing the window of the 33 house with the 41, it's possible to see that it was modified by one of the owners. The original pattern of openings is rounded like the windows of the first floor of the house number 41. **AO1L05** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 41 USE Residential OBSERVATIONS This house seems to have electrical apparatus plugged outside, it could be a camera or a signal collector. By the side of the door, there's a mail box, a distribution board and a hydrometer, just like in the other three houses. **AO1L06** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 43 USE Residential OBSERVATIONS It seems to be a courtyard used to park cars, probably from the dwellers of the houses around. **AO1L07** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 47 USE Residential OBSERVATIONS It follows the pattern of the formerly presented houses. The bathroom of the first floor seems to be elevated from the rest of the place, probably to settle the hydraulic pipes. Next to the front door there's a plant vase. **AO1L08** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 55 USE Residential OBSERVATIONS The owner of this house changed the first floor in order to create a garage. In the bathroom window there are some shirts and other clothes drying on. There's also a tree planted on the sidewalk. **AO1L09** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 57 USE Residential OBSERVATIONS The owner evolved the bars of the gate with a plastic strip, it gives more privacy for the dwellers to play or sit with visits to chat. This house follows a different pattern than the others presented and starts a new one followed by the 63, 65 and 71 buildings. They have one window headed to the front on the first floor and on the ground floor originally a door and a window. In this house particularly the ground-floor was modified to settle a garage. **AO1L10** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 63 USE Mixed use. OBSERVATIONS By the ground-floor there's what is called in Brazil a "beauty salon", where hairstylists and other professionals attend people to get a manicure, a haircut or other services. **AO1L11** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 65 USE Residential OBSERVATIONS Like the 57 house the owner modified its ground-floor to settle a garage. There's a satellite dish antenna plugged outside by the facade of the house. **AO1L12** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 71 USE Residential OBSERVATIONS It has a tree in front of it and a bush of "pingo de ouro". It has three bedrooms (1 suite), two bathrooms and one hundred square meters of total area. **AO1L13** ADDRESS Rua Capitão Mor Gonçalves Monteiro, 75 USE Residential OBSERVATIONS By the sidewalk there's a plant called yucca and a mango tree placed together. This house settles a third pattern in this street which is a house with two floors, the facade presents one window and a door on the

ground floor and a window in the first floor. **A01L14 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 77 **USE Residential OBSERVATIONS** It follows the pattern of the 75 house. By the sidewalk there's a mango tree planted. **A01L15 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 85 **USE Residential OBSERVATIONS** There's a light pole placed on the sidewalk with a trash can attached to it. **A01L16 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 87 **USE Residential OBSERVATIONS** Like the house 85 the owner chose to integrate the rain gutter within the walls. **A01L17 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 95 **USE Residential OBSERVATIONS** It settles the fourth and last pattern of the block. Like the others it's a two ground floor house, it has a window on the first floor headed to the street and a garage at the ground floor. **A01L18 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 99 **USE Mixed use OBSERVATIONS** It's a house where apparently the owner also uses to promote his products, which are acrylic domes. **A01L19 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 101 **USE Residential OBSERVATIONS** The house has a different pattern of rooftop. **A01L20 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 107 **USE Residential OBSERVATIONS** This house, like the others with this kind of rooftop has a backyard, generally they are concreted and used to extend clothes so it can dry or to the dwellers pets spend their time. In some cases, there could be a part of the backyard with grass or some fruitful tree, maybe a vinegar lime tree or a pomegranate tree. **A01L21 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 109 **USE Residential OBSERVATIONS** This house also has a small backyard which could be used for the dwellers to sit in a chair and smoke or for its children to play with their tricycle. Next to the façade window there's a air conditioner. **A01L22 ADDRESS** Rua Capitão Mor Gonçalves Monteiro, 115 **USE Residential OBSERVATIONS** In the backyard of this house there could be a parrot or a parakeet living in a cage. Where the dwellers go by the morning to chat with or give some food. **A03L01 ADDRESS** Rua do Bosque, 984/1008 **USE Industrial (clothing) OBSERVATIONS** The one door for pedestrian and the two gates for cars are always kept closed; the constant wall provides a long closed passage to the pedestrian in any time of the day; otherwise, the garden in the upper level creates a pleasant green view; presence of light pole near to the door; there's security camera; school students walk here; there was a public trash bin on the sidewalk, but there isn't anymore; bicycle path along the street; on its right side it's going to be launched a high standard residential building of the real estate market. **A03L02 ADDRESS** RUA DO BOSQUE, 1022 **USE Commercial (modular profiles) OBSERVATIONS** Space for garage on the ground floor; metal gate up when it's open and down when it's closed; there's security camera. **A03L03 ADDRESS** RUA DO BOSQUE, 1024 **USE Mixed-use (commercial ground floor guns store + single family building) OBSERVATIONS** Protective metal grids on the door and on the window; there's security camera; black glass gate when it's open and metal gate when closed; war painting in the ground floor facade that indicates the kind of commercial use; air conditioning equipment in the facade. **A03L04 ADDRESS** Rua do Bosque, 1032/1036 **USE Commercial (modular profiles) OBSERVATIONS** Space for garage on the ground floor; metal gate up when it's open and down when it's closed; there's security camera; prohibited parking and speed signages. **A03L05 ADDRESS** Rua do Bosque, 1048 **USE Commercial OBSERVATIONS** Space for garage on the groundfloor; metal gate up when it's open and down when it's closed; there's security camera. **A03L06 ADDRESS** Rua do Bosque, 1050/1058 **USE Commercial (scenography) OBSERVATIONS** There are metal thorns above the wall and camera security; window with protective metal grids; permanent setback in the form of a garage; presence of dogs running on the street. **A03L07 ADDRESS** Rua do Bosque,

