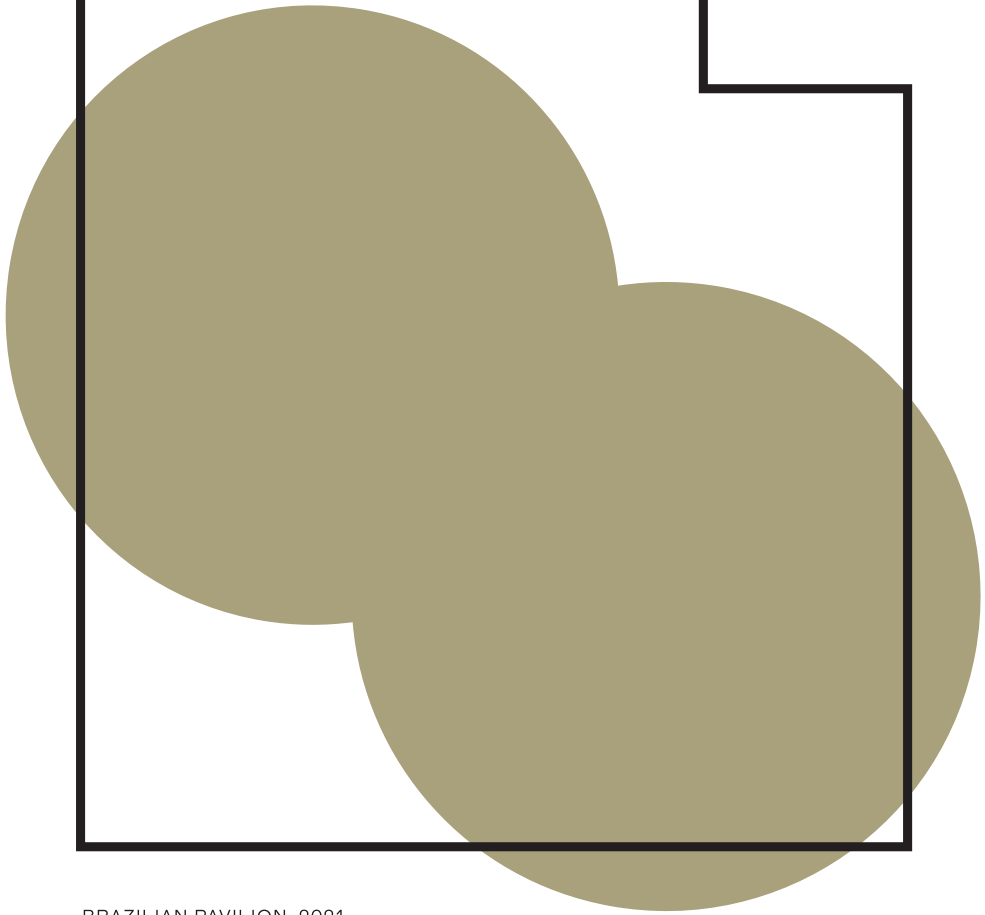


**UTOPIAS
OF COMMON LIFE**



BRAZILIAN PAVILION, 2021






BRASILE



SPERARE COME
SAPERE IL SAPORE

1000
1000
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UTOPIAS
OF COMMON
LIFE

UTOPIE
DELLA VITA
COMUNE

UTOPIE
DELLA VITA
COMUNE





UTOPIAS
OF COMMON
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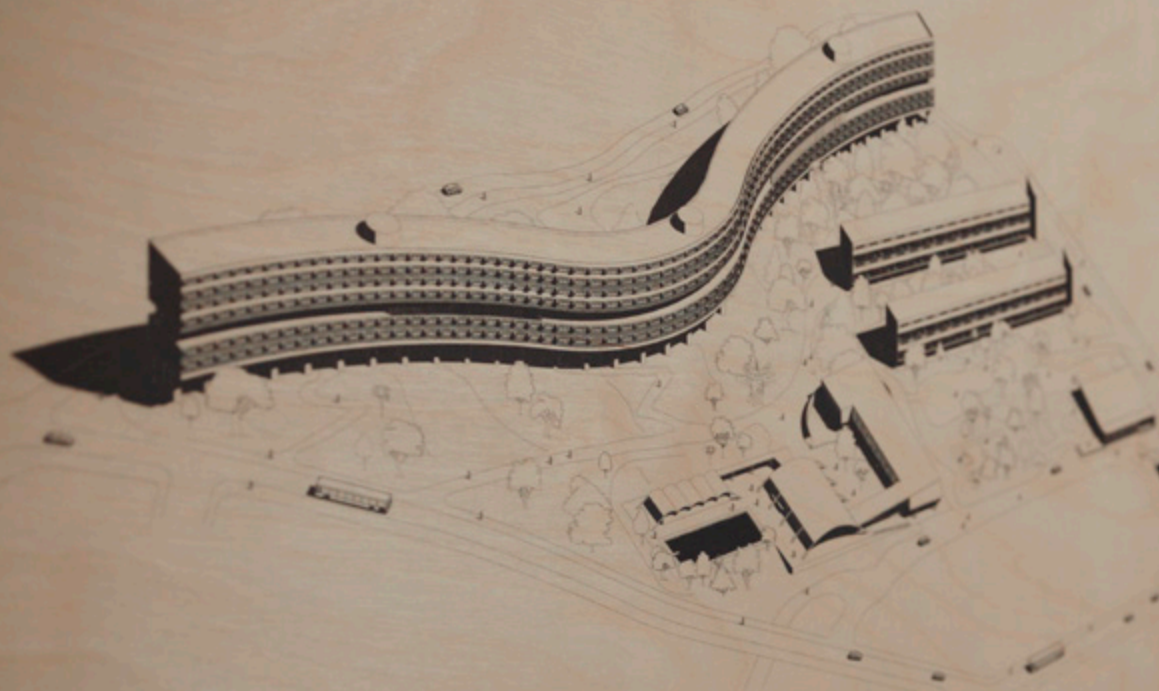
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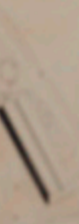




PEDREGULHO

Today, the Pedregulho houses another human landscape, different from the Rio de Janeiro city hall employees it was originally planned for. Abandoned by public authorities and left to degrade for decades, the complex was slowly creating another type of daily life that redefines and subverts the modern rigor of the city, challenging the modern imagined social landscape. The building integrates housing and social life, integrating housing and social life of its inhabitants.

The Pedregulho is therefore a complex and its very existence is a challenge, because the building is a challenge, because the building is a challenge, because the building is a challenge.



FOROUM

The Forum is a central public space, often used for markets and public events. It is a key feature of many ancient Roman cities, providing a focal point for the community and a place for civic activities.



FOROUM
THEATRE
ACADEMY





UTOPIAS OF COMMON LIFE

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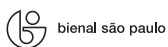
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UTOPIAS OF COMMON LIFE

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A federal government's promotion of public cultural policies goes far beyond the borders of its own country, given that part of its objective is also to contribute to diffusing its country's cultural output internationally. There is no space more prestigious in the worlds of architecture and the visual arts than the Venice Biennial, in whose headquarters - the Giardini - Brazil has had a Pavilion since 1964.

Today, Brazilian contributions to architectural thought are globally recognized and the prolific image of our architecture is consistently renewed by Brazilian representations in the Italian exhibition, which have been devised and organized by the Fundação Bienal de São Paulo for 25 years. On the other hand, being present in Venice stimulates exchanges between our architects and those from other countries, which, in turn, feeds new ideas and provocations back into national production, in a virtuous cycle of dialogue, transformation, and growth.

This year, with the overall theme of the 17th International Architecture Exhibition, *How Will We Live Together?*, the curators of the Brazilian Pavilion retrace the history of utopias on Brazilian soil and reflect on how the concept can still inspire architecture and urbanism today. The presentation of this exhibition in Venice confirms Brazil as a creator of a vibrant architectural thinking that has much to contribute in confronting the main challenges contemporary cities are faced with.

Mario Frias

Special Secretary of Culture

Ministry of Tourism

The general theme of the 17th International Architecture Exhibition of the Venice Biennale is “How will we live together?” As a possible answer to this question, the curators of the Brazilian representation proposed the exhibition *utopias da vida comum* [utopias of common life]. Its conception was based on a brief reconstruction of a history of utopias on Brazilian soil: since the Guarani people, in the 4th century BC, leading up through the creation of Brazil and finally arriving at the cities of the 21st century and the artworks presented in the pavilion.

The architectural and urban planning designs featured in the show are presented not only from the viewpoint of those who conceived them, but also with attention to how they were actually used, counterposing the ideal of the architect with the real outlines of everyday life. The emphasis on the meanings that the local communities confer to these buildings, and their resulting transformation, spurs us to reflect on the various senses that the word utopia can still bear today and how they can become a reality.

In the year we are presenting this exhibition, the Bienal de São Paulo is completing its 70th year, and the Brazilian participations at the Venice Biennale, 71. Both were idealized by the industrialist and patron of the arts Ciccillo Matarazzo, motivated by the transformative potential of art and perhaps also inspired by the utopian vision of a Brazil in which the artistic-cultural manifestations were accessible to all its inhabitants.

After all, few things are so truly common – in the sense of being constructed by and belonging to the members of a community as a whole, but to none of them individually – as cultural expressions are. It is perhaps in this apparent paradox, in this quality of belonging to everyone and no one, that we find the key for thinking about ways of living together that can meet the challenges posed to humankind in this 21st century.

José Olympio da Veiga Pereira

President – Fundação Bienal de São Paulo

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**UTOPIAS
OF COMMON LIFE**

Nobody knows what the world will be like fifty years from now. We only know one thing: it will be totally different from today. When the war ended, could anyone have imagined? That the world would change so much? Development is reinventing the world. Therefore, the most important thing for Brazilians is to invent the Brazil that we want. What was the world like before Brazil existed? Brazil was born under the sign of Utopia, the Land Without Evil.

Darcy Ribeiro, Brazilian anthropologist

Excerpt from the documentary *O povo brasileiro*

[*The Brazilian People*], by Isa Grinspum Ferraz

It has been over 5 thousand years since the Guarani people wandered the land in search of the virgin soil of a "*Land Without Evil*," a place that would mirror the earth, but without famine, war or disease. In times of colonization, this migration was a movement of resistance by the original peoples. The Guarani utopia anticipated the modern way of imagining the future, which associates social advancement with inaugurating new occupied territories.

Amplifying the public sense of space, welcoming difference, reducing inequality, and preparing the land to provide open platforms where society can fully coexist in all its complexity, without sublimating its contradictions, are values that have guided past experiences of modern Brazilian architecture and continue to appear in contemporary initiatives, allowing us to imagine the construction of "other places" — utopias — for common life.

"Past Futures" depicts a time when the belief that Brazil was the "country of the future" and that everything was yet to be built was

still very present. Without being nostalgic, the photographic essays by Luiza Baldan and Gustavo Minas portray deviations caused by recent everyday usage of space and the strength in two works that, in their time, were exemplary of the transformative ideas of modernity: the Conjunto Residencial Prefeito Mendes de Moraes [Residential Complex Prefeito Mendes de Moraes], known as the Pedregulho (1947), in Rio de Janeiro, and the Plataforma Rodoviária de Brasília [Brasília Bus Station Platform] (1957). A third work that forms part of that moment is this Brazilian pavilion in Venice. Reversing its degradation with a delicate restoration and reopening its glass doors to the Giardini were starting points for a discussion on how we will live together. Unfortunately, this did not take place due to the current situation, but it remains in the form of another utopia, symbolized by the black walls in this room.

In contemporary times, building new buildings is no longer the priority. The emergent challenges we face now are to rethink infrastructures, giving them new and multiple functions with designs that are more conducive to collective enjoyment, and redefine extensive building complexes in central areas that are becoming obsolete. Is it possible to redefine an entire metropolis by inverting mobility, incorporating rivers as elements that induce mobility and urban living? Is it desirable to renovate abandoned buildings, reoccupying them as housing for the most vulnerable? Reflecting on the possibility of reversing the key problems of Brazil's cities, "Futures of the Present" shows two films specially commissioned for the exhibition that poetically reflect on these questions, imagining a life redefined by transforming the infrastructures we use to inhabit and circulate in cities. Both projects operate on what exists, not on an "other place," inverting the logic of exclusion imposed by the dichotomy between the city center — valued for the sheer abundance of planning, infrastructure, and investment — and the outskirts

— chaotic, neglected, and deprived of public authority. By suggesting a reconciliation with nature in a broad sense, the films shed light on new possibilities for a more diverse, transformative, better quality, and richer coexistence, one that is less unequal, more amiable, and environmentally conscious.

Without losing sight of the fact that every utopia bears the ideology of those who propose it, as Paul Ricœur said, it is undeniably urgent that we think about utopias today, in the contemporary world. The utopias of common life presented here show that reconciliation between tradition and change is possible and that it can be used as a potent tool for dealing with the socio-environmental debts of colonization and of an urbanization that must urgently be overcome.

A re-examination of the recent history of the country is called for. An account of “popular” Brazilian civilization is required, even if it is poor in the light of a higher culture. This account is not one of folklore, always paternalistically pampered by higher cultures, it is the account “seen from the other side”, the participating account. It is Aleijadinho and Brazilian culture before the French Mission. It’s the Northeasterner with his leather and empty tins, the inhabitants of the villages, the Negro and the Indian. A mass that invents, that produces a contribution that is indigestible, dry, hard to swallow¹

So we were taught 41 years ago by Lina Bo Bardi, who has been awarded the Special Golden Lion for Lifetime Achievement *in memoriam*. This exhibition recognizes and pays tribute to the importance of the many people who, like Lina, were not born on Brazilian soil but who adopted

¹ Lina Bo Bardi. *Tempos de grossura: o design no impasse*. [Rough Times: design at an impasse] São Paulo, Instituto Lina Bo e Pietro Maria Bardi, 1994, p.12.

and assimilated the country as their home and believed in and worked for equality in such an unequal country. It is an invitation to reflect on the power of the poetry and the imagination towards other possible worlds and on the possibility of recognizing the popular appropriation of high culture, redefining the ruins of modern society.

Alexandre Brasil

André Luiz Prado

Bruno Santa Cecília

Carlos Alberto Maciel

Henrique Penha

Paula Zasnicoff

Curators

PRESENTATION

Utopias as a place of imagination

CARLOS ALBERTO MACIEL

Inventing enlarges the world.

Manoel de Barros, Brazilian poet.

For the first time in the history of Brazilian representations in the International Venice Architecture Biennale a two-year interregnum period separated the invitation to the curators and the opening of the event. In the motivation for this time break there is a tragedy: the pandemic that has been overwhelming the world, Brazil being no exception. In this time, there was the conception, the standstill, the revision, the consolidation and expansion of the curatorial content we have gathered in this book.

The theme of the 17th International Architecture Venice Biennale, defined by the general curator Hashim Sarkis, presents the question “How will we live together?”. *Utopias of Common Life* talks around this issue in several ways. Our first initiative consisted of looking at the Brazilian Pavilion in Venice and rethinking its space. Throughout the years, it suffered many interventions that deleted some of its most striking characteristics. The main one was the opening of the first room, blocked by two storage rooms, to the side terraces with generous windows. We proposed a thorough restoration of the pavilion and its reopening. Opening doors would be a concrete answer to the question asked by Sarkis. Unfortunately, this initiative was not possible due to the change of context we all know well. But the idea stays on, it was signaled at the exhibition and is registered here.

A second way of trying to answer that main question is the very theme we proposed to investigate: the utopias of common life. The question

about how we shall live together brings in itself the idea of a utopia in its most fundamental sense which presupposes the construction of other places and orders, future ones, different from the existing one, in which equality and social justice will prevail in social organizations truly committed to the collectivity. Utopia is something in the realm of imagination, a driving force that displaces the present, altering the route of disaster, like Paulo Mendes da Rocha would say and Alexandre Delijaicov reminds us, into other directions and propitiating transformation. To cast the eyes of utopias over daily life and people, not over the hegemonic and erudite productions of architecture and cities, allows us to *reimagine* the world that comes to us with all its contradictions, to reinvent it as a dream of other possible worlds.

Lastly, *Utopias of Common Life* responds to the theme, and to the call of the General Curator, as it summons other voices and new visions on architecture to expand our world: of the arts, the cinema, photography and journalism; of history, the economy and the social sciences; of pedagogy, agroecology and the guarani people's culture; of the decolonizing and feminist thoughts; of the collaborative practices and the social movements. These multiple looks constitute a kaleidoscope which allows us to glimpse at the extension and relevance of that idea, the utopia, or the utopias, so diverse and plural, which in several moments oriented the action of Brazilians, men and women, to redefine the direction of their lives and, consequently, to redirect the thread of history.