1077 **USE** Commercial (law firm) **OBSERVATIONS** Windows with protective metal grids even in the higher grounds; there's camera security; bicycle path ends here. **A03L07 ADDRESS** Rua James Holland, 856 **USE** Commercial (law firm) **OBSERVATIONS** Narrow sidewalk and street; long wall on both sides of the street provides closed passage to the pedestrian; prohibited parking signage; school bus passes through here. **A03L08 ADDRESS** Rua James Holland, 853 **USE** Parking lot **OBSERVATIONS** Empty when local commerce is closed and full when it's open; it's used both by cars and by trucks; it's for rent; there's huge metal and wood materials in the parking. **A03L09 ADDRESS** Rua James Holland, 803 **USE** Residential (single family) **OBSERVATIONS** Precarious dwelling; it's the only house in the middle of commercial plots and high standard apartment buildings. **A03L10 ADDRESS** Rua James Holland, 789/792 **USE** Commercial (dealership) **OBSERVATIONS** Some green areas around the building; garage for customers; big setback of the building; expensive cars for sale; there's a bicycle path and a bus lane; garage for customers and prohibited parking on the street signage; there's a light pole; on its left side there's a high standard new residential building. **A05L01-A05L15 ADDRESS** Rua Cônego Vicente Miguel Marino. **USE** Public Park and recreation **OBSERVATIONS** Park's service entry, appears to be under reconstruction or reform. Very few movement of people, usually public workers. Street Cônego serves mostly as backstreet and open car parking for the region's services and commerce. Run-down sidewalks, street signs and electrical wiring. Crooked bent electrical wiring poles along Rua dos Americanos, where there is also significant amount of construction residue. Precarious lightning at night **A06L01 ADDRESS** Rua do Bosque. **USE** Bus Stop **OBSERVATIONS** Busy bus stop at rush hours named "Rua do Bosque, 855". Its blue vertical sign contrasts to numerous electrical wiring poles of various heights. Significant daily car traffic. **A06L02-A06L11 ADDRESS** Rua do Bosque **USE** Public park and sport center **OBSERVATIONS** Praça Nicolau de Moraes Barros, local meeting point and football training at Centro Montreal, for neighborhood practice team. Matches on weekends attracting small gatherings under the shade of trees, which play important vegetation presence also along the street, besides the small tree seedlings on the sidewalks around the park. Sparse lightning at night, coming from the scattered bent light poles. Trash bins beside light poles at the park entry and at the street corner with Rua dos Americanos, where stands a weared street sign and some trash.. **A06L12 ADDRESS** Rua do Bosque, 855 **USE** Social and healthcare services **OBSERVATIONS** Operation center of Fraternidade Irmã Clara - rehabilitation center; reference on cerebral paralysis treatment, mostly kids on wheelchairs. **A07L01 ADDRESS** Rua do Bosque, 645 **USE** Abandoned warehouse **OBSERVATIONS** A lot of vegetation that invades the sidewalk and climbs onto the street electric wires. Heavily graffitied walls and building facades. **A07L02 ADDRESS** Rua do Bosque, 635 **USE** Commercial. **A07L03 ADDRESS** Rua do Bosque, 631 **USE** Single-family house **OBSERVATIONS** House is located in the back of the lot and there is a narrow and long corridor that leads to it. **A07L04 ADDRESS** Rua do Bosque, 629 **USE** Single-family house. **A07L05 ADDRESS** Rua do Bosque, 627 **USE** Commercial **OBSERVATIONS** Deposit and distribution centre of beer. **A07L06 ADDRESS** Rua do Bosque, 621 **USE** Single-family house. **A07L07 ADDRESS** Rua do Bosque, 615 **USE** Mixed-use (commercial front + multifamily houses in the back) **OBSERVATIONS** Commercial front is closed. **A07L08 ADDRESS** Rua do Bosque, 609 **USE** Commercial **OBSERVATIONS** ARN Business Management and Consultancy. One of the few lots in the street to have trees on the sidewalk. **A07L09 ADDRESS** Rua do Bosque, 587 **USE** Mixed-use (commercial front + single-family house in the back) **OBSERVATIONS** Commercial

front is closed. Small tree on the sidewalk. **A07L10** ADDRESS Rua do Bosque, 577 **OBSERVATIONS** Abandoned house **USE** The facade is very unique, yet degraded. There are two street signs in front indicating the bicycle lane. **A07L11** ADDRESS Rua do Bosque, 573 - Rua Cruzeiro, 189-185 (corner) **USE** Commercial **OBSERVATIONS** Key maker in the ground floor and computing school in the first floor. Large tree in front, and bicycle lane on Rua Cruzeiro. **A07L12** ADDRESS Rua Cruzeiro, 181 **USE** Industrial and commercial **OBSERVATIONS** Cavemac, production and commercialisation of sewing machines. Large tree in front. Street vendor with a wood wheelbarrow was selling bananas and cassava in front. Bicycle lane. **A07L13** ADDRESS Rua Cruzeiro, 163 **USE** Warehouse **OBSERVATIONS** Four plant beds on the sidewalk, with palm trees and bushes. Bicycle lane. **A07L14** ADDRESS Rua Cruzeiro, 157 **USE** Commercial **OBSERVATIONS** Unidentified type of business. Bicycle lane. **A07L15** ADDRESS Rua Cruzeiro - Rua Con. Vicente Miguel Marino, 610 (corner) **USE** Unidentified **OBSERVATIONS** Bicycle lane ends at the corner. There are two trees and one bush on the sidewalk of Rua Cruzeiro. **A07L16** ADDRESS Rua Con. Vicente Miguel Marino, 618-632 **USE** Industrial **OBSERVATIONS** LTS Woodwork warehouse. **A07L17** ADDRESS Rua Con. Vicente Miguel Marino, 640-650 **USE** Industrial **OBSERVATIONS** Aveiro, car repair shop. **A07L18** ADDRESS Rua Con. Vicente Miguel Marino **USE** House under construction **OBSERVATIONS** Some years ago the lot contained a slum, but now a house is being built there. There are a lot of trash and discarded material laid on the sidewalk. **A07L19** ADDRESS Rua Con. Vicente Miguel Marino, 660-664 **USE** Multifamily house. **A07L20** Rua Con. Vicente Miguel Marino, 670 **USE** Multifamily villa **OBSERVATIONS** There are around 5 house units. The access is through a small pedestrian lane on the left side of the lot. The access is limited to dwellers only. **A07L21** ADDRESS Rua Con. Vicente Miguel Marino, 676 **USE** Commercial **OBSERVATIONS** JMS, Deposit and commercialization of vehicles wheels. **A07L22** ADDRESS Rua Con. Vicente Miguel Marino, 690 **USE** Single-family house. **A07L23** ADDRESS Rua Con. Vicente Miguel Marino, 692 **USE** Unidentified, maybe commercial or industrial. **A07L24** ADDRESS Rua Con. Vicente Miguel Marino, 700 **USE** Unidentified, maybe commercial or industrial. **A07L25** ADDRESS Rua Con. Vicente Miguel Marino, 708 **USE** Industrial **OBSERVATIONS** Empty hand cart parked on the street. **A07L26** ADDRESS Rua Con. Vicente Miguel Marino, 710 **USE** Single-family house **OBSERVATIONS** Large tree in front. **A07L27** ADDRESS Rua Con. Vicente Miguel Marino, 718 - Rua dos Americanos, 22 (corner) **USE** Mixed-use (commercial groundfloor + multifamily building). **A07L28** ADDRESS Rua dos Americanos, 30 **USE** Industrial. **A08L01** ADDRESS Rua Dr. Ribeiro de Almeida, 382 **USE** Institutional **OBSERVATIONS** Religious establishment. Wall Sign indicates cults happening during mornings. Door remains closed the rest of the day. **A08L02** ADDRESS Rua Dr. Ribeiro de Almeida, 369 **USE** Commercial **OBSERVATIONS** Mini-market. Scarce presencial activity, most safes through phone or whatsapp. Delivery bicycles have been seen multiple times around the neighbourhood during the visit. Closed at night. **A08L03** ADDRESS Rua Dr. Ribeiro de Almeida, 336 **USE** Commercial **OBSERVATIONS** Car workshop. Most activity happens inside. Internal space extends deep into the block, possibly crossing to the opposite street. **A08L04** ADDRESS Rua Dr. Ribeiro de Almeida, 323 **USE** Commercial **OBSERVATIONS** Similar to A08L03. **A08L05** ADDRESS Rua Dr. Ribeiro de Almeida, 305 **USE** Commercial **OBSERVATIONS** Marble building material shop. Frequent marble powder and constant water flow on the vehicle access floor. Occasional cars being washed by the sidewalk. **A08L06** ADDRESS Rua Dr. Ribeiro de Almeida, 289 **USE** Commercial **OBSERVATIONS** Residences and lawyer office. No urban life identified on this side of the street. Trucks loading lightning

equipment and vintage custom cars parking across the street. **A08L07** ADDRESS Rua Dr. Ribeiro de Almeida, 280 USE Commercial Car wash OBSERVATIONS Gate on the corner remains open for car access. **A08L08** ADDRESS Rua Cruzeiro, 271 USE Commercial OBSERVATIONS Washed cars being cleaned and dried by the sidewalk. **A08L09** ADDRESS Rua Cruzeiro, 257 USE Commercial OBSERVATIONS Transportation company. Uniformed workers place a bench on the sidewalk where they sit, smoke and chat. **A08L10** ADDRESS Rua Cruzeiro, 236 USE Residential. **A08L11** ADDRESS Rua Cruzeiro, 199 USE Commercial OBSERVATIONS Garbage sacks piled by the electricity pole, below the trash bin. **A08L12** ADDRESS Rua do Bosque, 584 USE Mixed-use, commercial and residential OBSERVATIONS Four workshop garages with residence/storage on the second floor. **A08L13** ADDRESS Rua do Bosque, 615 USE Mixed-use, commercial and residential OBSERVATIONS Paint works on the garage doors observed during site visit. **A08L14** ADDRESS Rua do Bosque, 640 USE Commercial (vacant) OBSERVATIONS Traditional typology that was used as a motorcycle workshop and retail. Vacant and for sale. **A08L15** ADDRESS Rua do Bosque, 660 USE Commercial OBSERVATIONS Three-story building under construction. Vehicle obstructing the sidewalk for unloading of goods. **A08L16** ADDRESS Rua do Bosque, 672 USE Commercial OBSERVATIONS Storage and resale of gas containers. Vehicles driving through for loading. **A08L17** ADDRESS Rua dos Americanos, 136 USE Commercial OBSERVATIONS Car wash and customization shop. Workers chatting by the entrance gate. Vacant workshop for rent on neighboring lot. **A08L18** ADDRESS Rua dos Americanos, 150 USE Commercial OBSERVATIONS Warehouses, depots and workshops with indoors activities. **A08L19** ADDRESS Rua dos Americanos, 172 USE Residential OBSERVATIONS Two sets of residential row houses which seem vacant. **A08L20** ADDRESS Rua Padre Luiz Alves de Siqueira, 200 USE Commercial OBSERVATIONS Triangular plan workshop on the block corner. High walls closed off on all sides. **A08L21** ADDRESS Rua Padre Luiz Alves de Siqueira, 180 USE Commercial OBSERVATIONS Two-story warehouses with signs for vehicle access. **A08L22** ADDRESS Rua Dr. Ribeiro de Almeida, 169 USE Commercial OBSERVATIONS Wall art depicts machinery and machine workers. Cars and small trucks and motorcycles are parked inside the lot, by the sidewalk. **A08L23** ADDRESS Rua do Bosque, 514 USE Commercial. **A08L24** ADDRESS Rua do Bosque, 531 USE Mixed-use, commercial and residential OBSERVATIONS Two-story buildings with car workshops on street level. Doors on the side indicate access to residences or deposits on upper floor. **A08L25** ADDRESS Rua do Bosque, 551 USE Commercial OBSERVATIONS Corner restaurant and snack bar. Tables and cars on the sidewalk. **A08L26** ADDRESS Rua Cruzeiro, 222 USE Mixed-use, commercial and residential OBSERVATIONS Ground floor commerce, side doors give access to residential units on the upper floor. **A08L27** ADDRESS Rua Cruzeiro, 236 USE Residential OBSERVATIONS Vacant two-story row houses. **A08L28** ADDRESS Rua Cruzeiro, 256 USE Commercial OBSERVATIONS Back wall of the building in picture A08L20 visible. Pedestrian and vehicle access on the side. **A09L01** ADDRESS Rua Cônego Vicente Miguel Marino, 589 USE Mixed-use (residential, undefined) OBSERVATIONS Corner building with commerce use on the ground floor, probably a cleaning company. **A09L02** ADDRESS Rua Cônego Vicente Miguel Marino, 571-581 USE Residential OBSERVATIONS Housing typology with lateral retreat. **A09L03** ADDRESS Rua Cônego Vicente Miguel Marino, 565 USE Commercial OBSERVATIONS Car-wash center, typology of lot with no building construction. **A09L04** ADDRESS Rua Cônego Vicente Miguel Marino USE Residential OBSERVATIONS New real state development under construction which occupies almost half of the area. **A09L05** ADDRESS Rua Cônego Vicente Miguel Marino,