We started our journey in this publication with a selection of extracts from Eduardo Giannetti's book, *Trópicos Utópicos* [Utopic tropics],²

2 Eduardo Giannetti. *Trópicos utópicos: uma perspectiva brasileira da crise civilizatória*. 1a Edição. São Paulo: Companhia das Letras, 2016.

which, rising from a critical consciousness on the end of metareports legitimating the economic and scientific development in modern times, brings back the possibility of “dreaming Brazil”, so necessary in hard times. The recognition of the fundamental importance of biodiversity, of sociodiversity and of the resistance against the overwhelming presence of a colonizing subculture stemming from the northern hemisphere which expresses itself stridently among us points towards a way to build a non-excluding and non-exclusivist Brazilian civilization. Next, Fernando Luiz Lara rebalances our look on Brazilian modernity shedding light on its strong ties with the colonizing logic and practices, highlighting the need to expand our critical comprehension of a legacy that constitutes us with all its problems. To reveal, process and seek to overcome it is an indispensable exercise, almost psychoanalytic, to make other futures feasible.

To discuss the utopias on Brazilian ground, we took off from a mapping that goes beyond the usual temporal delimitations which may make Brazil look like it came to life in 1500: we begin this history from the Land Without Evils, a guarani cosmovision, *Yvy marae’y* or *Yvy marâne’y*³, by means of a conversation between Paula Zasnicoff and Jera Guarani, a Mbya Guarani leadership from the Tenondé Porã indigenous lands. Expanding the discussion to beyond the urban environment, Jera talks about her performance as an agriculturalist guided by agroecological practices that combine guarani traditional techniques to non-indigenous knowledge to recover soil that has been dried out by eucalyptus monoculture. It is a beautiful example of utopia that deals with the existing, a concrete and almost literal realization of a land without evils.

3 There are a few variations in the registry for the expression.

Other examples of the idea of a utopia connect to another idea, the one of a Republic, or *res publica*, in the large settlements, dissident of the central power, in colonial Brazil and in the Empire: this is what Heloisa Starling shows us in the history of the Quilombo of Palmares, in 17th century Pernambuco, and also Marcela Telles, in the report on Canudos and the Belo Monte village, founded by Antônio Conselheiro in 19th century Bahia's countryside. Introducing other social organization logic, despite the established powers, both built up significant human populations with their own territorial and political organization and both were destroyed savagely, not without strong resistance. They were larger in population than the main Brazilian cities at the time.

THE FUTURES OF THE PAST

We got into the 20th century, into the Modern Age and the exhibition in Venice. To think of daily life and the appropriation of architecture and the city on the one hand, and, on the other, to shed light on contemporary initiatives capable of reversing the tragedy of development and environmental destruction as a result of uncontrolled urbanization, including the struggle for access to dwelling and the right to the city by and for the most vulnerable, are anchors of the curatorial proposal thought as possible answers to how we shall live together. To answer this question in a country tagged by social inequality will maybe demand a rebalancing of the look we have on it. This is what motivated the search for the work of the two artists who attended the first stage of the exhibition: Futures of the Past, by Luiza Baldan and Gustavo Minas. The two photographic essays presented at the exhibition shed a sensitive look over two modern works of Brazilian architecture, The Conjunto Residencial Prefeito Mendes de Moraes – known as Con-

junto Pedregulho, or simply as Pedregulho – and Brasília's Plataforma Rodoviária (Brasília's Bus Station) and reveal a contemporary appropriation of those spaces, quite different from the one imagined by their authors. They allow us to reflect over the meaning of this architectural legacy today, in the current social and economic context of Brazil and worldwide, and also about the limits of the free-will of the author-architect: paraphrasing Lucio Costa, their modern utopias were smaller than the reality of their contemporary living experience.

To increase the understanding of these two moments, Ana Luiza Nobre and Flávia Brito shift our look to the fundamental presence and performance of the engineer Carmen Portinho towards the conception and building of the Conjunto Pedregulho, whose architecture was designed by her partner, Affonso Eduardo Reidy, raising two fundamental questions: the invisibility of the participation of women architects, engineers and social workers behind that modern production, which demands a deep historical revision able to value their contribution; and the relevance of well elaborated public policies, which include ideas, people and the means to accomplish transforming actions. Eduardo Pierrotti Rossetti offers us a vision that is at one time deep and affectionate of the main infrastructure of the modern planned capital city, the Plataforma Rodoviária de Brasília, clearly showing its exceptional conciliatory quality between monumentality and daily life, a quality also characteristic of the personality of its author, Lucio Costa, who established, at the very beginning of Brazilian modern architecture, another conciliation, one between the transformative character of modernity and the traditions of the baroque and the Portuguese-Brazilian architecture.

If modern architecture used to contain a utopic sense in the construction of *other places for other futures*, showing a strong commitment to the idea of progress that produced what we have today, with the vices and

virtues of a hegemonic and colonizing logics, there is an architect and her work which signal towards a turning point: Lina Bo Bardi and her intervention in the old SESC's barrel factory, in Pompeia neighborhood, São Paulo City, in order to shelter a SESC's unit. Francisco Perrotta-Bosch takes us back on a trip to that year of 1977, when Lina, then a 63-year-old architect, gets to know the place and adds her sensitivity to that of the institution's managers, who decide not to demolish, but to transform what was given. And shows us how she delicately recognizes the importance of daily life and the appropriation of common life for the construction of an exceptional place. This turning point redefines the idea of the past utopia, *of another place and another time*, far away, to institute *another look, here and now*, which incides over the existing reality to think of its transformation. After all, do we still need to build? This question, which has been asked by several authors⁴ and has already

4 Just to cite some examples: Yona Friedman, still in 2011, proposed the *Architecture without Building* exhibition and publication in which he advocates the need for a new social contract which will redefine the rules of production of space and, consequently, the role of architecture for society. In Brazil, Wellington Cançado presents alarming numbers to denounce the destructive role of the professions related to the production and reproduction of space for capital, arguing in favor of the reversal of the actions of civil construction throughout the centuries. See: Wellington Cançado, "Civil Deconstruction". In: *Piseagrama*, Belo Horizonte, n. 10, 2017, pp. 102-111. Anne Lacaton and Jean Philippe Vassal receive the 2021 Pritzker Prize for their exceptional conduct which proposes, among other things, never to demolish: "Transformation is the opportunity of doing more and better with what is already existing. The demolishing is a decision of easiness and short term. It is a waste of many things — a waste of energy, a waste of material, and a waste of history. Moreover, it has a very negative social impact. For us, it is an act of violence." Available in: <https://www.pritzkerprize.com/laureates/anne-lacaton-and-jean-philippe-vassal>. Charlotte Malterre-Barthes is organizing between April and August 2021 an event at the University of Harvard, in the USA, called *Stop Building? A global moratorium on new construction*. The call for the event argues that "it has become unmanageable to ignore the complicit role that design disciplines play in environmental degradation, social injustice, and climate crisis. Not only is new construction destructive, but it is also unnecessary. In 2050, the world population will plateau. Already, in countries where the generational renewal is no longer happening, scores of buildings stand empty, decaying. Yet and still, designers design, architects plan, planners envision — bathing in a contented delusion of design neutrality and powerlessness. This

been present for decades in mature countries, where urbanization is consolidated with little or no demographic growth, has been showing itself as an urgency all over the planet. In Brazil, the population is expected to start reducing, in absolute numbers, by 2040; we are almost 90% urban; we will hardly have another development cycle like the one in the 20th century. The basis that produced modern Brazilian architecture is gone and left us a complex legacy, contradictory, chaotic, unequal and unsustainable in environmental, economic and social terms. What to do about this? How to redefine architecture's work and its subjects of study, engineering and other areas that participate in the production of space, so as to be able to imagine other futures over the debris of such modernity? Would it be possible to think of it not only as heritage but also as a resource?

THE FUTURES OF THE PRESENT

The one who looks outside, dreams, the one who looks inside, awakes.

Carl Gustav Jung

The second part of the exhibition, Futures of the Present, seeks to signal towards some paths so we can try some answers to these questions. Two movies especially commissioned for the show poetically present two critical questions: the abandonment of urban rivers and obsolescent buildings in the central areas of the main cities of the country. More than denounce the abandonment, the movies enlighten the possibilities of transformation for a better future. They are in-

detachment is no longer tenable." Available in: <https://stopconstruction.cargo.site/>. Lastly, for this publication, Alvaro Puntoni brings the discussion over the deconstruction of the city to produce qualified empty spaces as he approaches the Fluvial Metropolis initiative.

spired by or present two contemporary initiatives: the proposal for the Fluvial Metropolis elaborated by the São Paulo's University research group coordinated by Professor Alexandre Delijaicov, who designed a ring road for the largest Brazilian metropolis, proposing the reversal of that automobile matrix powered by fossil fuel which still predominates in the country today; and the initiatives of the urban occupations of abandoned buildings in central areas for social housing, which are represented by the Carolina Maria de Jesus Occupation in the city of Belo Horizonte. Alvaro Puntoni speaks about the history of São Paulo city's negligence with its rivers, narrating their destruction at the same time as shedding light on unaccomplished proposals which could have a good result in another city. The Fluvial Metropolis proposal inherits this knowledge to illuminate other possible futures working on the transformation of this modified nature. Marcela Silviano Brandão Lopes and Tiago Castelo Branco Lourenço lead us through the history of the Occupation, of the important figure who it pays homage to, a writer, a woman, a black person, and speak about the chronic absence or precariousness of social housing policies which brought about the villages and the slums, with all their connections with racial and gender issues. They end up by reacknowledging the occupation today, not as a utopia, but as a heterotopia, in the sense proposed by Michel Foucault, as "a dislocation towards another space".

Beyond the virtue of providing housing in places with plenty of infrastructure for the most vulnerable, the occupations contribute with the reversal of the neglect with the unfeasible renewal of buildings due to the conventional economic dynamics and the urban degradation stemming from the abandonment of central areas. And, as opposed to the middle-class condominiums which are enclosed behind walls and safety devices, the occupations open up to the city as they dedicate spaces for community activities that attract a public wider than their

residents. This other logic of inhabiting is extremely lively and establishes other connections with the city and society. To shed light on these initiatives is also to focus on the necessity to build public policies to render them feasible on a large scale, as Marisa Moreira Salles and Tomas Alvim argue. If we think of the worsening inequality caused by the pandemic and, at the same time, a reduction in the economic activity, as well as in the demand for physical workspaces and the increase of real estate vacancy as a consequence, to reinvent the public policies to reverse this liability, to recover the presence of life in the city centers and, at the same time, to provide a better living condition for the more vulnerable populations is something urgent. To integrate these policies with an infrastructural reasoning that will allow to reverse the environmental liability from the destruction of rivers and the pollution of their waters, by creating new public spaces and fostering an alternative mobility is the opportunity we can not let go by, once more, in the tragic urban and environmental management of Brazilian metropolises. Pedregulho and Ocupação, on the one hand, Plataforma Rodoviária and Metr pole Fluvial (Fluvial Metropolis), on the other, constitute complementary visions of the possibilities of planning social housing and infrastructure in different times and distinct contexts: between the distant look of the dreaming utopias of modernity and the looking at the insides of a city, awakening us to the social and environmental urgencies which motivate the making of the two movies.

Aiano Benfica, Cris Ara jo and Edinho Vieira register in *Caminhar  nas avenidas, entrar  nas casas, abolir  os senhores* (To walk the streets again, to enter the houses, to take down the lords once again) the daily life of the Ocupa o Carolina Maria de Jesus in three times or scales: the privacy of the living space, the collective aspect in an apartment building and the relationship with the city. Times of daily life that include work time. They reveal a powerful life in an obsolete

structure: a hotel that had been abandoned for 17 years, that once offered a kitsch opulence, that makes us wonder about a different future which will recognize the failure of the frivolous consumption logic and define other social constructions over the ruins of this modern city. The Occupation shows a way, reveals that happiness resists and that the last spark of the French Revolution, fraternity, still has a place in the future.

Foucault's idea that defines Occupation's condition also supports the conception and even names the other movie produced for the exhibition: *Heterotopia Fluvial* [Fluvial Heterotopia], by the director Amir Admoni. The heterotopia here manifests itself in the strangeness of the mirror that suggests another future: a man in a boat rows over the rivers in São Paulo City through a whole day. However, what can be seen is only the reflection of this person, who seems to be absolutely out-of-place, in this case, a non-place surrounded by heavy traffic, pollution, skyscrapers, in a slow motion that subtly reveals another way of seeing the largest Brazilian metropolis. It is an authorial work inspired in the discussions of the Fluvial Metropolis. To make the movie, Amir attended Alexandre Delijaicov's classes, in an open atelier in São Paulo's Architecture Biennial, in 2019. It is a poetic discourse on times and the possibility of constructing other ways of looking at a tired metropolis.

At last, the mirrors reappear, physically, in the exhibition design: if, in the first room, the black walls signal the coming of the possible doors opening – the utopia of future time –, in the second room the mirrored walls materialize the heterotopia of another place, remaking the original extension of the larger room, yet introducing a distortion stemming from a subtle angulation of the planes of the mirror, which adds to it a tension of an infinite which is not completely noticed.

In the difficult context we are living, this book conceives itself as a legacy, making the reflections undertaken for the accomplishment of the Brazilian representation in the 17th International Venice Architecture Biennial remain. We hope it will illuminate new looks at the future, bring food for the soul, delight for the senses and ferment for imagination.

Utopic Tropics⁵

EDUARDO GIANNETTI

5 This article is a compilation based on the author's eponymous book. Eduardo Giannetti. *Trópicos utópicos: uma perspectiva brasileira da crise civilizatória*. 1ª Edição. São Paulo: Companhia das Letras, 2016.

1

Threefold illusion. – Time decants the past. What is evident today could barely be seen yesterday. The modern world was born and evolved fuelled by three powerful illusions: *first*, that the scientific method would allow us to gradually dispel the mystery of the world and thus elucidate the human condition and the meaning of life; *second*, that the project of exploiting and submitting nature to the control of technology could go on indefinitely without kindling its contrary – the threat of a terrible lack of control over the natural conditions and balance of life; and *third*, that the advancement of civilization would promote the ethical and intellectual enhancement of humanity, making our lives happier, fuller and more worth living. If it is true that an era comes to an end when its founding illusions are exhausted, then the verdict is clear: the modern era has come to its end. Criticism or resignation? And us, Brazilians, reluctantly “condemned to civilization”, *what do we have to do with it?* Will we one day rise to the challenge of having something to say and propose before the crisis of civilization?

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The cradle of a utopia. – Science seeks knowledge; technology aims at controlling. Although they are closely connected nowadays, science and technology have had parallel lives throughout most of their history. The ancient Greeks never endeavored to take practical or economic profit of their highly sophisticated science, whereas the Romans, famous for their urban accomplishments, roads and warfare apparatus, did almost nothing for science. The main technical innovations of the Middle Ages and the Renaissance – such as the windmills, the waterwheel, the

printer, the clock and the compass – were often the result of meeting other civilizations during the Crusades and took place, all of them, before the beginning of the Scientific Revolution of the 17th century. The Thermodynamics laws that explain the *modus operandi* of the steam engine – the fulcrum of the First Industrial Revolution – were only discovered decades after the invention of that engine by James Watt at the end of the 18th century; equally, none of the machines that gave rise to the industrial era in the steel, mining and textile industries depended on previous scientific knowledge – they stemmed all of them from the perseverance and sagacity of craftsmen and inventors with a gift for solving problems through trial and error. It was only from the last quarter of the 19th century, during the Second Industrial Revolution, that science effectively started to produce results capable of transforming the labor process and to mold technological change, first in the use of electricity and in the chemical industry and, later on, spreading all over the fabric of society in sectors such as communications, new materials, transport, medicines, domestic appliances and warfare. In peace and at war – witness Hiroshima and Nagasaki – the 20th century sealed the union. But, if the marriage between science and technology is somewhat recent, the dream of this union goes back to the birth of the modern world. It was in the European Renaissance, under the impact of a renewed interest in Greek and Roman legacy, and, above all, of the discovery of the New World, that the concept of *science as power arose*: to obey nature *in investigation* aiming at mastering and submitting it to our will *in action*. The goal of science pioneered by Francis Bacon aimed at the success of ultramarine navigations – “now that the vast spaces of the material globe, the land and the seas have been probed and explored, it would be lamentable for us if the frontiers of the intellectual globe were limited to the modest discoveries of the Ancients” – and had as its destination the improvement of the human condition: “to restore and exalt the power and dominion of man himself, of the human race, over the universe”.

Giordano Bruno, in what is perhaps the most radical expression of the Renaissance dream of science in the service of technique, went farther: “The gods gave men their intelligence and their hands, and made them in their image, giving them a greater aptitude than that of the other animals; this aptitude consists not only of being able to work according to nature and the normal course of things, but, besides that, and externally to its laws, with the goal of creating with their intelligence other natures, other courses, other orders with that liberty without which their semblance with the divinity would not exist, in order to make themselves the gods of the Earth at last”. If the European explorers and colonizers, inspired by the search for an earthly paradise, sought to find it or to recreate it in the lands of the New World, the Renaissance utopia, consubstantiated in Bacon’s New Atlantis, sought to make of a regenerated science applied to the mastering of nature the passport to a reconquered, tech laden Eden. Towards the west in space and to the future in time: the fruits of this double adventure constitute our legacy. What we are today was formerly only dreamed of.

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Autopsy of an utopia. – Robespierre reader of Rousseau; Stalin reader of Marx; Hitler reader of Nietzsche; Nixon reader of Friedman: the spontaneous misunderstanding of ideas is arguably a more powerful force in history than the ideas themselves. It would be factually mistaken and ethically unjust to attribute to the fathers of modern philosophy the responsibility for the environmental destruction produced by the expansion of western civilization over the past three centuries. The dream of subduing nature with the force of nature itself, aiming at the rescue of the human condition and the construction of a humanistic civilization, does not imply

the promethean delusion of a despotic mastering of nature by means of an ordering will, just as the discovery of genetics by the Austrian monk Mendel does not imply its practical abuse and misuse in the nazi concentration camps. This does not prevent us, however, from submitting the ideal of progress in modern philosophy to a critical examination, making it not the cause of our problems and impasses, but rather the *privileged expression* of the spirit and the illusions of an era. Although the belief in progress has its roots in antiquity and foreboding in the European Renaissance, it was only in the 17th century that the idea of progress – the belief that time would naturally bring a continuous improvement of the human condition and well-being thanks to the application of science for the dominion of nature – took hold. In spite of their divergences, in this respect Bacon’s empiricism and Descartes’ rationalism were perfectly at one. In the utopia conceived by Bacon in *Nova Atlantis*, the chief mission of the scientific collegiate body in charge of governing the island – Salomon’s House – consisted of promoting “the knowledge of the causes and of the secret operation of things, and in the widening of the frontiers of the human empire, keeping sight of all the possible things”. Descartes, in turn, in his *Discourse on method*, proposes as a goal “to discover a practical philosophy in which, by means of the knowledge of the force and the action of fire, water and air, as well as the stars, the skies and of all the other bodies that surround us [...] so as we may use them for all the other ends to which they adapt themselves, in order for us to become the masters and owners of nature”. Moved by an almost unrestricted trust in human aptitude to mold and exploit nature in benefit of humanity itself, Bacon and Descartes dared to dream of something which had never been imagined before. This new and radical stance towards the man-nature relation (the gender bias, here, is perhaps justified) opened a new era of conquests and achievements of fabulous reach; but the passage time did not fail to bring to light the all-too-somber dimension and vices of the enterprise. If “knowledge is power”, as in Bacon’s formula, the

exercise of this power divorced from ethics, from a long-term vision, and from the sense of limits, turned out to be a recipe for ecological degradation. Reduced to a purely utilitarian and instrumental existence, the natural world started to be conceived and treated as a mere potentiality capable of supplying human desires and whims. The fantasy of an unrestricted control and mastering of a docile and malleable nature – a “wax-nature” as in cartesian metaphysics – resulted in precisely its opposite: the terrifying risk of a severe lack of control, with serious consequences for the natural balance and conditions of life and human well-being. That the western world has taken so long – and still hesitates – to become aware of its scientific-technological hubris in the exploitation of nature condemns us to an intolerable environmental degradation and to an ecological threat which shall remain as the greatest paradox of a civilization that has always taken pride in holding rationality as its unifying principle. The devastation and somber reality of our plight illuminate the petulance and blindness of the utopian dream.

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Reverse anthropology. – It is always a hard task to understand the other one not from ourselves, that is, from our categories and concerns, but from their own perspective and vision of the world. “When anthropologists arrive on the scene”, goes a Haitian proverb, “the gods go away”. The colonial European invaders, with rare exceptions, considered the New World native peoples as amoral children or stupid superstitious beings – enslavable matter. But what should the Europeans look like in the natives’ eyes? “Wherever civilized men showed up for the first time”, summarizes the Rumanian philosopher Emil Cioran, “they were seen by the native like demons, ghosts or spectrums, never like living

people! There we have an unequalled intuition, a prophetic insight, if there can be one". To the first impression, though, the mature testimony of a long, disappointing and sour living experience must be added. The Yanomami shaman Davi Kopenawa, spokesman and leader of a one thousand-year-old people in the Northern Amazon region threatened with extinction, offers a rare and piercing counter-anthropological register of the white people with which they have had contact for decades. "Merchandise makes white people euphoric and clouds everything else in their minds [...] the white people are the ones who are stingy and who make the others suffer at work in order to expand their cities and gather goods, not us! For them, these things are like girlfriends! They think of them so dearly that, if they get spoiled while they are still new, they get so angry they may even cry! They are indeed in love with them! They sleep thinking of them, like one who sleeps longing for a beautiful woman. They take hold of their thoughts till they fall asleep. And later on they keep dreaming of their car, their house, their money and all their other goods – the ones they already own and the ones they dream of owning [...] the white people do not dream so far as we do. They sleep a lot, but only dream of themselves".

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Fertility of utopias. – In a perfect society, whatever that is, there wouldn't be anything to change. Any conceivable change could only be towards a worse situation than the existing one or similar at best. Nothing would guarantee that individuals were fully happy or always reached their goals. The difference is that they would find conditions as good as possible to pursue their life projects and would never be able to blame "the system" for their frustrations and failures. How many comfortable rationalizations

would not crumble down! The idea of perfection is obviously human fiction. Its great merit – as is the case of utopias in general – is to work as a contrast between what we are and what we aspire to be: the ideal is a weapon with which a wrong, unjust and oppressive world becomes undressed. In practice, of course, nothing that is human will be perfect, to begin with the utopic idea itself. Two truths at loggerhead. On the one hand, is the principle of reality. If the dream ignores the limits of the possible, it becomes quixotic (or worse): an ideal of personal or collective life, no matter its content, must be grounded on a realistic evaluation of the existing circumstances and restrictions. But objective reality falls short of *the whole reality*. The life of peoples, not less than that of individuals, is lived mostly in their imagination. The capacity to dream and the desire to change fertilize the real, expand the frontiers of the possible and reshuffle the cards of the probable. When the will to change and the creation of the new are at stake, to resign to a cowardly and defensive realism – “a bigger acceptance of everything” – is to condemn oneself to the past and to mediocre repetition (or worse). If a dream in abeyance of the real is empty, a world devoid of dream is desert. In the universe of human relations, the future responds to the strength and audacity of our subjective will. Desire moves us.

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Utopic tropics. – In the disconcerted bewilderment of the civilized world to unveil the agenda, the call and the vision of a Brazilian utopia in the concert of nations.

To dream Brazil. – Logic moves nothing. The creation of the new demands a dream. The content of the tension between the logic and the dream is the essential thing. A Brazil worthy of our dreams cannot be the reverie of a capricious imagination. The symbolic creation of the desired and desirable nation must be a collective construction; the result of the patient distillation of time and of innumerable rehearsals, setbacks, negotiations and victories – the mysterious entwining of generations, the bygone and the coming ones... A Brazil worthy of our dreaming must be conceived from what we effectively and collectively are; of the accidents and constraints as well as the vices and virtues that interlock in our common destiny. It must be backed by the lucid intelligence of bygone things, not to get mired in them, but in order to have a conscious and fruitful relationship with them. It is by sieving through the gravel of our bets, achievements and failures that we will enhance our knowledge and potentialities. The secret of utopia lies in the art of unraveling light from darkness. There is a bright future – an epic remiss willing to awake in the shadows of the present. *Brazil is crossbreed:* genetically and culturally fused. This is the trait that best defines us. By winding and oftentimes cruel ways; without being intended by either government or clergy, there exist in the core of the Brazilian soul pre-modern attributes, sensibilities and values originated from our African and Amerindian roots. Attributes which, to our luck, turned out to be able to offer tenacious resistance in the face of the strictly utilitarian and competitive values of western culture. Hence the spontaneity and unique capacity to fully enjoy the passing moment; the warmth and intensity of affections in personal relations, even at work and in daily chores. Hence the predominance of the “sweet feeling of existence”, independently of rationalizations or logical pretexts; the unmotivated happiness that provides an intensely cordial, poetic and playful quality to ordinary life, notwithstanding the

existing poverty and violence. Hence the promise-anachronism called Brazil. When I think of the ideal Brazil that lives in and encourages my dreams, I do not see us as conquerors, builders of empires or infallibly in the right. I can't imagine ourselves exchanging our soul for the golden calf or letting go of our playful understanding of life in the fight for a pole position in the GDP contest and in the indifference for all values, starting from the environmental ones, which have no place in profit calculations. If the civilization of the machine, of ferocious competition and of time measured tick by tick has any reason for being, then it exists in order to free men and women from servitude to the monovalent economic imperative, and not to entangle them in a perpetual and ever-renewed arms race of consumption and accumulation. What does the utopia of a Brazil capable of making us believe that we can be more than mere servile assistants to a frenzied world, or ethnographic material for the amusement of tourists and anthropologists, tell us? It tells us about a life settled in the tranquility of being what one is. It tells us about the natural existence of what is beautiful and about the quest for perfection through the filtering out of everything that drives us away from what is essential. It tells us about another Brazil, neither more real nor false than the existing one – just reconciled with itself. About a prideful Brazil, open to the world, at last healed from the childish-colonial disease of servile imitation and its reverse – a blunt nationalism. About a Brazil in which racial democracy is no longer a myth to be exposed but a way of life to be revealed. About a Brazil that works hard enough, but which does not stop transpiring *joie-de-vivre* and libido from every pore. About a Brazil that is able to improve its civic life without losing its warmth of feeling. A nation that educates and civilizes itself, but preserves the flame of *iorubá* vitality filtered by Portuguese tenderness. A nation that saves for the future and takes care of social welfare, but which does not lose its *tupi* availability for happiness and playfulness. Does the idea of a *Brazilian civilization* make sense? An affirmative answer does not have to imply any form of

xenophobic rapture or cultural hubris. What it implies is the identification of *our values* and an effective adherence to them. What it implies is the rejection of the belief that we can not be original. That we should resign ourselves to the condition of a faulty imitation or a clumsy copy of the model that is imposed on us by “the rich world”. The biodiversity of our geography and the social diversity of our history are the key Brazilian assets before a civilization in crisis. Let’s hope that the evil hour of the present time will not depress or discourage us. The future redefines itself relentlessly. It responds to the strength and boldness of our will. The break of day rises from the thick darkness of the night.

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The unanswered question. – “*Tupi or not tupi, that is the question*” – proposes the well-known anthropophagic formula. “*Tupi and not tupi*”, here is the possible answer.

Double Standards

FERNANDO LUIZ LARA

In the São Paulo Bienal of 2016 Lais Myrrha occupied the central atrium of the Bienal Pavilion with two towers. One tower was made of concrete, ceramic brick and steel, the other tower made of tree trunks, rammed earth and thatch. The history of the Brazilian built environment has been, for 521 years, a history of double standards and I would like to expand this concept to illuminate the architecture here presented.

We learned from the decolonial theory⁶ that Eurocentrism assigned knowledge to the tower of modernity and called culture the tower of coloniality. Twins as they are in Lais Myrrha's installation, modernity and coloniality are inseparable, as are knowledge and culture. Everybody has knowledge and everybody has culture. The main definition of coloniality is the power to label your own values as knowledge and impose them on everybody else's as you consume what you label as culture.

The spatial histories of Brazil (and all the Americas, by the way) have always been defined by this dichotomy: paradise for the few, hell for the many. In times of coronavirus and its scary mortality rate below 2% it is never too much to remember that 90% of the Amerindian population perished in the first 100 years after European invasion. The subsequent solution, dragging people from Africa to work the fields as slaves was less lethal but not less infamous. Our spaces are marked by those two tragedies, our modernization for the few was built on the backs of the many. It seems urgent that we look hard into the colonial side of our

6 Anibal Quijano and Immanuel Wallerstein. "Americanity as a Concept, or the Americas in the Modern World." *International social science journal* 44, no. 4 (1992): 549-557. Arturo Escobar. *Encountering Development: The Making and Unmaking of the Third World*. With a New preface by the author edition. Princeton University Press, 1994. Enrique D. Dussel, Javier Krauel, and Virginia C. Tuma. "Europe, modernity, and eurocentrism." *Nepantla: views from South* 1, no. 3 (2000): 465-478.

practices if we have any hopes of preserving the best of our modernization achievements – and there are indeed marvelous achievements.

In order to properly address the hidden side of this long process of modernization it is necessary to engage a critique of modernity, not only following Jürgen Habermas, Andreas Hussein and Michel Foucault (among so many others) but mostly Arturo Escobar, Walter Mignolo and Anibal Quijano. What this group of south Americans has done is a complete deconstruction of the noble ideas of modernization – which most architects still hold on to today – in order to demonstrate that there is no modernization without colonialization. The transformations that we call modernity are imbedded with much inequality that invariably benefits the same white-male agent, in detriment to everyone that is non-white and non-male. The history of architecture as we know it is the history of white male designers, written by white male scholars. In order to challenge that we need to ask ourselves what has been the role of architecture in this modern/colonial project?

Supported by the State and adopted by the emerging sectors of the urban society as the desirable image, modern architecture was spread all around Brazil. The most celebrated buildings of the early 1940s are the Pampulha buildings by Oscar Niemeyer. Interesting to note that the Pampulha buildings are a Casino, a Church, a Dance Hall and a Yatch Club, programs for the bourgeoisie built to anchor a large suburban development. We have not yet discussed how many people were displaced by the development, or what was the environmental cost of turning the swamp into an artificial lake. Or the fact that the city had not yet occupied its center core when Pampulha was being sold 7 miles away. Nevertheless, the Pampulha buildings, as they would be known world-wide, became the paradigm of Brazilian modernism.

Open any book on Brazilian modern architecture (including some written by myself) and you find Pedregulho celebrated as one of best example of modern housing built in the first half of the 20th century. Designed by Affonso Reidy in 1947, Pedregulho won many awards and was published in all major architectural magazines of the world. As stated by Carmen Portinho, head of the city building department at that time, “Pedregulho was built to call the attention of the entire world, only then would Brazilians accept the idea of public housing”.⁷ The apartments organized along a long corridor were based on the idea of maximum integration and flexibility of the spaces to be as open and connected as much as possible. The floor area was between 60 and 90 sqm and the apartments had one or two bedrooms, a small kitchen and one bathroom. This typology became the norm for affordable minimal units such as the JK building in Belo Horizonte or the Copam building in Sao Paulo. Richard Williams reminds us that Pedregulho was designed as a “total environment, a miniature welfare state in which all reasonable needs were cared for”,⁸ and this is the key for unlocking the coloniality inherent in the project. Housing as a tool to educate low-income families and prepare them to modernity was the rule, not the exception. From the Unité d’Habitation in Marseille (entry port of North African immigrants) to El Silencio in Caracas, El Multi in Ciudad de Mexico, Cabrini-Green in Chicago and Pedregulho in Rio, the eugenics embedded in modern architecture was manifesting in the sanitary discourse with overtones of social control. No wonder people hated those complexes, they were as colonial as the *reducciones* built by the Jesuits all over the Americas.

7 Carmen Portinho apud Nabil Bonduki. “Habitação Social na vanguarda do movimento moderno no Brasil”. *Textos Fundamentais sobre História da Arquitetura Moderna Brasileira*, vol. 2, Abílio Guerra (org). São Paulo: Romano Guerra, 2010, p. 92.

8 Richard Williams. *Brazil – modern architectures in history*. London: Reaktion Books, 2009

Which brings us to Lucio Costa and his central place in any conversation about Brazilian architecture. Costa deserves the credit for intellectually articulating his country's modernism with its baroque past. In what became widely known as the "modern/colonial stitching", Costa anchored the architecture of his carioca group in Brazil's colonial past to deflect the criticism that modernism was foreign.⁹ However, as one can infer from the previous paragraphs, the modern/colonial stitching goes much further, and uglier, than that. The whole project of modernity was rooted in coloniality: deforestation, black and mulatto low-cost labor, plantation-style agriculture, informal settlements, and police repression. The first European economic activity in Brazil was to convince the natives to cut a redwood tree – Brazil Wood – and ship it across the ocean. The land was named after a process of deforestation with cheap labor to export cash crops. What a destiny.

Decolonial lenses should allow us to discuss issues that are urgent in any contemporary analysis of architecture: capitalism, ecology, gender, and race, and how together they generate architecture that is both a result and an instrument of colonialist spatiality.

Which brings us to the most exciting part of this exhibition: the movie about Ocupação Carolina Maria de Jesus. The modernization side of our 20th century development produced an excess supply of architecture that are sits abandoned, its infrastructure slowly being corroded by weathering and lack of maintenance. Meanwhile the colonization side of 20th century development produced 7 million families without proper housing in Brazil alone. By squatting those buildings

9 Lauro Cavalcanti. *As Preocupações Do Belo: Arquitetura Moderna Brasileira Dos Anos 30/40*. Rio de Janeiro: Taurus, 1995. Fernando Lara. "One Step Back, Two Steps Forward: The Maneuvering of Brazilian Avant-Garde." *Journal of Architectural Education* 55, no. 4 (2002): 211–19.

the *Ocupações* are one of the best examples of how to reverse the modern/colonial paradigm that have locked us all for so long. Occupation of empty buildings is the revenge of coloniality on the insane excesses of modernity. As stated in the proposal for the Brazilian Pavilion at the 2020 Venice Architectural Biennale, it is time to open doors. We need to open the doors to our own coloniality as integral in our beloved modern architecture in order to bring fresh air and let light shine on the other side of our white walls.