502 **USE** Mixed-use (construction site , local shop, residential) **OBSERVATIONS** Small local shop as a social spot, with a bench just in front, breaking the public/private limit, just beside the new tower. **A09L06 ADDRESS** Rua Anhanguera, 129 **USE** Mixed-use (pizzaria, residential) **OBSERVATIONS** Pizza place open just for dinner on the ground floor. **A09L07 ADDRESS** Rua Anhanguera, 93-97 **USE** Mixed-use (undefined, residential) **OBSERVATIONS** Undefined (no commercial) use on the left building and new tower on the right. **A09L08 ADDRESS** Rua Anhanguera, 81-87 **USE** Residential **OBSERVATIONS** Two-floor semi-detached houses, very common in the neighborhood. **A09L09 ADDRESS** Rua Anhanguera, 62 **USE** Mixed-use (residential, bar, construction site) **OBSERVATIONS** Two-floor house with a bar on the ground floor. When it's open tables and people occupy the street. **A09L10 ADDRESS** Rua Anhanguera, 41-51 **USE** Mixed use (residential, services) **OBSERVATIONS** Residential typology with commerce on the ground floor. Metal gates opened for truck deliveries. **A09L11 ADDRESS** Rua Anhanguera, 41 **USE** Services **OBSERVATIONS** Company of general services. **A09L12 ADDRESS** Rua Anhanguera, 29 **USE** Residential **OBSERVATIONS** Multi familiar 4 floor building. **A09L13 ADDRESS** Rua Anhanguera, 1 **USE** Undefined **OBSERVATIONS** Abandoned building, a former carpentry. The corner defines a changing point on the aspect of the area, in which the lots in front of the train line present strong signals of deterioration. **A09L14 ADDRESS** Rua Luigi Greco, 110 **USE** Undefined **OBSERVATIONS** Abandoned building, a former carpentry, graffiti on the walls, windows permanently closed. **A09L15 ADDRESS** Rua Luigi Greco, 156 **USE** Undefined **OBSERVATIONS** Abandoned building, windows closed with bricks, walls with graffiti. Presence of trash on both sides of the street. **A09L16 ADDRESS** Rua Luigi Greco, 190 **USE** Residential construction site **OBSERVATIONS** New real state development under construction. **A09L17 ADDRESS** Rua Luigi Greco, 218 **USE** Undefined **OBSERVATIONS** Abandoned warehouse. **A09L18 ADDRESS** Rua Luigi Greco, 250 **USE** Undefined **OBSERVATIONS** Warehouse. Small windows and black wall with graffiti. **A09L19 ADDRESS** Rua Cruzeiro, entrance by Rua Luigi Greco, 250 **USE** Undefined **OBSERVATIONS** Old warehouse covered in graffiti. **A09L20 ADDRESS** Rua Cruzeiro, 48 **USE** Industrial **OBSERVATIONS** Warehouse typology. Vitor & Bueno Ltda. tools production. The building is in good state, different from the other warehouses typologies in the area. **A09L21-22 ADDRESS** Rua Cruzeiro, 58 **USE** Commercial **OBSERVATIONS** Warehouses (partially vacant). **A09L23-25 ADDRESS** Rua Cruzeiro, 68 **USE** Residential (vacant) **OBSERVATIONS** Two-floor housing typologies with garages on the ground floor. **A09L26-28 ADDRESS** Rua Cruzeiro, 78 **USE** Residential **OBSERVATIONS** Two-floor housing typologies with different heights and styles. **A10L01 ADDRESS** Rua Anhanguera, 36 **USE** Commercial (Parking and cars shops) **OBSERVATIONS** Street vendor parks here in the afternoon to sell pineapples. **A10L02 ADDRESS** Rua Anhanguera, 40/44 **USE** This factory provides large sized bags for transportation. Trucks dock here to load. **A10L03 ADDRESS** Rua Anhanguera, 40/44 **USE** Mixed-use (commercial ground floor + single-family building) **OBSERVATIONS** Car shop workers talk on the sidewalk. **A10L04 ADDRESS** Rua Anhanguera,60 **USE** Mixed-use (commercial ground floor + single-family building) **OBSERVATIONS** The commercial part is for rent. **A10L05 ADDRESS** Rua Anhanguera, 68 **USE** Mixed-use (commercial ground floor + multifamily building) **OBSERVATIONS** The commercial part is for rent or sale. **A10L06 ADDRESS** Rua Anhanguera, 72 **USE** Mixed-use (commercial ground floor + multifamily building) **OBSERVATIONS** Car parts store employees tend to be at the entrance to the store paying attention to what happens on the street. **A10L07 ADDRESS** Rua Anhanguera, 82 **USE** Commercial **OBSERVATIONS** Staff sits here in the morning to have a coffee break. **A10L08 ADDRESS** Rua Anhanguera, 102 **USE**