In the booklet that registered her thoughts, Lais Myrrha quoted the essay “O mármore e a murta” [The marble and the myrtle] by Eduardo Viveiros de Castro.¹⁰ In this classic text Viveiros de Castro departs from Antonio Vieira who, in 1657, defined native Brazilians like statues of myrtle, easy to mold but as easy to get out of shape, unlike statues of marble. Our modernization myth has been made of marble and needs to crack. Our acceptance of coloniality is like statues of myrtle, trying to escape the constantly pruning and tending of our main narratives, insisting on spiking out of shape to reminds us of its negative forces.

10 Eduardo Viveiros de Castro. "O mármore e a murta: sobre a inconstância da alma selvagem." *Revista de antropologia* (1992): 21-74.

**UTOPIAS ON
BRAZILIAN SOIL**

3.500 YVY MARAE'Y

A.C The Guarani peoples, native to Brazil, already aware of their constitution 5 thousand years before the Portuguese arrived, walk the land in search of what in their worldview was called the Land Without Evil — *Yvy marae'y* — a place that mirrors the earth, but without famine, war, disease or other evils.

1.516 UTOPIA

Rafael Hitlodeu and 23 other men disembark Amerigo Vespucci's fleet in Cabo Frio, a coastal town in the newly named *Terra Brasilis*. From there, they sail to Utopia, an island-kingdom where peace, religious tolerance, the end of private property, and the reduction and division of labor prevail. Imagined as a counterpoint to a totalitarian Europe, dominated by clergy and monarchy, Utopia is a piece of fiction written by the English humanist Thomas More, in which Hitlodeu is the main character. It was inspired by the then-recent discovery of the "New World" by the Europeans.

1.580 PALMARES

Men and women brought from Africa to work as slaves in the Captaincy of Pernambuco, in the Brazilian Northeast, flee the sugar mills and create the Quilombo dos Palmares, which would have over 20 thousand inhabitants by the mid-17th century. They carried the hope of freedom with them by forming one of the largest agglomerations of humans in Brazil at that time, bigger than cities such as Salvador, Rio de Janeiro, and São Paulo.

1842 **IMMIGRATION AND AGRARIAN UTOPIAS**

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1940

The Monarchy and the first Republic lure immigrants of various nationalities to the colonies with offers of land and financial support. Many brought with them utopian models of communal organization, such as the French of Falanstério do Saí (1842-1844), guided by the ideas of François Marie Charles Fourier; the Italians of Colônia Cecília (1890-1893); and the Ukrainians of Colônia Livre de Erebango (1913-1940), which were based on the anarchist ideology.

1896 **CANUDOS**

Fleeing famine, poverty, and unemployment, a population estimated at almost 24 thousand migrated from all over the Brazilian Northeast, building from scratch the Belo Monte settlement in inland Bahia, which established a new way of living in the *sertão* [the hinterlands of Northeastern Brazil] under the leadership of Antônio Conselheiro (1830-1897), who proposed collective land use, division of production between workers and the community, the freedom to live communally, and independence from the powers of the State and Church.

1929 **LE CORBUSIER'S VIADUCT-BUILDING**

Le Corbusier (1887-1965) flies in an airplane over the city of Rio de Janeiro. Impressed with the lushness of the landscape, he imagines a 100-meter high viaduct-building connecting the mountains. A huge infrastructure, like an elevated highway, with reinforced concrete slabs underneath forming artificial grounds, which would offer all its inhabitants a view of the sea or the mountain. The possibility of each resident building their

house at their own convenience meant the building would be in a state of permanent transformation. Its density and extensive size would encourage encounter and diversity, integrating the city's entire territory and geography.

1947 PEDREGULHO

The engineer and urbanist Carmen Portinho (1903-2001) addresses the then-mayor of Rio de Janeiro, suggesting the creation of a Departamento de Habitação Social [Department for Social Housing] and proposing the construction of the Conjunto Residencial Prefeito Mendes de Moraes [Residential Complex Prefeito Mendes de Moraes], commonly known as the Pedregulho, a residential complex for the city's civil servants, equipped with public amenities. Designed by the architect Affonso Eduardo Reidy (1909-1964) and built by Portinho, it was Brazil's first large experiment in collective housing designed as a social condenser.

1957 BRASILIA

President Juscelino Kubitschek (1902-1976) decides to build a new capital city in Brazil's Central Plateau. He launches a competition coordinated by the architect Oscar Niemeyer (1907-2012). The Plano Piloto [Pilot Plan] designed by Lucio Costa (1902-1998) is selected, implanting a city in the vastness of the *cerrado* [a kind of tropical savana] arranged around two axes in the form of a cross: Brasília. At the meeting of the two axes, the focal point of the plan, in the shadow of the viaducts, is the Plataforma Rodoviária [Bus Station Platform], a place

for meetings, exchange, for urban life; an infrastructure that converts into architecture, a unique and seminal work that is neglected and little recognized even today.

1977 **SESC POMPEIA**

Lina Bo Bardi visits what was then the Fábrica de Tambores da Pompeia [Pompeia Steel Drum Factory] for the first time and is impressed by its old industrial warehouses, which would later house SESC Pompeia, and decides to preserve and transform them into a public space. In her second visit, she unexpectedly discovers people from the region using the site for leisure, inspiring her to create a place where those everyday scenes could continue to exist. This work marks a significant change by preferring to transform what exists into the new and recognizing the transformative power of spontaneous appropriation and popular culture.

2010 **METRÓPOLE FLUVIAL [FLUVIAL METROPOLIS]**

Every day, the architect and professor Alexandre Delijaicov rides his bicycle 12 kilometers from home to his work at the Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo [Faculty of Architecture and Urbanism at the University of São Paulo]. While facing the congested and voracious traffic in Brazil's largest metropolis, where mobility is structured on a highway-centric model, he imagines new possibilities of moving around and living in the city that would interlink and promote the navigability of its rivers. Working with numerous architects and researchers, he proposes another city: not like More's utopia, which began

something new, but instead "reversing the route of disaster" in what is Brazil's most complex city.

2018 **OCUPAÇÃO CAROLINA MARIA DE JESUS**
[CAROLINA MARIA DE JESUS SQUAT]

After extensive negotiations with the public authorities, the residents of the Ocupação Carolina Maria de Jesus move into a hotel building that has been abandoned for over a decade, in the center of Belo Horizonte. Gradually, they renovate the ruined building and transform it into a habitable place, establishing a way of life based on valorizing communal space and the relationship with the city. Beyond solving the enormous problem of housing for the most vulnerable in areas with the best infrastructure in Brazil's principal cities, squatting has the potential to reverse obsolescence and emptiness in downtown areas, offering all of society new alternatives for interacting and living together.

A call in defense of nature

AN INTERVIEW WITH JERA GUARANI

To imagine possible futures and to act upon the existing one is a central idea that crosses the discussions of the *Utopias of common life* exhibition. Jera Guarani chose to build a new future by rescuing and strengthening her Guarani Mbya culture. From her knowledge of nature, she understands that the contribution among species is a process that strengthens all of them. By building links, there is a reorganization of models that contributes for the preservation of their ancestry as well as for the human species' one. Jera's performance is an overwhelming answer to the theme "How to live together?". She calls on us to become savages to save the planet.

The guarani terms have been written according to Jera's own orientation and revision.

PAULA ZASNICOFF — *Yvy marae’y* is usually translated in non-indigenous bibliography as “Earth without evils”, as a mirror of the Earth, but without wars, starvation and diseases. An ideal place. Could you tell us about this Guarani cosmovision?

JERA GUARANI — Since I was a child, I have heard many things that were told me by my grandfather *Tapé*, Odair de Castro, by my mother, my father, and mainly by my *Xeramoî*, the spiritual leader, José Fernandes. They used to say that we had to make a big effort to live the best way possible here, in this plane, on this Earth, that people call *Yvy vai*, which is the impure land, the impure plane in which we live.

We have *Nhaderu Ete Tenondegua*, who is our divine father, as I usually translate it. *Nhamdexy Ete Tenondegua*, who is our mother. They had four children and had their sacred living places, which we call Amba. These sacred living places were in this plane called *Yvy marae’y*, in this world that we could not access with our bodies here in the *Yvy vai*. The *Xeramoî*, José Fernandes, told us a lot about how we should behave in the *Yvy vai*, because our physical body would stay here, but our spirit would go back to our *Yvy marae’y*.

For this to happen without suffering, we would have to have many good behaviors. Countless behaviors. One of the main ones was to feed generosity every day in our lives, *Mborayvu*. *Mborayvu* means you should be paying attention at all moments in your life to help the other one, to have a sense of community and collectivity, to be understanding. Never to hurt the other one physically, to share what we have, never amass things, chiefly things we already had in our culture which were not ours.

There, in **Nhanderu Amba Yvy marae'y**, there are all the things we have here, only that what is there does not get spoiled, does not deteriorate. What we have here is just an illusion of what there is there. You take it, you use it, but everything that is here, just like us, will deteriorate, will come to an end. And there, in **Yvy marae'y**, there is no end, it is a continuous life, an easy life.

P.Z. — Which are the evils in the contemporary world that mostly affect the indigenous peoples?

J.G.— Actually, I think it is all the same the world over. Ever since the first contact with the non-indigenous peoples up to now it hasn't changed. The ways are different, the way to do, the way to manipulate, the way to transform. Some take longer to realize it or to think, but it is the same. It is the issue of the territory, of the right to have your territory.

Since the invasion of the first **jurua**, the europeans, the indigenous peoples started losing their territories, their home, their culture, their way of being, their beliefs, which were many. The **jurua** began to take things away, to take our territories. Because this territory, so large, is where all our wealth is. They looked and planned very well how to take advantage of this. An effective way to work was to classify us, all the indigenous peoples, as incapable of thinking, non-civilized, savages. So, this culture that arrives with a policy, a religion, is the superior people. "So we may simply take it away from them." They did it without using the word robbery: "We are conquering, we are opening new trails, we are catechizing, we are integrating this population, not this population, these savages, to the civilized world."

All of this robbery of territories that started over five hundred years ago is still going on. The absence of the public power keeps being one of the greatest and worst evils that affect the indigenous peoples of Brazil on this matter. The governments of the country, which have perpetuated themselves in power, hold the wealth, the monopoly of the power of money, through the robbery of the territories of the indigenous peoples, territories which today amount to a few over three hundred, a very small number. Even though this is such a small number, the public power does not permit the indigenous population to have all their pieces of land guaranteed and demarcated. The demarcation of the indigenous territories could have the support and the recognition of the non-indigenous **jurua** population, which will not live in harmony with nature anymore. To protect and support the people who keep this for everyone is extremely necessary for the continued existence of humans. But this still is not clear to all.

The 1988 Constitution determined that, after five years, all the indigenous land would have to be demarcated, which did not happen. This means that one of the worst situations for the indigenous population is the lack of recognition of the right to have all their original land demarcated. Because, if there is not the demarcation for the communities that struggle for it, there is no use in having quality education and healthcare, a living place, basic sanitation. All the other struggles do not make much sense if we do not have a piece of land, if our land is not demarcated.

P.Z. — By expanding the idea of the utopias of a common life beyond urban limits, we come across the experience of the Tenondé Porã indigenous land. Your practice as a cultivator, educator and indigenous leader was very important in the history of the Kalipety Indian village. By transforming, literally, a “land of evils”, in which there was a soil harmed by the eucalyptus monoculture, into a productive soil, which became a reference in agroecological practices, from the combination of traditional guarani knowledge with alternative techniques from the non-indigenous world. Could you tell us about your trajectory and this process?

J.G. — Going back a little to 2001, we had a traditional education meeting in the Tenondé Porã village, where I was born, which had been once called Vila Guarani, Barragem, Morro da Saudade, and finally came to be named Tenondé Porã in guarani, for all of the indigenous territory. At this time, I was a teacher at the **Guarapepó** indigenous guarani school and had already spent a large part of my life studying away. I never stopped living in the village, but, since the first secondary school year, I did not quit studying. I was always curious to go ahead. At this time, I was finishing High School and was already teaching, and had been the first Guarani from this territory to have been hired as a mother-language teacher at the state school.

In this guarani traditional education meeting in 2001, I kept listening to the several **Xeramoï**, the oldest ones, tirelessly, without feeling any impatience, without bothering about the seat on which I kept listening for hours on end, with my head down, to their speeches.

On these five days, I got a little depressive because I understood how much I had lost, how much I do not know, how much I had not seen. Will I ever see all these foods they are talking about and how to make them? It

was very good to be with them and to hear them. But, when the meeting was over, everyone returned to their villages and there was a weight on my shoulders. I remembered their words with deep sorrow. What they had in their childhood and what everything is like today: this is over, that is over. Most of them said it was necessary to get stronger, to remember, but after the meeting was over, no one wanted to hear about it anymore. And I started to plan for myself, that I had to do everything I could to strengthen this culture which was indeed very beautiful.

These five days of meetings seemed to have lasted longer than five days. After that, I realized I had studied the **jurua** culture enough, I had been in school, I could read and write, I had **jurua** friends and I had to put everything together. To use the little knowledge I had, the access, the possibilities of making plans, of making projects or whatever was in my reach to strengthen the culture of my people. It was something really beautiful.

Then I began to make projects to apply for small grants of the municipality and the State so as to involve mainly the young ones, because they were the ones who had to strengthen this concept, this traditional knowledge. Because the young ones had already lost completely the knowledge of practice of everything I had heard about, in many senses: traditional handcraft, how to behave, the dances, the traditional foods, how to plant, the medicines, how to respect nature itself which we did not have anymore, but I had to strengthen this in practice as well.

They were very good projects, of involving people, in which people saw they were collaborating and got interested. Everyone was willing to contribute and then I started strengthening the idea that I had to be a part of the leadership team. Even if there were only men and

I had known it since I was a child. The political management of the village was always in the hands of men, but aiming at strengthening the Guarani and helping more the people in the village, I had to be a part of the leadership team. No matter how difficult it could be.

After seven years developing projects and many other activities for cultural empowerment, between 2001 and 2008, I became officially a leadership among five men, one of them being a tribal chief and the other three sub-chiefs, like the arms of his political actions. And, from then on, we began to structure other forms of political actions in the village. It was another hard experience, I spent several nights awake, cried many times, despaired other times, felt like giving up other times, but I carried on.

This continuity also came to consolidate everything we live today and, actually, it was not only Jera that did it, there always were other people together. Now we are part of a team. I am part of a leadership team in which there is no one with the power to say yes or no, in the name of everyone else. Now there is a guarani council made up of men and women who brought us the happiness to tell other people our land has been demarcated. We have changed from two villages of only 26 hectares to almost 16 thousand hectares. In this territory there are thirteen villages today. Most of these new villages are bringing back cultural and spiritual strengthening and also food autonomy. To have access to our traditional foods and seeds, the ones you have to concentrate on, ask **Nhanderu** before planting and after the harvest as well.

In 2013, we walked into the Kalipety village, reclaimed this area, which had already been part of the indigenous land and we had lost long ago. There were two brick houses there, but no jurua for over ten years. FUNAI, the National Indian Foundation, had already recognized this place as an indigenous territory.

We came into it and found a huge eucalyptus monoculture. We already knew it was a poorly treated piece of land, very dry due to the eucalyptus which sucks up the water from the soil. Even so I felt quite at home, that this was the place where I had to resume and consolidate everything I had started in 2001, from the speech of all **Xeramoî** in that meeting.

We started to work on the recovery of the degraded soil, to cut down the eucalyptus to build houses and also to preserve the native trees, strongly aiming at recovering our guarani food. We counted on partnerships to recover the degraded soil, with FUNAI's support to get inputs of organic fertilizers and seeds and on the partnership of CTI, the Indigenist Work Center, which also came to have a more concrete support from the Municipal Culture Secretariat of São Paulo, through the Indian Villages Program, which also offered inputs, scholarships for some cultural agents, seeds, seedlings, exchange programs possibilities, trips to collect seeds etc.

We have hosted several non-indigenous groups for community lunches, to go to the plantations, to work on the vegetable gardens, to plant native species, some of them already threatened with extinction, such as cambuci, jaracatiá and green jaboticabas. Today we can show the non-indigenous people that we belong to the land, to planting and cultivating, even after having had no land for some time; when we get the land back, we don't need to deforest an enormous area to recover more than thirty kinds of sweet potatoes and more than nine types of corn. We can collaborate with one another, work together, do the planting in a consortium way, one supporting the other, like the plants help one another: one gives shade to the other, strengthening one after another. That is the way nature works, being connected. It has been over five years since I bought sweet potato in the marketplace.

P.Z. — How to relate the question “How to live together?” to the idea you have developed in your actions with the non-indigenous peoples on “becoming a savage”?

J.G. – I myself believe it is very hard to fight against the non-indigenous culture, its lifestyle, the capitalist system. In fact, it is very strong because it is a planetary situation. Sometimes it scares us deeply. But, from our experience, since the first contacts, there has been support, partnership, even non-indigenous people who gave their own lives for the indigenous ones and for other social struggles. It is possible to think of a more equal, fairer world. We still believe it is possible to touch people. If everyone begins to do a little, I believe there is a way.

Our Kalipety village has a plan for tourism. There are some different possibilities of how we can be useful to you there in our village: lectures, food, a choir singing guarani music. Depending on the how much you pay, there are more or less options. We sometimes host the **jurua** without charging the fee, without payment, so they may connect with our way of being, in our own territory, to strengthen the recognition that we are not from different worlds and planets, that we are in the same space and that our culture is important to us. It is also important to the **jurua**, because these indigenous cultures are the ones that most protect nature in Brazil. If nature is a planetary good and if we are the ones who protect it, they have to know a bit more about this, to have the consciousness and the possibility to support situations that will be in agreement with this.

The number of people we host here without charging is very high. I have also given many free lectures because I have learned by myself that we usually respect more what we know. In fact, recently in my lectures I have spoken more straightforwardly to the **jurua** about the fact of the indigenous culture being classified as a primitive culture by many people.

We listen to the indignation of Pedro Vicente, one of our oldest guarani Mbya, who asks: “How come the **jurua** have the courage to sell a common good that was left here for everyone to use? How come the **jurua** keep selling water? Aren’t the **jurua** ashamed of selling water?” In my lectures, I tell the **jurua** this is the civilized ones’ culture. These civilized ones who have a religion, a very advanced knowledge in science, in technology. How come these people are able to wage wars and slay one another? World War I, World War II, how is this possible? How can they kill the children of so many people? How can they place teenagers and children in front of cannon balls? How can they shoot down an elephant to get ivory? How can they set fire to a village? How can they see older people thrown around in the streets and other people pass by and do nothing? How can they rape, violate a few months old infants? How can they rape eighty-year-old ladies?

It is a lot of heavy things that happen in this civilized world. If all of this belongs to the civilized culture, I want to die with the savage culture. In the savage world, we protect nature, we do not make atomic bombs. We do not drop atomic bombs on other countries. We do not make dams to hold that which could not be held in any way, prevented from running, running, running: water. To keep macaws, toucans, snakes in smashed containers, one on top of the other, in illegal trade.

So I am calling on all the **jurua** to become savages because this civilized world is bringing the planet to an end. They have already done a lot of bad things. Although there are already indigenous people influenced by this capitalist world, too. This call, this shout to become savages has to be voiced by us, by myself, by several indigenous people, by the indigenous ones themselves. So they may return to the savage world, because this civilized world will destroy the indigenous

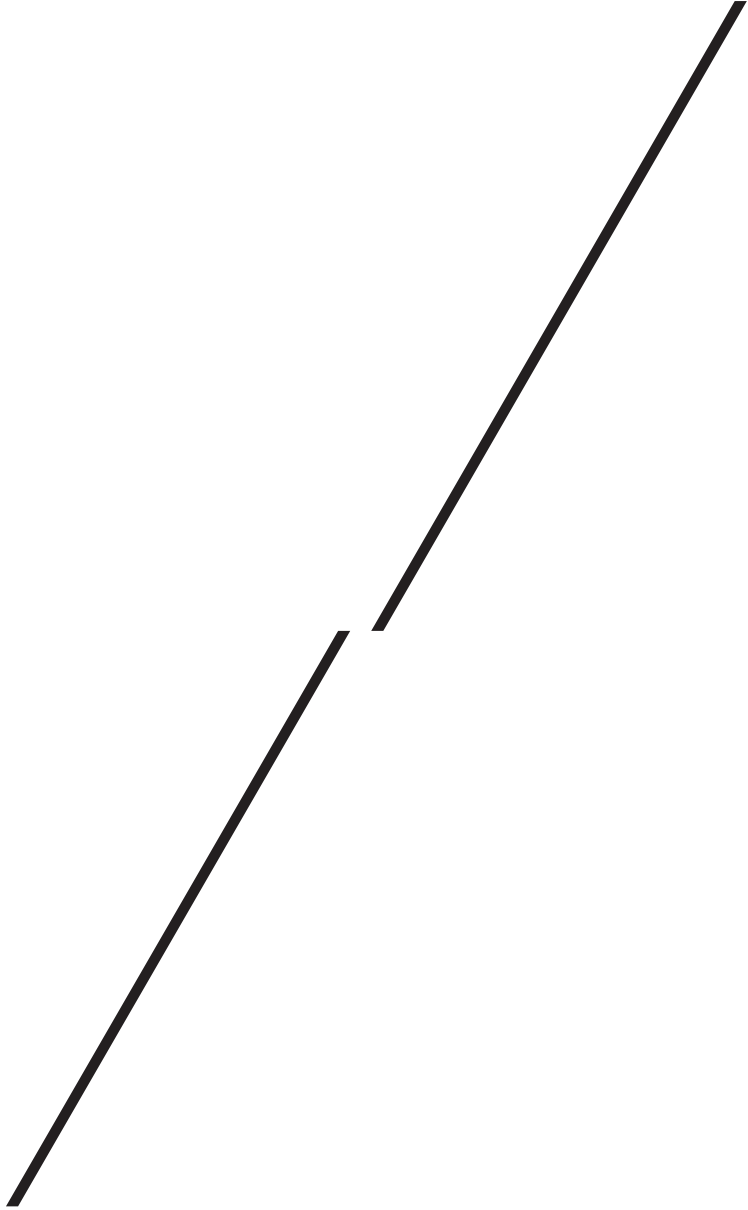
essence, which is the most important thing in this collective planetary struggle, which is to defend nature.

I think that if the **jurua** civilian population do not want to have a dry toilet anymore, will not face taking a cold bath, will not want to cook on a woodstove, will not be able to live without a closet full of clothes and shoes, they could at least begin to decide that what they already has is enough. That it is not possible to go on like this, and that it is possible for the **jurua** to support people in many ways. One of them is to study more the indigenous issue in Brazil, as what is taught is still a shame. To understand all the depreciative issues placed against the indigenous population, for instance, that indigenous people are tramps, that they do not work. When **jurua** say that guarani women do not work, I say that to raise a child already is a lot of work. Most of them have at least five children, so it is not possible not to work. Men, too, play their roles and people live in those smaller or bigger villages, nearer or farther from the cities. One can not live all these years without working and without disappearing from this planet, just keeping looking at the stars. As a matter of fact, we should not be classified as tramps, the lazy ones, just because we do not have factories or because we do not accept slavery from working from Monday to Friday, fixing the time, punching the clock, being present, making reports, filling in forms, and so on. We keep willing to live a real happy life, to do enough to live well.

The civilian society **jurua**, but mainly the government that certainly knows the actual risk our planet is running, could recognize this. So if you do not want to live the way the indigenous people do, in this savage world, it would be a good thing to support the people that are willing to live that way, so that they may keep protecting nature which is essential for human life. Without this, we will not go on living. The Guarani do not

need to go to school to know this. We do not need to study years after years, Master's and Doctor's Degrees, to do courses abroad so we may understand we will not manage to live without nature.

One of the ways the **jurua** could become a little savage is to support the indigenous causes, without being naive. By getting as much information as possible to support the indigenous issues that have real goals as far as generosity is concerned. One of the requirements to become a savage is to know how to get information and to be cleverer when it is time to vote, to choose a government that will be favoring decisions that will impact positively the indigenous issues in the country.



The semblances of a Republic and the Confederation of Palmares¹¹

HELOISA MURGEL STARLING

¹¹ Originally published in: STARLING, Heloisa Murgel. *Ser Republicano no Brasil Colônia*. São Paulo: Companhia das Letras, 2018.

Around the year of 1597, a group formed by about forty African slaves, all of them fugitives from the same sugar mill in Pernambuco, went up the Serra da Barriga, in Zona da Mata, in the present-day State of Alagoas. The place, surrounded by mountains and completely uninhabited, guaranteed the fugitives would have a natural shelter and a wall against attacks. The palm tree, omnipresent in the area, provided them with sustenance and comfort, including food, the weaving of ropes for making traps, pieces of clothing and the roof for their huts. Like a powerful magnet, the palm tree attracted the captives and baptized their hiding-place. It is quite true that we really do not know whether things went on exactly this way. Some historians say that Palmares came to life from the flight of several groups of slaves who crossed the States of Bahia and Sergipe on foot. Others guarantee that the hiding-place rose after an upheaval that took place in the late 16th century, at Santo Antonio dos Quatro Rios, present-day Porto Calvo, a village raised over a fortified hill and surrounded by flooded swamps, in the south of the Capitania of Pernambuco, where today the State of Alagoas is located.¹²

On the other hand, we know well what happened later. In the second half of the 17th century, Palmares had become famous all over the Portuguese America and, from 1654, the colonial authorities invested heavily in a strategy to systematically destroy the trade between the villages and the *quilombolas* by sending survey missions and eliminating all connections between them. Due to the difficulties in eliminating once and for all the permanent focus of insurgency, the governor of the Capitania of Per-

12 For Palmares, see: Flávio Gomes (org.), *Mocambos de Palmares: História e fontes (séculos XVI-XIX)* (Rio de Janeiro: 7Letras, 2010); Edison Carneiro, *O quilombo de Palmares* (São Paulo: Companhia Editora Nacional, 1988); Décio Freitas, *Palmares: A guerra dos escravos* (Porto Alegre: Movimento, 1984); e Sílvia H. Lara, "Do singular ao plural: Palmares, "bush captains/bounty hunters and the government of the slaves", em João José Reis e Flávio dos Santos Gomes (orgs.), *Liberdade por um fio: História dos quilombos no Brasil* (São Paulo: Companhia das Letras, 2011).

nambuco at the time, Pedro de Almeida, ordered, around 1675, a long report on Palmares which would investigate what exactly was happening over there and would gather as much information as possible in order to understand what it all meant. The “Report of the wars made against the Palmares of Pernambuco at the time of the governor D. Pedro de Almeida” is a “*Memoir*”, as it was said at the time: an extensive and descriptive report on a certain subject which aggregates the elements for an interpretation. However, the governor was dealing with several urgent political decisions: he needed to face the socioeconomic disorganization of the *capitania*, the excesses of the powerful landowners, the endless disputes that shook the local power system. What reason led him to elaborate a *Memoir* on Palmares? After all, anywhere in the world where slavery of Africans took place individual or group flights to the woods occurred and *quilombos* rose; in 1594, for example, André Álvares d’Almada already mentioned an existing refuge of fugitive armed slaves in New Guinea, and other and older ones must have been, suggests Alberto da Costa e Silva.¹³ In the American continent and in the English colonies they were called maroons; in the French ones, *grand marronage*; in the Spanish America, *cumbes* e *palenques*; and in the Portuguese America, they were called *quilombos* and *mocambos*. The word “mocambo” means hiding-place; whereas “quilombo” was the word used in some regions of the African continent, mainly in Angola, to designate a kind of fortified and heavily militarized camp, made up by warriors who went through initiation rituals, adopted a hard military discipline and practiced witchcraft.¹⁴

13 André Álvares d’Almada, *Tratado breve dos rios de Guiné do Cabo-Verde feito pelo capitão André Álvares d’Almada: Ano de 1594*. Lisboa: Grupo de Trabalho do Ministério da Educação para as Comemorações dos Descobrimientos Portugueses, 1994. (I owe to Alberto da Costa e Silva the recommendations for André d’Almada’s text and about the communities of fugitive slaves)

14 About the quilombo as a military organization, see: Alberto da Costa e Silva, *A enxada e a lança: A África antes dos portugueses* (Rio de Janeiro: Nova Fronteira, 1996), pp. 535 ss.; id., *A manilha e*

Quilombos sprouted like mushrooms after the rain in the political scenery of colonial Brazil and, between the XVI and XIX centuries, they meant a concrete alternative to the enslaving order. But, in the description of the “Memoir” ordered by the governor of Pernambuco, Palmares was not just a quilombo, like the other ones. It was something else, something disturbing: a group of men associated among themselves by the adhesion to the same law and to clear common interests. There were present “all the semblances of any Republic”, pointed out the author, identifying in Palmares the basic elements of a singular political community, which even adopted a set of laws and “ministers of Justice for their necessary executions”, as he registered in the “Memoir”.¹⁵ We do not know whether D. Pedro de Almeida had any experience or knowledge of the ways the several African States organized themselves and experienced their political reality; but his vision of a “Republic” was something that he understood and could manage, and his updating on Palmares may have worked as a parameter for the governor to interpret and give meaning to a political happening that seemed bewildering. Whatever it was, D. Pedro de Almeida did not identify in the

o libambo: A África e a escravidão, de 1500 a 1700 (Rio de Janeiro: Nova Fronteira, 2002), pp. 421 ss. For Palmares, see: Pedro Paulo de Abreu Funari, “A arqueologia de Palmares: Sua contribuição para o conhecimento da história da cultura afro-americana”, in João José Reis e Flávio dos Santos Gomes (orgs.), *Liberdade por um fio: História dos quilombos no Brasil*, op. cit. See: João José Reis e Flávio dos Santos Gomes, “Uma história da liberdade”, in *Liberdade por um fio: História dos quilombos no Brasil*, op. cit., specially chapter 3. And the intense political dispute in the Capitania de Pernambuco, see: Evaldo Cabral de Mello, *A fronda dos mazombos: Nobres contra mascates*, Pernambuco, 1666-1715 (São Paulo: Ed. 34, 2003).

15 “Relação das guerras feitas aos Palmares de Pernambuco no tempo do governador d. Pedro de Almeida (1675-1678)”. *Revista do Instituto Histórico e Geográfico Brasileiro*, Rio de Janeiro, tomo XXII, n. 22, pp. 306 ss., 1859. (I owe to Evaldo Cabral de Mello the recommendation of this document). As for the usage of the term “República” referring to Palmares, see also: Sebastião da Rocha Pita, *História da América portuguesa* (São Paulo: Edusp; Belo Horizonte: Itatiaia, 1976), livro oitavo, p. 215; e Flávio Gomes (org.), *Mocambos de Palmares: História e fontes (séculos XVI-XIX)*, op. cit., pp. 220 ss.

quilombo a republican experience on account of its government style. In his records, Palmares was a Republic for developing certain attributes characteristic of a kind of association of political nature: it was a self-governed community, with its own institutional features, a collective referential of interests and some sharing of orienting principles of a life in common. And, justice be done, up to today, these attributes define the Republic in general.

The author of the “Memoir” went further, however. He also describes in Palmares something similar to a confederate institutional format as the solution for exercising government in a free State and there was some truth in it. The name Palmares came to be used to designate not only a refuge of fugitive slaves, but also an extensive confederation of small and big communities, linked to one another by an agreement, capable of conducting their own business, of enjoying autonomy and choosing their leaders. There were the Acotirene quilombo, baptized after the matriarch and counselor of the quilombola leaders; the quilombos Dambrabanga, Osenga and Amaro quilombos, three of the main military commanders; the Zumbi quilombo, a title granted to the military and religious leader of the community; the Aqualtune and the Andalaquituche quilombos, respectively the names of Zumbi’s mother and brother; the Subupira quilombo, the military base of the quilombolas. And, of course, there was the Cerca Real do Macaco, the largest and most important quilombo of Palmares, where its political nucleus was located and its main authority lived, “Ganga Zumba”, “The great Boss”, who presided the council composed by the leaders of the quilombos and regulated matters of war and peace.¹⁶

16 “Relação das guerras feitas aos Palmares de Pernambuco no tempo do governador d. Pedro de Almeida (1675-1678)”, op. cit., p. 304.

The term “confederation” means a league or alliance of States in opposition to a centralizing and unitary conception of power, and the idea of a confederate Republic was not new in the political landscape at the end of the 17th century. After all, that was the alternative adopted in England by the revolutionaries, in the midst of the Puritan Revolution, between 1649 and 1653, which took on the form of the Commonwealth of England. By the way, the confederate solution was already available to the English republicanism well before the 17th century. In the “Island of Utopia”, an almost realistic tale of a happier future to balance the disagreements and reinforce community life, published in 1516, the islanders were distributed over 54 towns which conducted their own business, exercised the administration with complete autonomy and chose annually their managers of the public affairs.¹⁷ Actually, the term confederation was used to name very different experiences in Europe, in Asia or in the African States, but always carried out over limited territory and in small communities, such as, for example, Lycia, during the 2nd century B.C., and closer, in the modern times, the Hanseatic League, the United Netherlands and the Teutonic League.

On the other hand, small communities with their own leaderships would correspond to a kind of confederation characteristic of the structure of several African States, in which there would be one king of the kings, a sovereign with some type of authority over the other ones. It was like that in the kingdom or empire of Lunda, between the north of Angola and the south of Congo, and, considering D. Pedro de Almeida’s conception, the Cerca Real do Macaco would probably equal, in the African kingdom of Palmares, the city of Mussuma, the capital city of the great

17 See: Thomas More, *Utopia* (São Paulo: Martins Fontes, 1999). For the Confederate Republic, see: Montesquieu (Barão de), *Do espírito das leis* (São Paulo: Abril Cultural, 1979), livro IX, cap. I. See also: John G. A. Pocock, “Império, Estado e confederação”, em id., *Linguagens do ideário político*, op. cit.