Commercial **OBSERVATIONS** This part is under construction, so the builders cause a lot of movement on the street. **A10L09 ADDRESS** Rua Anhanguera, 106 **USE** Commercial (event space) **OBSERVATIONS** Event space very popular in the region, which attracts a lot of people at night. **A10L10 ADDRESS** Rua Cônego Vicente Miguel Marino, 421 **USE** Church **OBSERVATIONS** Daily, at the end of the mass, the faithful gather on the sidewalks to talk. **A10L11 ADDRESS** Rua Cônego Vicente Miguel Marino, 413 **USE** Commercial (trade of recyclables) **OBSERVATIONS** A lot of movement on the street due to the entry and exit of trucks, cars, employees and staff. Beyond it, the store parks a small vehicle on the sidewalk. **A10L12 ADDRESS** Rua Cônego Vicente Miguel Marino, 405 **USE** Vacant lot **OBSERVATIONS** A lot of people wait at the bus stop, which is in front of this lot. **A10L13 ADDRESS** Rua Cônego Vicente Miguel Marino, 383 **USE** Commercial (restaurant) **OBSERVATIONS** Workers and locals buy their lunch and diner here. They can eat the food across the street. **A10L14 ADDRESS** Rua Cônego Vicente Miguel Marino, 377 **USE** Mixed-use (commercial ground floor + single family building) **OBSERVATIONS** Grocery store where the locals do their shopping. The upper floor dwellers take care of the street while hanging their wet clothes outside to dry. **A10L015 ADDRESS** Rua Boracéia, 107 **USE** Mixed-use (commercial ground floor + multifamily building) **OBSERVATIONS** The locksmith shop owner parks his vehicle every day at this place. **A10L16 ADDRESS** Rua Boracéia, 99 **USE** Residential **OBSERVATIONS** The residents sit on the sidewalk to talk. **A10L17 ADDRESS** Rua Boracéia, 97 **USE** Spiritist center **OBSERVATIONS** After the event, the people gathered on the sidewalks. **A10L18 ADDRESS** Rua Boracéia, 79 **USE** Vacant lot **OBSERVATIONS** It seems to be abandoned and there are graffiti on the wall. **A10L19 ADDRESS** Rua Boracéia, 33 **USE** Educational **OBSERVATIONS** Students and some people stay around this place to talk. Other than that, a lot of vehicles stop and park here. **A10L20 ADDRESS** Rua Luigi Greco, 46 **USE** Commercial (automotive services) **OBSERVATIONS** Many cars get in and out of this place. **A11L01 ADDRESS** Rua do Bosque, 452 **USE** Commercial **OBSERVATIONS** At the bottom of image, it's possible to observe some towers (one of that it was built recently, on 2020). There are changes on the facade (color change) that could be a modernization (as it happens in the establishment on the right) or an indicative of change (a change of use or owner). **A11L02 ADDRESS** Rua do Bosque, 407 **USE** Mixed-use (commercial ground floor + multifamily building) **OBSERVATIONS** According to the time line, the establishment on the right has been closed for seven years. **A11L03 ADDRESS** Rua o Bosque, 352 **USE** Residential (single family building) **OBSERVATIONS** It is possible to assume that the houses are occupied, as the views from other periods of the time line allow one to see the open windows, however, the garage does not seem to be used. **A11L04 ADDRESS** Rua Boracéia, 183 **USE** Commercial (warehouse) **OBSERVATIONS** Employees rest on their breaks sitting on the sidewalk. **A11L05 ADDRESS** Rua Boracéia, 184 **USE** Residential (single family building) **OBSERVATIONS** Each lot owner is responsible for the sidewalk in front of his lot. In this image, you can see different floors on the same sidewalk. **A11L06 ADDRESS** Rua Cônego Vicente Miguel Marino, 380 **USE** Mixed-use (commercial ground floor + multifamily building) **OBSERVATIONS** Differently than others, this establishment uses the street as its extension with the construction of a parklet. **A11L07 ADDRESS** Rua Cônego Vicente Miguel Marino, 441 **USE** Residential (transitional housing) **OBSERVATIONS** According to the time line, the graffiti is very recent, as well as the construction of the towers in the background. **A11L08 ADDRESS** Rua Cônego Vicente Miguel Marino, 151 **USE** Residential (transitional housing) **OBSERVATIONS** That void is a hotel's parking. **A11L09 ADDRESS** Rua Anhanguera, 186 **USE** Commercial **OBSERVATIONS** The sidewalk is used to display