King of Lunda, Muata Ianvo.¹⁸ The largest number of the first inhabitants of Palmares came from Africa, more precisely from the current States of Angola and Zaire; and, although Palmares had a multiethnic society during its major growth period, which included negros and mulattos, free or enslaved, born in Brazil, it was the population that came from Africa that called its refuge “Angola Janga”, or “Little Angola”. The name does not seem to have been chosen only as an ethnic identity resource. Better saying, the choice of this name allowed its first inhabitants to experience their ethnic origin, but as a political phenomenon. “Angola Janga” sort of invented an African State in Portuguese America, showed that its inhabitants recognized themselves as foreigners in Brazil and confirmed that Palmares used that name to denote sovereignty over itself. With one detail: this sovereignty was lodged into a politically structured community life, endowed with a public administration, laws, a system of government, a military organization and cultural and religious principles that based and strengthened their collective identity. The governor of Pernambuco saw Palmares as an enclave that looked like and had the format of a Republic, feared its consequences and knew that it would not come to an end easily. He was not mistaken. At its moment of highest growth, the quilombola confederation came to shelter a population estimated at about 20,000 people. Out of this number, approximately 6,000 lived in Cerca Real do Macaco, almost the population of Rio de Janeiro, estimated to be 7,000 inhabitants around 1660, including Indians and Africans.¹⁹ Palmares kept intense trade relations with neighboring villages and communities; at the

18 For Lunda, see: Alberto da Costa e Silva, *A enxada e a lança: A África antes dos portugueses*, op. cit., pp. 480 ss. (I owe to Alberto da Costa e Silva the recommendations for the structure of power in the African States and the correspondence of the confederate form for the Kingdom of Lunda).

19 For population data, see: Ronaldo Vainfas, *Antônio Vieira*. (São Paulo: Companhia das Letras, 2011), p. 270.

same time, it encouraged mass slave flights, promoted countless robberies in sugarcane mills, farms and settlements, and resisted for one century against military raids meant to destroy it.

The essence of the problem lay in this fierce existence. A shrewd pragmatist such as D. Pedro de Almeida had no doubts that sometimes it was necessary to make use of certain compensations to make the Portuguese Empire work. Maybe the time had come to try a peace agreement. It was an imaginative and difficult plan to set into practice, as it made it clear that Lisbon had before it, and as an adversary, the community that enjoyed its own sovereignty within the Portuguese America. But this was not out of question and, in 1678, a committee of rebels sent by Ganga Zumba and the Portuguese authorities met in Recife to define the main points of the agreement. Palmares compromised to send back to the representatives of the Crown the slaves that had fled from the sugarcane mills and plantations, that is, the dwellers that had not been born in the quilombos and, on the Portuguese side, the agreement hid an ingenious duplicity: if and when celebrated, the return of the fugitive slaves would put an end to the strong ties of complicity, identification and recognition between quilombolas and runaway slaves. In exchange, Lisbon would guarantee manumission and land under the form of land grant, besides recognizing as vassals of the Crown the ones born in Palmares, with all the embedded privileges. The agreement of Recife opposed Ganga Zumba to Zumbi, broke up the unity among the quilombolas and gave rise to the most violent period in the history of Palmares. Considered a traitor, Ganga Zumba was killed, possibly poisoned; over the next fifteen years, Zumbi led the war against the colonial authorities, safeguarded the sovereignty of Palmares and guaranteed the freedom for all its inhabitants. The war was only over in 1695, with the fall of the Cerca Real do Macaco, after 42 days of fierce siege, the defeat and execution of Zumbi and the destruction of Palmares by fire and sword.

Canudos

MARCELA TELLES

In 1895, only two years had gone by after Belo Monte was founded by Antônio Conselheiro in the “Canudos Farm” region, in Bahia’s countryside. In such a short time, it attracted a considerable number of inhabitants and drew the attention of nearby farmers whose main complaints against labor evasion towards the village had arrived at the capital of the State. This year, the President of the State of Bahia, Rodrigues Lima, requested the help of the Archbishopric to destroy Canudos. In charge of that mission, on May 13th, the capuchin friars João Evangelista do Monte Marciano and Caetano de São Leo, accompanied by the Vicar of the village of Cumbe, the Priest Vicente Sabino dos Santos, arrived at Belo Monte with the intention to persuade its dwellers to return to their homeland. The mission failed. Friar Monte Marciano wrote a report on what he had supposedly seen and heard during his short stay. He pictured a village with “rustic small houses with walls built of mud, with thatched roofs, with a door but no windows, with no streets” inhabited by violent, ignorant, dirty, ragged and hungry people. Even so, a place whose population firmly believed to be “in the promised land, with a river of milk running through it and the ravines being made of corn couscous.”²⁰

The friar’s irony at describing the ties of the sertanejos (backcountry people) with the village exposes, regardless of the author’s opinion, the innovation produced by the experience lived in Belo Monte. Canudos was the first place in which an innovating structure that allowed for the possession and use of the land by the local community was established. The distribution of the property and of what was produced in it guaranteed to many poor sertanejos a place where to develop the means for an

20 MONTE MARCIANO. Relatório apresentado, em 1895, pelo Reverendo Frei João Evangelista de Monte Marciano, ao arcebispo da Bahia, sobre Antônio Conselheiro seu séquito no arraial dos Canudos. In: CALASANS. Textos de José Calasans, p. 14-21. In: DOSSIÊ CANUDOS. *Revista USP*, nº20,1993.

autonomous living. To settle in Belo Monte was the opportunity for many free and newly-freed workers to put an end to their wandering among Bahia's countryside farms in search for a badly-paid job.

Canudos came to be one of the most populated towns in Bahia's countryside, with a difference, though: there was land for all who were willing to work on it. The innovation resulting from the land structure implanted by Canudos' people soon became an alternative for living in the rural world and intrigued historians, sociologists and writers for a long time. All of them sought to understand or imagine the projects and the motivations behind the construction of the village and the success of a socio-economic organization that made it possible for a considerable number of people to survive for four years until it was destroyed by the military forces in 1897.

A reference, made by the Conselheiro in his preachings, to Thomas More, the author of "Utopia", in which the blessed man places him among the "wise and prudent men" whose fate was "to attract people to religions, populate the deserts, let go of riches and despise the world" led scholars to state Belo Monte was inspired by the island imagined in the 16th century by this English author. The village would be an attempt to put into practice the prevailing socioeconomic organization among the inhabitants of the Utopia island so as to reduce poverty through a better organization of work and a better sharing of goods.

One thing was clear: the novelty in Canudos was noticed upon arriving there. The new resident received, without costs, a piece of land considered as private property of the newcomer, where he and his family could work and produce in order to survive.²¹ Besides that, the new inhabitants

21 Edmundo Moniz, *A guerra social de Canudos*. Rio de Janeiro: Civilização Brasileira, 1978, p. 44.

deposited in a common box more than half the goods that they brought. This fund aimed at keeping a shed for the distribution of food to guarantee the sustenance of the elderly, the handicapped and the ones in need in the community; to this shed, a share of the exceeding production of the community²² was also taken. Through the resource to this common fund, both the newcomers and the older settlers established a relationship of commitment to the community and its members, which did not exist in other towns in Bahia's countryside.

Besides the right to possess and use the land in Belo Monte, the worker had the right to keep what he produced and, during the planting and the harvesting, he could count on the help of other peasants in community work parties organized to do the job.²³ The union of these factors, the private possession of the land and the community-shared production, allowed for Canudos to develop, if not an egalitarian community, at least a place where there was no misery nor abundance. It also fostered the quick and successful development of agribusiness, which was able to provide not only for the village's population, estimated at around 24,000 people, but to commercialize the excess production in neighboring towns such as Geremoabo and Monte Santo. Herds of sheep, goat, pigs, poultry and cattle were raised in a region tainted by arid and poor soil, which gave rise to a new industry: tanned leather. Belo Monte became an important sales outlet for sheep and goat leather.

22 Marco Antonio Villa, *Canudos: o povo da terra*. São Paulo, Editora Ática, 1995, p. 66.

23 Paulo Emílio Matos Martins. *A reinvenção do Sertão: a estratégia organizacional de Canudos*. Rio de Janeiro: Editora FGV, 2001.

Besides the raising of animals, in Canudos several plantations such as cassava, corn, beans, potatoes, pumpkins, cereals, sugarcane and watermelon were grown; coal, saltpeter and sulfur were extracted, besides handcraft practice, developed mainly, but not only, by women, as all roles were performed by and for everyone.²⁴ The administration of Canudos enjoyed such credit that there was a kind of a printed voucher, instead of a currency, fully accepted in the towns with which it did business. Inside it, exchanges were more common, but the real, a currency inherited from the Empire, circulated, as well as the republican currency. However, neither one nor another type of currency regulated social relations as, even those who saved some money did not have a way to show it off, given the communities religious principles which made it difficult to accumulate and show wealth.

Unlike the neighboring areas, in Canudos, authority did not result from the ownership of land and from dominating the ones who worked on it. It was up to Antônio Conselheiro to impose respect and order: he was at the top of the hierarchy in Canudos. The organization of Belo Monte's society and its government style were arranged according to him.²⁵ There was a kind of council known as *Companhia do Bom Jesus*, in which the so-called *Twelve Apostles* met: in it, the main decisions concerning the Community were debated and taken. João Abade, for example, was in charge of matters of police and the military defense of the village; Antônio Vilanova could be considered almost as a mayor of the village; and Antônio Conselheiro himself took care

24 Id., *ibid.*

25 Id., *ibid.*

of the matters concerning the doctrine, justice and social work.²⁶ It consisted of a heterogeneous community whose members, by necessity, joined around a common goal to guarantee stable and autonomous means of survival.

But, in Canudos, life was not only work: people gathered in the religious parties,²⁷ mainly in the one called Divino, in which the maze of alleys – the streets called Caridade, dos Caboclos, do Cemitério, da Professora, dos Negros, and the main one, the Campo Alegre, which divided the town into two parts until it flows into the Igreja Velha Square²⁸ – was garnished with flags. Fireworks popped, there was music, dancing, singing, guitar duels and, on these occasions, the men dressed in leather, shot at targets and participated in rodeos. The women, with flowers in their hair, kept the stalls where they gave out pastries, sweets and refreshments. The blessed ones, in their blue dresses, cleaned the sanctuaries of the Old and the New Churches, lighted the candles and the open fires for the prayers time announced by Timóteo, the bell keeper. At a certain moment, the bell tolled and the Counselor blessed the village from the top the tower.

In October, 1897, during the fourth military expedition, Canudos was destroyed “when its last defenders fell, everyone died. An old man, two grown-up men and a child, in front of whom roared angrily five thousand soldiers.”²⁹

26 Marco Antonio Villa, *Canudos: o povo da terra*, op. cit., p.61-63.

27 Edmundo Moniz, *A guerra social de Canudos*, op. cit.

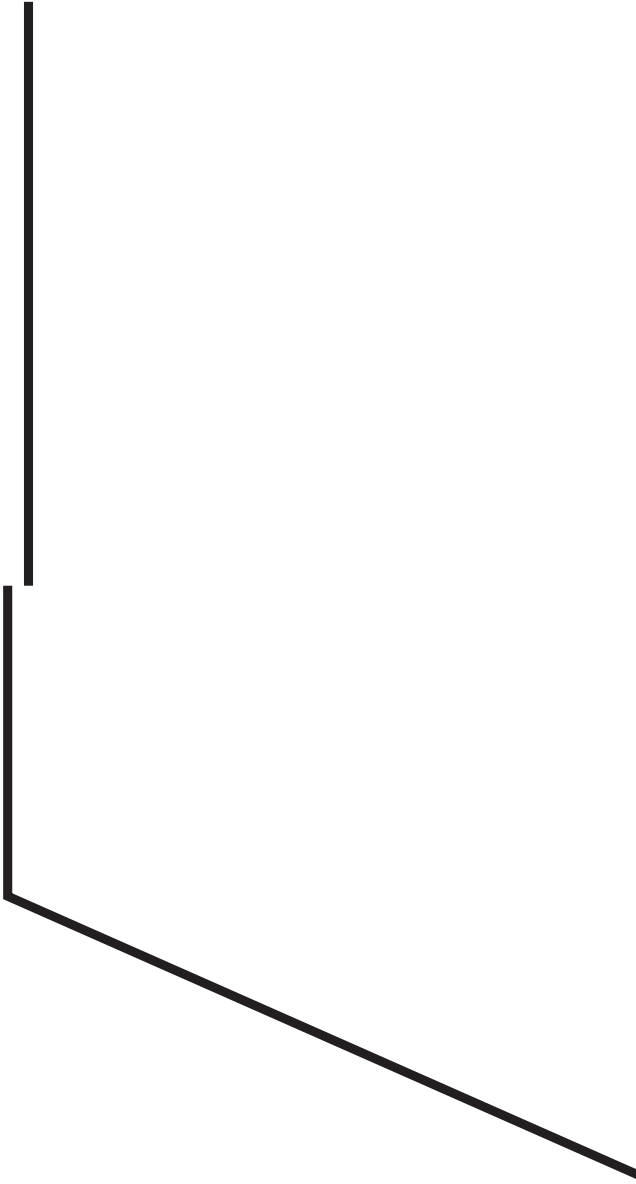
28 Marco Antonio Villa, *Canudos: o povo da terra*, op. cit.

29 Euclides da Cunha, *Os sertões: Campanha de Canudos*. 38a ed. Rio de Janeiro: Livraria Francisco Alves Editora, 1997, p. 642.

In Rio de Janeiro, Rui Barbosa prepared a speech to be made in the Senate: “the dead teem among the living,” sneak by the rooms and armchairs of the Senate “coming from the northern caatingas, the devastated war fields, the ruins carved by fire, the wreckage of petroleum and dynamite;” they are the dead from the war against Canudos, the children, women and men who, “disarmed, mutilated, eviscerated and carbonized, are saying: speak for us, voice of Bahia, voice of Justice, voice of truth.”³⁰

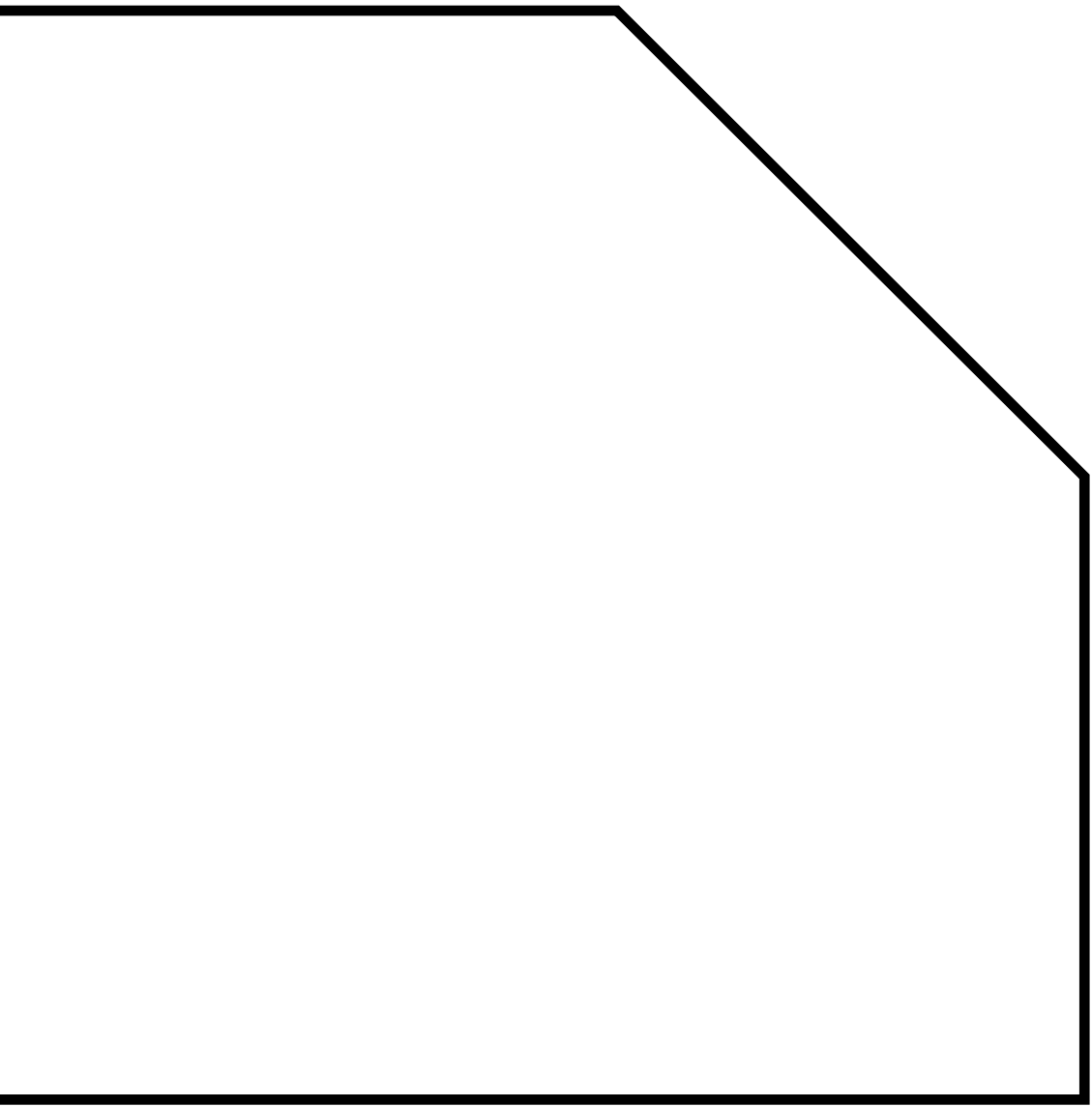
In 1897, a second village was built with the same name, which existed until 1968, when the whole region was flooded by the Cocorobó dike, which dammed the Vaza Barris River. Its inhabitants moved away to a nearby place, where until today there is a town named Canudos. Half-submerged, Belo Monte lives on in the pilgrims’ imaginary, poor country people who, till nowadays, head towards the village praying in a procession.