the restaurant's table., an exception in the neighborhood. Over ten years, there is no change in the facade. **A11L10** ADDRESS Rua Anhanguera, 221 USE Commercial OBSERVATIONS Due to the high visual permeability, it is possible to observe inside the construction. **A11L11** ADDRESS Rua Padre Luís Alves de Siqueira, 59 USE Commercial (car shop) OBSERVATIONS There is the appropriation of part of the sidewalk for the display of the tires. **A11L12** ADDRESS Rua do Bosque, 262 USE Mixed-use (commercial ground floor + single family building) OBSERVATIONS Part of the sidewalk is used as an extension of the establishment. The space used for commerce is the garage of the house, the residence and the garage have independent entrances. **A11L13** ADDRESS Rua Cônego Vicente Miguel Marino, 246 USE Commercial (parking lot) OBSERVATIONS Most of the empty lots in this area are being used as parking lots. **A11L14** ADDRESS Rua Cônego Vicente Miguel Marino, 268 USE Residential (condominium's parking lot) OBSERVATIONS The entire lot is destined for the use of parking in a single condominium. **A12L01** ADDRESS Rua do Bosque, 233 USE Industrial OBSERVATIONS Apparently abandoned with graffiti on the wall. **A12L02** ADDRESS Rua do Bosque, 203 USE Industrial OBSERVATIONS It may be a storage or factory. The gate is mainly closed, but one can see bricks and materials inside the building. **A12L03** ADDRESS Rua do Bosque, 199 USE Mixed-use (commercial ground floor + single family building) OBSERVATIONS Abandoned industrial shed, available for renting, on side of one of the highest buildings on the street. **A12L04** ADDRESS Rua do Bosque, 178 USE Vacant OBSERVATIONS It used to host a snack bar, now available for renting. A gate encloses a yard. **A12L05** ADDRESS Rua do Bosque, 185 USE Services (telecommunication company) OBSERVATIONS It differs from other industrial buildings on the neighborhood, because of the walls and its setback from the sidewalk. **A12L06** ADDRESS Rua do Bosque, 138 USE Industrial OBSERVATIONS There is a bus stop and a bike lane in front of it. **A12L07** ADDRESS Rua do Bosque, 121 USE Mixed-use (industrial + commercial) OBSERVATIONS The gate gives access to a tool's store and the shed houses a factory of some sort. **A12L08** ADDRESS Rua do Bosque, 87 USE Mixed-use (commercial ground floor + multifamily building) OBSERVATIONS The commercial part is closed and available for renting. **A12L09** ADDRESS Rua do Bosque, 76 USE Mixed-use (commercial on the garage + single family house) OBSERVATIONS Parking lot on the side of this house. **A12L10** ADDRESS Rua do Bosque, 45 USE Mixed-use (commercial ground floor + single family building) OBSERVATIONS One of the most colorful façades in the area. **A12L11** ADDRESS Rua do Bosque, 31 USE Commercial OBSERVATIONS It is located on the corner and its a place that concentrates garbage on the sidewalk **A12L12** ADDRESS Avenida Rudge, 180 USE Residential (single family building) OBSERVATIONS One sees improvised dwelling under the bridge, including a gate and handwritten address. **A12L13** ADDRESS Avenida Rudge, 200 USE Recycling cooperative OBSERVATIONS Local workers seem to rest in here, inside the place and on the sidewalk. **A12L14** ADDRESS Avenida Rudge, 83 USE Undefined OBSERVATIONS Place filled with bags and shelves and in every picture. It is an open space, probably not a deposit although it looks like one. **A12L15** ADDRESS Rua Cônego Vicente Miguel Marino, 25 USE Recycling unit (Ecoponto Barra Funda) OBSERVATIONS It is a garbage collection unit. **A12L16** ADDRESS Rua Cônego Vicente Miguel Marino, 66 USE Commercial OBSERVATIONS A grocery store with a storage on the side. **A12L17** ADDRESS Rua Cônego Vicente Miguel Marino, 83 USE Mixed-use (commercial ground floor + multifamily building) OBSERVATIONS The commercial part is a bar. Bars and grocery stores are frequent on this area. **A12L18** ADDRESS Rua Cônego Vicente Miguel Marino, 86 USE Industrial (mattresses factory) OBSERVATIONS The building is mostly closed.



Critical perspec- tives

1

Culture

Tawane Castori

In her reflections on architectural practice, Italian-Brazilian architect Lina Bo Bardi (1979) counterposes a technocratic culture with how Brazilians use and occupy the city its and spaces. Her projects in Brazil may be read as an interpretation of this use and occupation. SESC Pompeia, designed in 1977-82, considers everyday activities observed by the architect on the ground, prior to the factory redesign .

Culture is seen as the outcome of human relationships, resulting from dialogue and discussion. It has an inherent political bias, as literary critic Roberto Schwarz (1978) presents it, which starts from a critical point of view of reality and can be both provoked and inhibited by space. In this sense, we can reflect on how and why some spatial configurations hinder social exchange, as is the case in the walled border space of large condominiums. Differently, we can find spaces that allow children to play, neighbors to talk and strangers to get to know each other, such as the public squares and built typologies such as the São Paulo corner bar. In addition, considering other religious and cultural practices, the terreiros emerge as a spatial typology with the capacity to bring many to the street for a celebration, redefining space for collective use. Relating landscape architecture and anthropology Gareth Doherty and Moises Lino e Silva (2017) portray the terreiros of African-based religions that are practiced in Brazil, as spaces that can help us question the colonial notion of public and private environments.

This reflection situates a challenge posed to the architect that includes designing spaces that encourage a culture of exchange as opposed to a culture of isolation. The observation of architecture gives us hints on that inquiry: Public buildings such as SESC 24 de Maio (Paulo Mendes da Rocha and MMBB) and MASP (Lina Bo Bardi), propose the use of private space with public occupations, having become popular among the population, with spaces that welcome and facilitate encounters for multiple generations, including the elderly, children, youth and adults.

Based on the observation of the capacity of spaces to host encounters and diversity and in its relationship with the process of designing, it seems essential that the design of collective spaces encourage heterogeneity and exchange. Beyond that, it seems important to maintain a dialectical relationship between design and the interpretation of the space preceding any intervention. This discussion explores the possibilities of design practice to stimulate culture in a democratic way.

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Violence and Security Apparatus

Henrique Mendes Rodrigues

The anthropologist Teresa Caldeira (1997) investigates the increase of urban segregation in the metropolitan area of São Paulo, comparing it to a parallel phenomenon in Los Angeles. The analysis is focused on the dissemination of fortified enclaves for housing, consumption, leisure or work, which are private, closed spaces that are monitored by a complex security apparatus. In the last decades, the increasing fear of violence made this model attractive to the middle and the upper classes. Resulting from this process, the public space and street life are set aside in the absence of any dialogue with the enclave thus affecting the collective pact of the society, as described by the psychoanalyst Christian Dunker (2017).

Through that perspective, we might evaluate that "private cities" have been de-ployed within the actual city. Here, the first ones deny the latter through high walls and segregated accesses divided into private and service entrances that discriminate who is allowed to get in and who is not. This stresses the main purpose of those fortified enclaves: to create a clear separation that divides and differentiates the internal to the external.

Under the excuse of reacting to the fear of violence, one sees the emergence of architecture as an agent that makes use of the security apparatus for differentiation and segregation. In that way, the city cannot reach the enclave nor can the enclave contribute to urban life. One can infer that the design of the enclave generates an insecure environment at street level, in order to protect private life. Perhaps the answer to this security issue could be the inversion of that reasoning: the openness to the city, instead of confinement, can enhance the dynamic of the public space. thus supporting a pleasant and safer environment for passers-by. In turn, the presence of public life generates safer conditions even for private space.

In that problematization, we must also consider the big challenges of a scenario which is driven by the real estate market, one that sells the dream of exclusivity and promotes private life without dialoguing with public space. This discussion provides an opportunity for a debate on the architect's role in shaping the city, by an inquiry on what design strategies could be used to achieve places that improve a safe experience, while being open to the city.



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Bodies

Luis Felipe Clemente

In her reflections on architectural practice, Italian-Brazilian architect Lina Bo Bardi (1979) counterposes a technocratic culture with how Brazilians use and occupy the city its and spaces. Her projects in Brazil may be read as an interpretation of this use and occupation. SESC Pompeia, designed in 1977-82, considers everyday activities observed by the architect on the ground, prior to the factory redesign .

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4

Everyday Life

Leandro Martins Augusto

Studying the neighborhood of Catumbi, in Rio de Janeiro, anthropologists Arno Vogel and Marco Antônio da Silva Mello (1980), reflect about the various forms of appropriation of public and private spaces by their inhabitants, focusing on the importance of this process for individuals and communities in order to build a network of trust and a sense of belonging. Urban renovations can create voids in the urban environment where the built spaces do not offer qualified conditions for human use, nor can leftover spaces be appropriated and resignified by the population. This double condition erodes established social relationships without replacing them with new ones. With the "As Found" movement, architects Alison and Peter Smithson, proposed the rethinking of Architecture from the early 1950s to acknowledge and appropriate everyday objects, thus re-imagining their uses based on their material qualities and social recognition.

Mello and Vogel also describe three possible outcomes resulting when people meet in public spaces: either they'd voluntarily exchange something, or they'd decide not to exchange anything and avoid each other, or alternatively one would force the exchange upon the other. According to the authors, the first kind of exchange would be the only one able to contribute to the creation of a healthy and vibrant neighborhood. Both latter cases could be harmful to such urban development and should be avoided.

Indian architect Balkrishna Doshi's concept of the architect-sthapati contributes to this discussion as it synthesizes the idea of appropriation of existing material and semantic elements, being able to sensibly recognize the existing material, climatic and cultural conditions and associate them with user needs and capabilities in order to design meaningful space for communities, beyond the mere reproduction of standardised individual houses, offering public space designed to encourage commerce and gatherings, with flexible and incremental housing plans that allow for diverse typologies.

Those arguments expand an understanding of the challenge presented by intervening in the ever changing fabric defined by urban life, in order to accommodate the existing habits and activities that are already familiar to its users and inhabitants, thus enhancing its viability and potential for proposing new uses. This could weave new threads of life that complement and expand its existing diversity and complexity instead of starting urban life from scratch on the hope that it could unfold.

Those ideas help interpret urban space in Barra Funda, on the side of vehicle repair shops and workshops, sidewalks are appropriated by workers and inhabitants for a quick smoke or a chat break, eventually encouraging street vendors to the area. Forms of appropriation are also found in cultivated flower beds along the sidewalk. This urban landscape unveils the material expression of human relationships. As such, it's not subject to the static and rigid determinations of design as an abstract representation. The material dimension is as permanent as the meaning and value of the space it composes. Referring to everyday life, this regards how well space is capable of accommodating its expression.



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Urbanity

Leticia Martins Cunha

In “The New Arrangements”, The French Marxist philosopher Henri Lefebvre (1970) discusses the urban problems concerning architecture ensembles for and the working class, reacting to modern urban planning, as a practice that was based on scientific rationalism. These ensembles are functionally segregated urban parcels created from scratch, developed in a top-down fashion, without considering history, traditions and spontaneous social and cultural relations. Lefebvre discusses the absence of the ludic in those spaces. In his view, science would not consider human emotions, such as boredom and dissatisfaction, commonly reported by the residents of planned new arrangements.

This perspective allows us to critically assess the non-organic e non-spontaneous city in the district of Barra Funda. That phenomenon is legible in its building typologies, uses, daily dynamics, social and cultural relations. Historically, that district has served as an industrial and working-class area of the city of São Paulo, as revealed in the significant presence of warehouses, large-scale lots and typical working-class row houses – the *sobrados*, two-floor units fully occupying standard narrow rectangular lots. With the gentrification processes currently undergoing in the metropolis, new real estate development appears in Barra Funda, remarkably represented by high-rise towers isolated by walls and fences from the street and life everyday originally comprised in the neighborhood, following the interpretation logics brought up by Lefebvre’s new arrangements.

Based on this reference, we may affirm that these new towers, which configure the Brazilian *condomínios*, do not include traditional aspects of the neighborhood, therefore imposing themselves over cultural and social relations that are only possible in the traditional neighborhood organization. The abrupt change in the morphological and physical organization of the space creates disconnections and ruptures in the dynamics of the daily life of residents and users. Activities that used to take place in areas now occupied by new constructions cease to exist. Furthermore, the vanishing of the materiality of traditional constructions affects the memory and feeling of belonging of the population towards the place.