30 Rui Barbosa, *Terminação da Guerra de Canudos* (undelivered speech). In: *Obras completas*. Rio de Janeiro: Ministério da Educação, v. 24 (1897), t. I, p. 301. Apud José Carlos de Ataliba Nogueira, *Antônio Conselheiro e Canudos: Revisão histórica*. 3ª ed.. São Paulo: Atlas, 1997. pp. 17-18.





PAST
FUTURES



Architecture such as building doors,
doors that open; or building openness;
building, not isolating and binding,
nor building such as closing secret things;
building open doors, where doors should be;
houses exclusively doors and ceiling.

João Cabral de Melo Neto

"Fable of an architect" – Fragment

Modern architecture in Brazil coincided with urbanization, economic growth, and the country's demographic explosion. A generation of notable architects, including Lucio Costa, Affonso Eduardo Reidy, Oscar Niemeyer, Lina Bo Bardi (1914-1992), and Vilanova Artigas (1915-1985), built a legacy which, at the time, was conceived as a model for a new society. These works have survived erosion – physical and in the modern imaginary – and transformed into enduring bases that, today, are other places, symbolically redefined and potentially transformative: platforms for a more welcoming, diverse, and inclusive common life.

The Brazilian pavilion in Venice, built in 1964 to house Brazil's national representations in the biennials and designed by Giancarlo Piretti (1906-1977), Henrique Mindlin (1911-1971), and Walmyr Lima Amaral (1931-), is a concrete example of that architecture. In its long existence, it has witnessed numerous modifications that have removed some of its essential characteristics. The most striking of these was the closure of the glass windows that integrated this room with the terraces. A fundamental part of the curatorial proposal resides in the restoration of this building, which could not be realized due to the radical change in context between the initial conception and the realization of the exhibition that resulted from the pandemic that is devastating the planet, and Brazil in particular. We hope that the idea of opening these doors will happen in the future and materialize in this constructed space the desire that freedom can inspire the way we live together.

PEDREGULHO

Today, the Pedregulho houses another human landscape, different from the Rio de Janeiro city hall employees it was originally planned for. Abandoned by the public authorities and left to degrade for decades, the complex was slowly renovated, fostering another type of daily life that redefines and subverts the conventional usage imagined for its spaces, challenging the modern rigor of its original design. The country's first social condenser, the building imagined collective housing as an inseparable part of the city, integrating housing and various public and community amenities. The strength of its permanence today lies in the delicate social and collective relationships of its inhabitants.

The Pedregulho is therefore symbolic – its crude name in itself attests to the victory of love and ingenuity in a hostile environment and its very existence is an interpellation and a challenge, because the money of the people was not spent in vain; instead of being diluted into God knows what, without a plan, it was concentrated, objectified, it was humanized to show us how the working population could live.

Lucio Costa

Excerpt from “Pedregulho. Affonso Eduardo Reidy”³¹

31 Lucio Costa. “Pedregulho. Affonso Eduardo Reidy. In: *Lucio Costa. Registro de uma vivência*. São Paulo: Empresa das Artes, 1995, p.203.

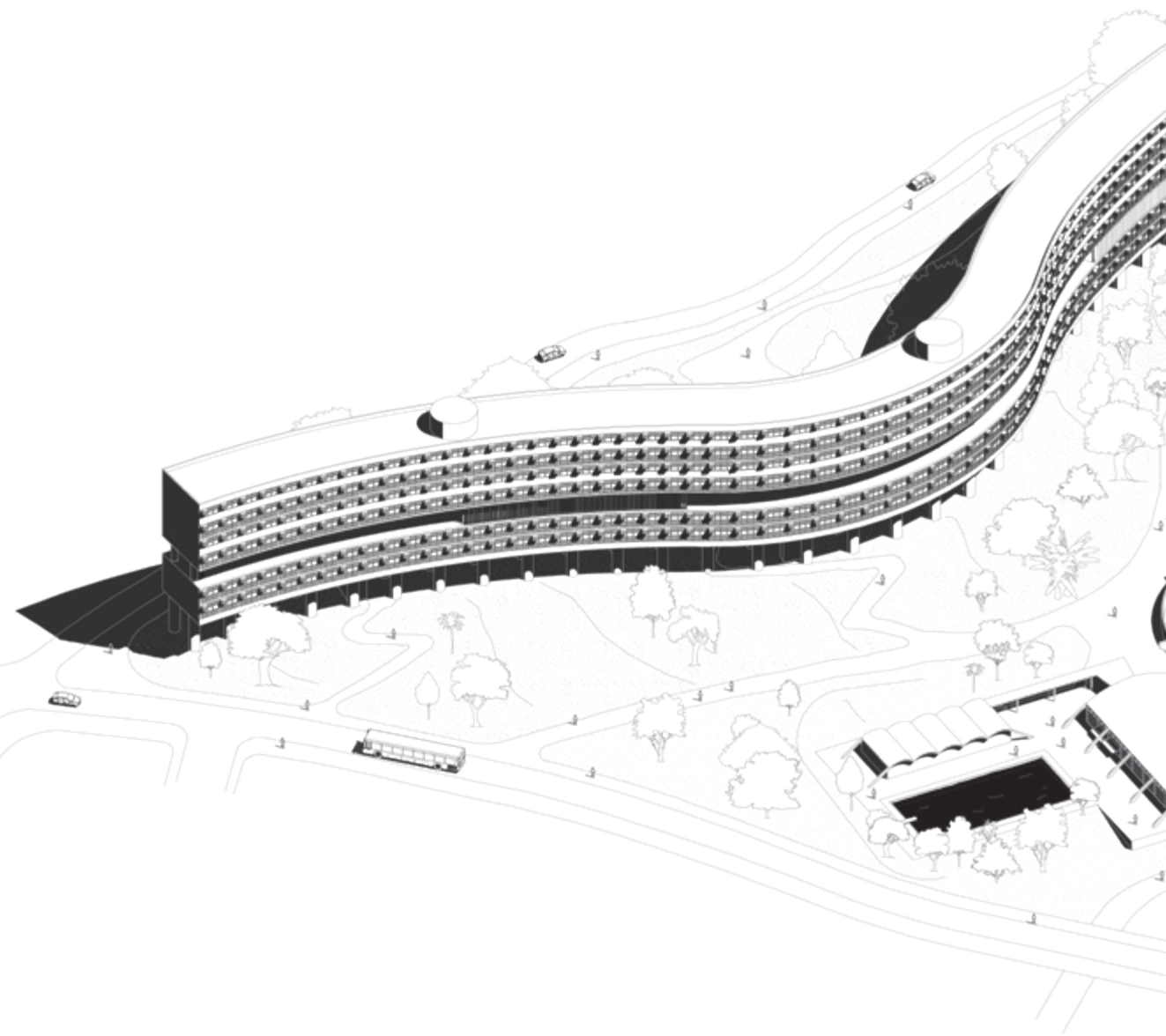
Leonardo Finotti

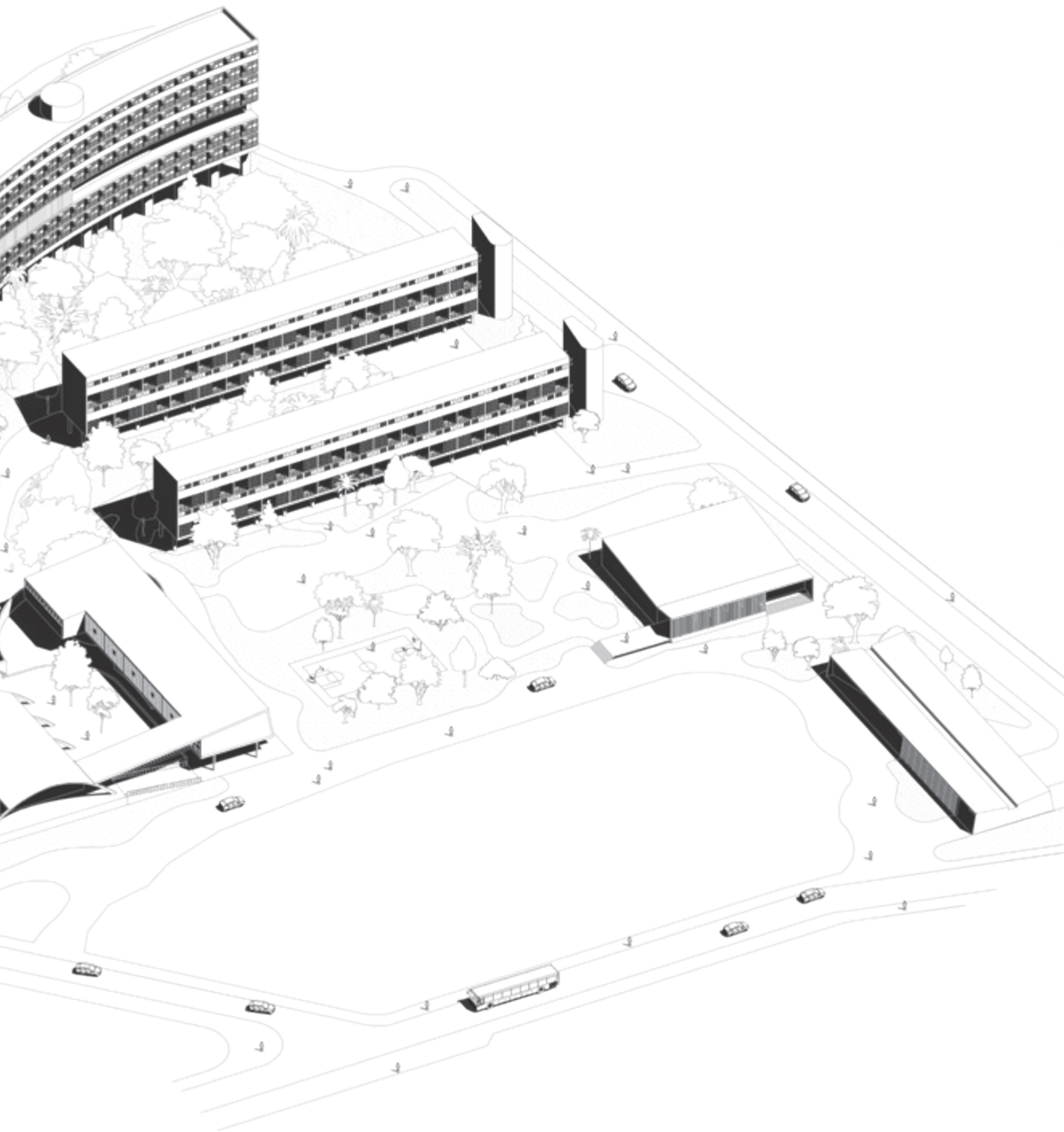
Aerial view of the Pedregulho

Inkjet print on cotton paper

2010







Luiza Baldan

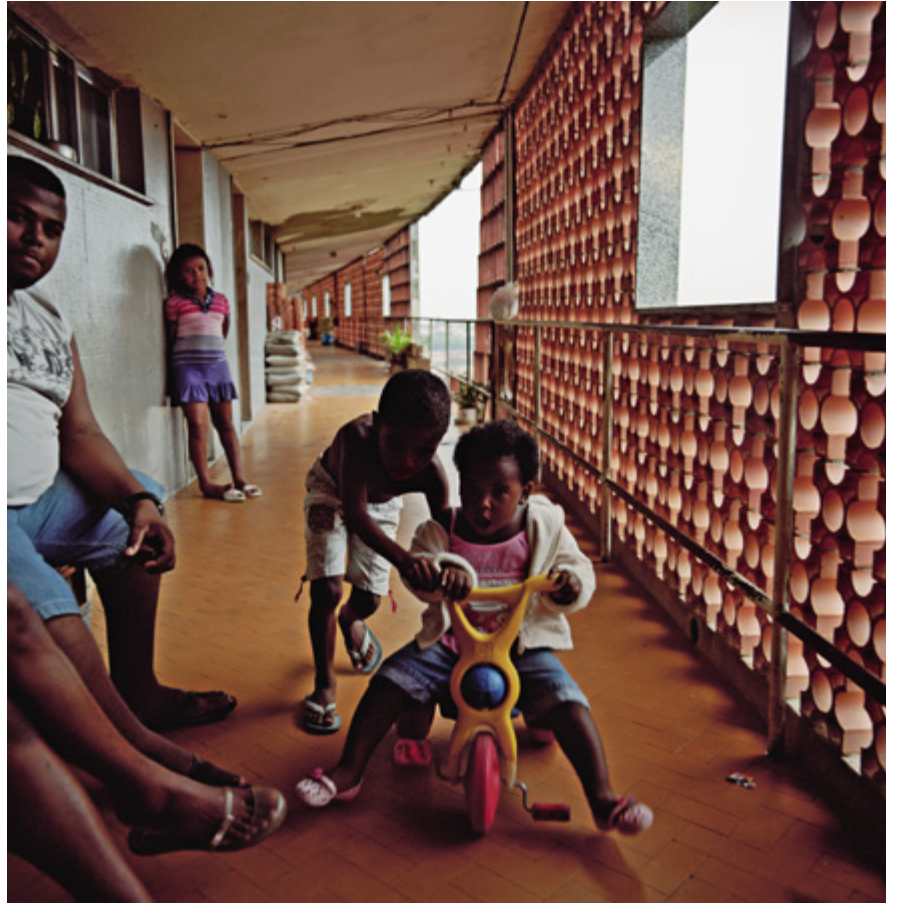
Untitled (Christmas in the Minhocão series)

Inkjet print on cotton paper

2009

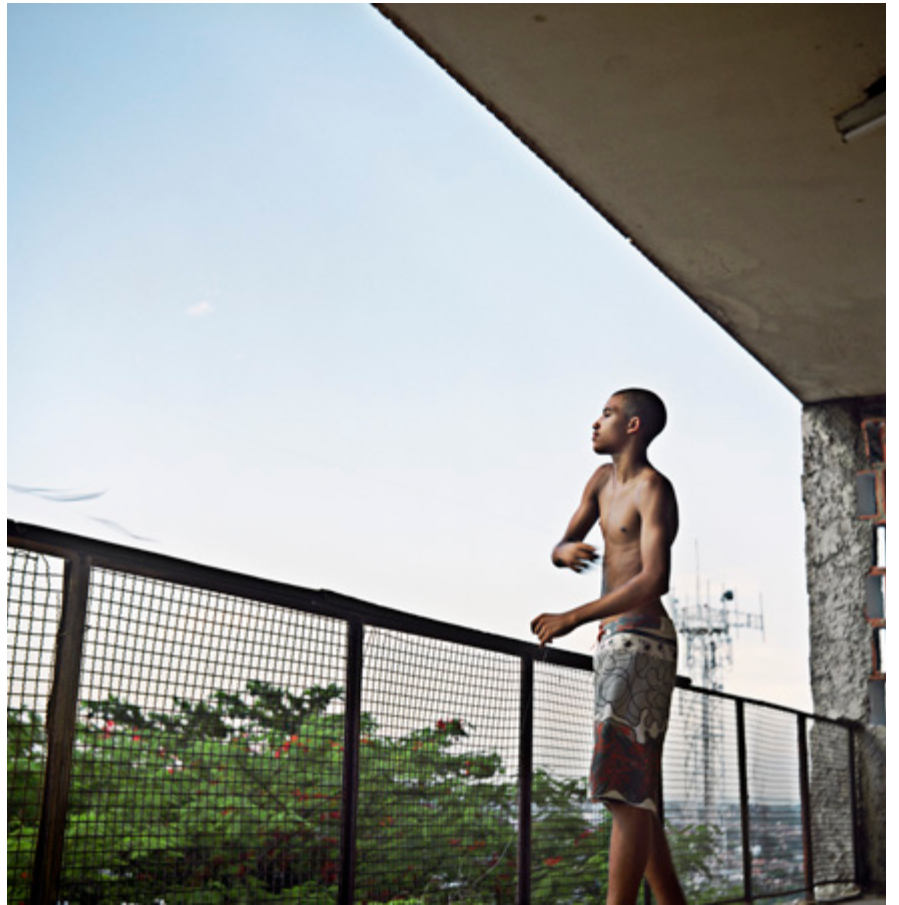












**“Must be an
annoying
feminist.”**

Carmen Portinho
and the Feminine Dimension
of Pedregulho

ANA LUIZA NOBRE

+

FLÁVIA BRITO DO NASCIMENTO

Women are like ghosts in modern architecture: present everywhere, crucial but strangely invisible.