In this context, we can situate the impact brought by gentrification, disregarding traditional aspects of the neighborhood and defined by the appropriation of the public space as an extension and with the logics of the private space, where the sidewalk and its elements become part of the lot. Besides including a discussion on the public and the private realms, we may talk about the collective sphere, stressing a space where the social relations take place. The representation of the collective in *barra funda* provides an understanding of how it is affected by an ongoing process of erasure and fragmentation witnessed in the current processes of transformation of the space.





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Environment and social justice

Luiza Nubile

The French anthropologist Bruno Latour (2014) suggests that we investigate collectivity by considering humans and non-humans equally, thus treating the social and nature as a whole. In architecture practice, Brazilian urban environment researcher Joana Gonçalves (2015), explores the environmental aspects resulting from the relationship between buildings and urban occupation in cities. Often, these ignore the potential of the local climate and existing natural resources. Adding to this debate, the Brazilian landscape architect, Vladimir Bartolini (2004), derives on the segregation between the development of the urban space and the environment, by identifying water creeks that had been hidden by the road system's implementation in São Paulo.

Those perspectives add up to stress the need to build a collective perspective concerning the development of urban spaces in relation to environmental resources, acknowledging a collective of humans and non-humans in the context of proposals for the urban environment. However, the divergence between this showcased set of environmental premises and how projects are actually implemented is rather noticeable. One could easily observe the segregation of ecological practices from the status quo in the construction and experience of the urban environment.

Based on this discussion, we may question the lack of efforts towards greater engagement between human development and the preservation of environmental resources at local scale and at large. Aspects of the individual existence and environmental comfort must be conciliated, thus encompassing the construction of a collective awareness of this relationship. With this goal, architecture may present itself as a tool to intervene in the construction of spaces and design propositions.

That discussion spotlights a challenge verified in the observation of the impact generated by projects currently developed in the city. In the Barra Funda neighborhood the dissonance of isolated towers on the environment is evident.

That problematization leads to an inquiry on spatial intervention at different scales that considers aspects of the macro-urban issues already consolidated and could enable the construction of buildings in an integrated urban landscape with an articulated comprehension of the environment and human settlement, considering the fauna and the flora, and the natural resources.



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History

Thais Tanaka

“São Paulo” by anthropologist Claude Lévi-Strauss (1995), portrays the accelerated growth of the city of São Paulo, which resulted in a significant change in its urban landscape. According to the author, these rapid and continuous transformations, carried out by a permanent desire to modernize, provoke a feeling of sadness. By inducing the anticipated deterioration of the new buildings, we can infer that this process creates obstacles for the construction of a collective memory. The increase in the construction of non-places, another consequence of the modernization process, is portrayed by the anthropologist Marc Augé (1992). Augé uses the concept of non-places to designate spaces, which resulted in environments where social relations and identity are not developed, often related to places of flow.

These perspectives allow us to identify a predatory character of the changes imposed on Barra Funda, which culminate in the erasure of its urban fabric. There, we can observe careless actions towards the pre-existing reality, often resulting in the massive demolition of blocks. The new developed buildings, in the form of condominiums, do not establish relations with the actual urban tissue or its social practices. Furthermore, the transformations do not encourage the appropriation of space by the population. If once the urban conviviality took place in squares and sidewalks, nowadays, the construction of walled towers seems to privatize collective places, thus making the remaining public space hostile. This favors the increase of non-places where it is difficult to develop a collective feeling of place, thus resulting in a memory void.

The reflections provided by Lévi-Strauss and Augé, allow us to point out the relevance to investigate ways to reconcile the demands of today's society and maintain an understanding of the existing local urban fabric, through non-destructive solutions. In this sense, the non-destructive may differ from extreme practices of either erasing the fabric or mimicking it.

In those terms, the re-signification of existing buildings could take place through the attribution of new uses, maintenance, and encouragement to the appropriation of public and collective spaces. This can indicate a practice capable of formulating ways of preserving the area's vocation.

In that perspective, acknowledging the importance of the historical value of the urban fabric must not exclusively result in its freezing. Despite that, reflections on what should be maintained and ways of agreeing the preexisting with the new constructions become necessary.

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Typology

Camila Garcia

In *The Third Typology*, historian and critic of modern and contemporary architecture, Anthony Vidler (2006) criticizes the modern way of living through the concept of a new typology, born from an attempt to stress the continuity of the form and history, in contraposition to the fragmentation generated by urban conformations from our recent past. Vidler proposes seeing typology as the city itself, thinking it as a complex built environment and not as isolated buildings inserted in blocks, that is, an interpretation based on the public character of architecture against private individualistic constructions.

To Vidler, the city is the carrier of architectural examples as a means to offer material to identify and classify typologies' forms and materials. Looking at contemporary Barra Funda, there are predominant mixed-use typologies with ground floor occupation and life on the streets animated by commercial activities such as restaurants, shops, etc. Some lots are also occupied by low-rise industrial typologies. However, a harsh divide is made legible in the shape of the lots that serve exclusively monofunctional uses. These are housed in high-rises far taller than the pre existing typologies, furthermore surrounded by walls and gates that set public and private apart, leading to enclosure, thus substituting street life by condominial coexistence.

Based on these concepts and analysis, we may question which new typologies may have the capacity to respond to urban demands without mischaracterizing, erasing or mimicking local history and social dynamics. How could we think of the city in a more comprehensive way, through typologies that won't disrupt the urban tissue? Considering that the use also defines the urban shape and an understanding of the city as a place of social life and practices, the typology should provide conditions to support cultural, social and environmental aspects of the space.

The open block, as presented by architect Christian de Portzamparc (1997), offers a perspective to conciliate the different eras of the city, between the traditional city conformation and the modern city with its autonomous buildings. That typology is not one strange to São Paulo, where we can identify a set of examples spatially articulated in the historic center.

In responding to that, as Vidler argues, there would be no clear rules or fixed solutions for addressing these questions. The typology should consider present demands, acknowledge and respect different areas of the city, but, at the same time, avoid a nostalgic and imprisoned attitude towards the production of architectural forms of the past.



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Colophon

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