Beatriz Colomina, 2010

The terrible year of 2020 was already coming to an end, to general relief, when a young architect from Rio de Janeiro, who months before had submitted an article to a renowned Brazilian scientific journal, received the following judgement of a journal reviewer: “Writes in an annoying way, using ‘Arquitetos e Arquitetas’ all the time. She must be a boring feminist who uses language to be clear about gender.”³²

The controversial review motivated a series of expressions of repudiation, in Brazil and abroad, and served to reinforce the relevance and urgency of feminist struggles in the field of architecture in the country. And this, exactly ninety years after a group of women sent a letter to the then President Getúlio Vargas, pleading, among other things, for the replacement of the generic term “cidadão brasileiro” (Brazilian citizen – expressed in the Portuguese masculine form) in the Brazilian Constitution by a non-sexist term. The letter was signed by Bertha Lutz and Carmen Portinho, respectively president and vice president of the Brazilian Federation for Women’s Progress, founded together with other activists in 1922, in Rio de Janeiro.

32 See: <https://vitruvius.com.br/jornal/news/read/3152>. Access in 06/02/2021.

If we follow the long and diversified trajectory of Carmen Velasco Portinho (Corumbá, 1903-Rio de Janeiro, 2001) we will certainly have a very broad picture of the feminist struggle in the country. Her participation has been decisive since her time in the suffragette campaign of the 1920s, and includes many key moments such as the 1987 Constituent Assembly, when, already over 80 years old, Carmen personally went to the National Congress to deliver to the President of the National Assembly, Congressman Ulysses Guimarães, another letter, this one drawn up by the National Council for Women's Rights, claiming equal rights and demanding the elimination of all forms of discrimination.

A pioneer as an engineer and urban planner in Brazil, Carmen played a fundamental role in several struggles for the legal and cultural emancipation of women in the country: from the right to vote to equality in the labor market, from the recognition of her social function to access to adequate methods of fertility (or family) planning. The fact that the movement's performance has been minimized, if not silenced, in numerous records linked to the Pedregulho housing project (as well as other projects also signed by the architect Affonso Eduardo Reidy, such as the Museum of Modern Art in Rio de Janeiro) only confirms the need to critically revise the historiography of architecture in Brazil, shaking the strongly androcentric bases on which it was built.

Revisiting Pedregulho with attention focused on the role played by a woman means, in fact, rethinking not only the project itself but also the narratives and discourses built around one of the landmarks of modern architecture in Brazil. One important perspective aligned with a series of recent studies by authors such as Beatriz Colomina, Silvana Rubino, Despina Stratigakos, Sumita Singha, Jane Hall or groups such as Arqitetas Invisíveis, *Un día, una arquitecta* or *MoMoWo – Creativity of Women from the Modern Movement*, does such.

THE PEDREGULHO

The Prefeito Mendes de Moraes Residential Complex (better known as Pedregulho, as it is located on a hill with the same name) was the first and greatest achievement of the Department of Popular Housing of the Municipality of Rio de Janeiro (then the Federal District), directed by Portinho between 1948 and 1960. More than that, it was idealized and defended by her considering a series of factors that, in the first half of the 20th century, implied substantial changes in spaces and in socio-urban relations, including from the angle of a women's role. The proposal basically consisted of facing the housing problem of the then federal capital with a prototype capable of reducing the distance between housing and workspaces and renewing living habits, in line with the democratizing assumptions of the modern movement in architecture and with the movement of female emancipation unleashed in several countries around the 1920s.

The work certainly impresses for qualities intrinsic to Reidy's architecture (who was Portinho's partner both in life and in architectural projects and served, in parallel, as head of the Department of Urbanism): the delicate and firm way in which the main volume relates to the rugged topography (in a curvature that echoes the natural profile of the land and at the same time preserves the horizon unimpeded by the access level), the ingenious floor plan solution of the residential units (according to various types that combine with each other), the meticulous design of the serialized constructive elements (from the frames to the hollow elements, which give identity and unity to the whole), the uniqueness and complementarity of collective facilities (laundry, school, market, health center). And if, on the one hand, much of this is anchored in Le Corbusier's architecture, on the other, the intelligence of Reidy's project is largely in his reading and interpretation of the unique circumstances guaranteed by his partner as well

as in his correspondence with a housing program and a political-social project also headed by her.

With a double degree in Engineering and Urbanism, Portinho was a feminist activist with a Trotskyist orientation and had already been working on the theme of popular housing long before the beginning of the Pedregulho project. And more and more, showed herself committed to thinking about its relationship with the growing urban and social problems of the city of Rio de Janeiro, where around 140.000 people (equivalent to 7% of the population) already lived in favelas in the late 1940s.³³ The period of study spent in England, at the end of the war, had already allowed her to publicly discard the model of garden cities (with single-family houses erected in suburbs far from workspaces), in favor of what she called “self-sufficient residential complexes” (collective housing endowed with common services and integrated to the city, in the molds synthesized by the North American urban planner Catherine Bauer from the European experiences of the interwar period).

It is important to see Pedregulho, therefore, as the product of a unique partnership between an architect and an engineer, both civil servants with leading positions in the municipal administration, who, in addition to sharing the same ideology, maintain a very discreet relationship of companionship for three decades. And in the long process of more than ten years (1948-60) that involved the work, neither of the two can be relegated to the background. If Reidy has a guaranteed place at the center

33 According to official data from the first census of Rio's favelas, carried out by the Municipality of the Federal District in 1948. In fact, the number may be much higher, since there is no clarity as to what was considered a favela or the methodology used. See Rafael Soares Gonçalves. “Censos e favelas cariocas: evolução de um conceito censitário.” In: *Anais do Museu Paulista*. São Paulo, Nova Série, vol. 28, 2020, pp. 1-30.

of the scene as an architect, Portinhos's role is by no means less, as the project's mentor and driving force. In fact, it was her political conviction, her ability to bring together a brilliant technical body, her competence to direct large-scale and complex works, and her uncompromising defense of the project in the face of the criticisms and threats she had been the target of, what fostered the realization – albeit incomplete – of what is one of the most instigating public initiatives in the field of popular housing in Brazil and in the world, in addition to being one of the most acclaimed works of Brazilian architecture, recognized and admired by names such as Lucio Costa, Le Corbusier, Walter Gropius, Siegfried Giedion, Max Bill, Lina Bo Bardi, Charlotte Perriand, Richard Serra and Rem Koolhaas, among many others.

THE DEPARTMENT OF POPULAR HOUSING AND ITS FEMININE DIMENSIONS

The housing complexes of the Department of Popular Housing – DHP institutionalized modern architecture and urbanism and social duties within the scope of the municipality of Rio de Janeiro. With an ambitious proposal, DHP has managed in its nearly fifteen years to build four works that have become emblematic – Pedregulho, Paquetá, Vila Isabel and Marquês de São Vicente –, in addition to being responsible for the approval of single-family houses in the suburbs of Rio de Janeiro. The uniqueness of the experience has drawn the attention of national critics and the international specialized press since the 1950s. The theme of housing was effervescent in the post-war period in several countries, whose housing situations for workers were diverse, but recurrently in an acute crisis. In Brazil, it was associated with important social agendas linked to the acceleration of urbanization and industrial processes in the 1930s and 1940s.

Portinho was integrated into the DPH, created as a replacement for the Department of Proletarian Constructions – DCP, initially as head of Social Services, becoming a director in 1948. The achievement was widely celebrated by feminist groups. The Department’s proposal was part of a position taken by the municipality in the face of the alarming increase in precarious housing. The proposal of the group led by Carmen and Reidy was to build self-sufficient housing projects, neighborhood units, in which housing was associated with services of immediate need for residents, such as a market, school, day care center, health center, in addition to of leisure and sociability activities, essential to build a desired sense of community. A model of housing and city practiced in Latin America and Brazil, as well as by other bodies such as the Retirement and Pension Institutes, but which in the political project of the DHP gained very specific contours and materializations.

For Carmen Portinho, schools, museums, libraries, exhibitions, health centers, clubs, cinemas and communal centers should have the direct help of public authorities and be incorporated into the complexes. Ensuring the training of a male or female worker, whose home was her vital part, was the task of housing policies. In the DHP housing program, the affirmative point was that “home” was not necessarily “housing”. Inhabiting encompassed broader meanings and referred to the general conditions of dwellings, male and female residents, only fully realized with the availability of services adjacent to the roof itself. Housing was a social problem and should be dealt with as such.

In understanding housing as a social education project via the State, there was an important dimension of the discussion on women’s work and women’s rights that permeated the 1930s, in which Carmen was the protagonist. Housing entered the urban planner’s history as a field of action that was created for women in the context of promoting social housing.

Throughout the 20th century, women were important in reflection and in the projects of domestic rationalization, as spaces that were allowed or conquered. The house was one of the dimensions of the construction of women's rights: whether or not to rationalize the kitchen and domestic spaces were central themes and great discussion for feminists.

Since the 19th century, but with strength from the modern movement onward, there have been many trajectories dedicated to thinking and working on female emancipation through the rationalization of the house and ways of living. Catherine Bauer in the United States, Elizabeth Denby in England, Margarete Schütte-Lihotzky and Erna Meyer in Germany are some of them. The domestic space was a domain historically attributed to them, but from which exit paths are created, at the same time as reiteration mechanisms. After the First World War, in several countries, public housing programs involved women's work and their specialties about living, a place they continued to occupy until contemporaneity in housing policies, in which they are, for example, leaders in housing movements.

Carmen Portinho is the representative in Brazil of this generation of women who became involved with the housing issue in its dimension of social justice allied to the agenda of the modern movement. The rationalizing dimension of living spaces and domestic life, educational issues and access to collective housing services included women's work as a conquest of the 20th century.

In the case of Pedregulho, the rationalization of the house also meant the possibility of a better life for residents. Spaces considered unnecessary were eliminated and the pieces indispensable for everyday use, such as the kitchen, were used according to the technologies of the "industrial age". Equipment that could be in common use left the interior and passed to the exterior of the dwelling. They were made extensions

of the home, vital parts of helping and improving the exhausting lives of workers who would help create a sense of community. Portinho incorporates the political meanings of the social role of the house in the Department's projects.

But if Carmen Portinho's professional trajectory was emblematic of the relationships between housing, feminism and modern architecture in the mid-twentieth century, she was not alone in promoting public housing in Brazil, nor in the DHP. The urban engineer was accompanied by other women in the Department of Popular Housing, such as social worker Anna Augusta Almeida, social services interns Zulmira and Diva Bloise, in addition to architect Lygia Fernandes, who were responsible for promoting social housing in the Department. Social workers were key players in the project for the use and occupation of residential complexes. In the programs of the IAPs and the DHP, they played an important role in mediating the addresses with the residents – particularly with the women, since the house was understood as an essentially female domain. Although small in number, their trajectories reveal the complex female professional insertions in the field of architecture and social housing in Brazil and, in addition, they provide a measure of the exceptions that were trajectories such as Carmen Portinho's.

For the women architects, professional practice in housing was more restricted in Brazil. As for the social workers, the field of work was perhaps less difficult, having been exercised by many of them throughout the 1940s and 1950s. In some fields more than in others, such as architecture, women's access to professional training was more painful, more consubstantial after the 1940s. In Brazil and Latin America, women have entered higher education courses in Architecture since the 1930s, but their presence is more solid after 1945 and throughout the 1950s.

Lygia Fernandes had a very promising career, being the only female architect to appear in the manuals of Brazilian architecture of the 1940s and 1950s.³⁴ Lygia and Guiseppina Pirro were the only women in her class of 1945 at the Faculdade Nacional de Arquitetura. Awarded with projects such as Headquarters for the Jockey Club in Rio de Janeiro (with her classmates Francisco Bolonha, Israel Pinheiro and Giuseppina Pirro) and internationally published projects, she was part of the second generation of architects from Rio de Janeiro, trained in the 1940s. With roots in Alagoas, she had a fruitful private career in the city. Shortly after graduation in 1945, the architect was appointed to the General Secretariat of Transportation and Works of the City Hall together with Bologna and Modesto, working in the Department of Popular Housing, in the Planning Service, coordinated by Affonso Eduardo Reidy. At DHP, she didn't design any residential complex, unlike Francisco Bolonha, her classmate and workmate, who signed two projects: Paquetá and Vila Isabel. Her role in the office was mainly in the preparation and authorization of projects for individual houses and in the development of projects and drawings. But she was very present in the daily life of the projects, from their construction to their uses, mediating the ways of living together with the social workers. She reports, for example, that she went along with Portinho and Reidy to wash clothes in the laundry as an example to residents who resisted washing clothes collectively in the laundry facilities.

34 Lygia Fernandes' work has been the subject of some recent academic works. See: Fernanda Silva. *Onde estão as arquitetas mulheres maceioenses? Um levantamento sobre a produção arquitetônica feminina em Maceió, desde a década de 1950 até os dias atuais*. Dissertação (Mestrado em Arquitetura e Urbanismo), Programa de pós-graduação Dinâmicas do Espaço Habitado. Maceió, Alagoas, 2018. And Jose Carlos Huapaya and Clara D.C. Vasconcelos, "Lygia Fernandes: uma arquiteta modernista". in Huapaya, Jose Carlos. (org). *Revisões e Ampliações da Arquitetura e do Urbanismo Modernos no Brasil*. Vol.1. Salvador: Edufba, 2021. pp. 185- 202.

It is emblematic that the laundry is an object of memory for Lygia Fernandes in her work at DHP. The equipment is one of the most significant in the Department's urban-social project and is frequently the target of criticism, either because of management difficulties or because of resistance to use by residents. Rumors that the residents did not want to expose their old clothes in the collective washing and that they used the swimming pool for this purpose run in an imaginary world about the complex. In any case, the laundry proposal, which had already been used in other complexes in Rio de Janeiro by the IAPs, directly faced the daily difficulties of the workers, whose "tired hands", in Carmen's words, required support. The inequalities of the sexual division of domestic work were the object of attention by feminists and, if the optimization of tasks in workers' houses sought to make them less difficult, on the other hand, they reiterated the place of women in the space of the house. Thus, the automated laundry was an investment in the modernization of working women's ways of living and working relationships.

In the Department of Popular Housing in Rio de Janeiro, social workers were responsible for the connections between space and users, teaching the "correct" way to interact with their homes. Transforming residents into citizens was their task, accomplished through the education of families inside the houses and in areas designed for this purpose, such as schools, gardens, health centers or social centers. The joint social service was initially directed by Carmen Portinho until she became General Director of the Department. From 1948 onwards, social worker Anna Augusta Almeida took over the direction, where she remained until the end of the 1950s. It is from the social workers that Pedregulho is understood in its uses and practices, in its daily dimensions, with tensions and difficulties.

DR. CARMEN VELASCO PORTINHO ST.

After decades of abandonment by the government, the residential Block A underwent restoration work in 2015. The works mitigated structural problems and met many of the demands of residents. But the proposal of the neighborhood unit and housing integrated with services fragmented over time at the mercy of administrative discontinuities and a lack of interest of power by the public in its own cultural and real estate heritage.

The creator of the complex was honored with the name of one of the streets that connects the health center to the school, passing by the wall that is now seen in the place of access to the laundry and the market. It is difficult to know if anyone passing by today knows who Portinho was and recognizes her role in the making of Pedregulho. The plaque, fixed in the Health Clinic, which is now in ruins, gives a certain melancholic air to a work that is, however, full of hope. Far from being a utopia, after all, Pedregulho materialized a path for housing policies in Brazil. And it remains alive as an architectural expression of the discontinuities of housing policies and the fight against discrimination against women in Brazil.

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**BRASILIA BUS STATION
PLATFORM**

Neither building nor transport infrastructure. Neither urban design nor landscape. The Plataforma Rodoviária de Brasília is an inhabited shadow at the crossing point of two central highways that characterize Lucio Costa's city. Neglected by critics and undervalued by history because of its intentional refusal to be iconic, it is a piece of architecture that strives to disappear. It constitutes the only experiment of urban living and diversity in the modern city based on a highway-centric design. The population's daily usage of the design exceeded its creator's expectations, who had imagined it as cosmopolitan and sophisticated.

I fell right into reality, and one of the realities that surprised me was the Rodoviária late at night. (...) This is all very different from what I had imagined for this urban center, something refined, almost cosmopolitan. But it isn't like that. It was taken over by these real Brazilians, who built the city and who are there legitimately. It is Brazil... And I felt proud of that, I felt satisfied. That's it. They are right, and I was wrong. They took over what was not planned to be for them. (...) Actually, the dream was less than the reality. The reality was greater, more beautiful.

Lucio Costa

"Plataforma Rodoviária", interview *on-site*, November 1984

Gustavo Minas

Untitled (Rodoviária series)

Inkjet print on cotton paper

2015







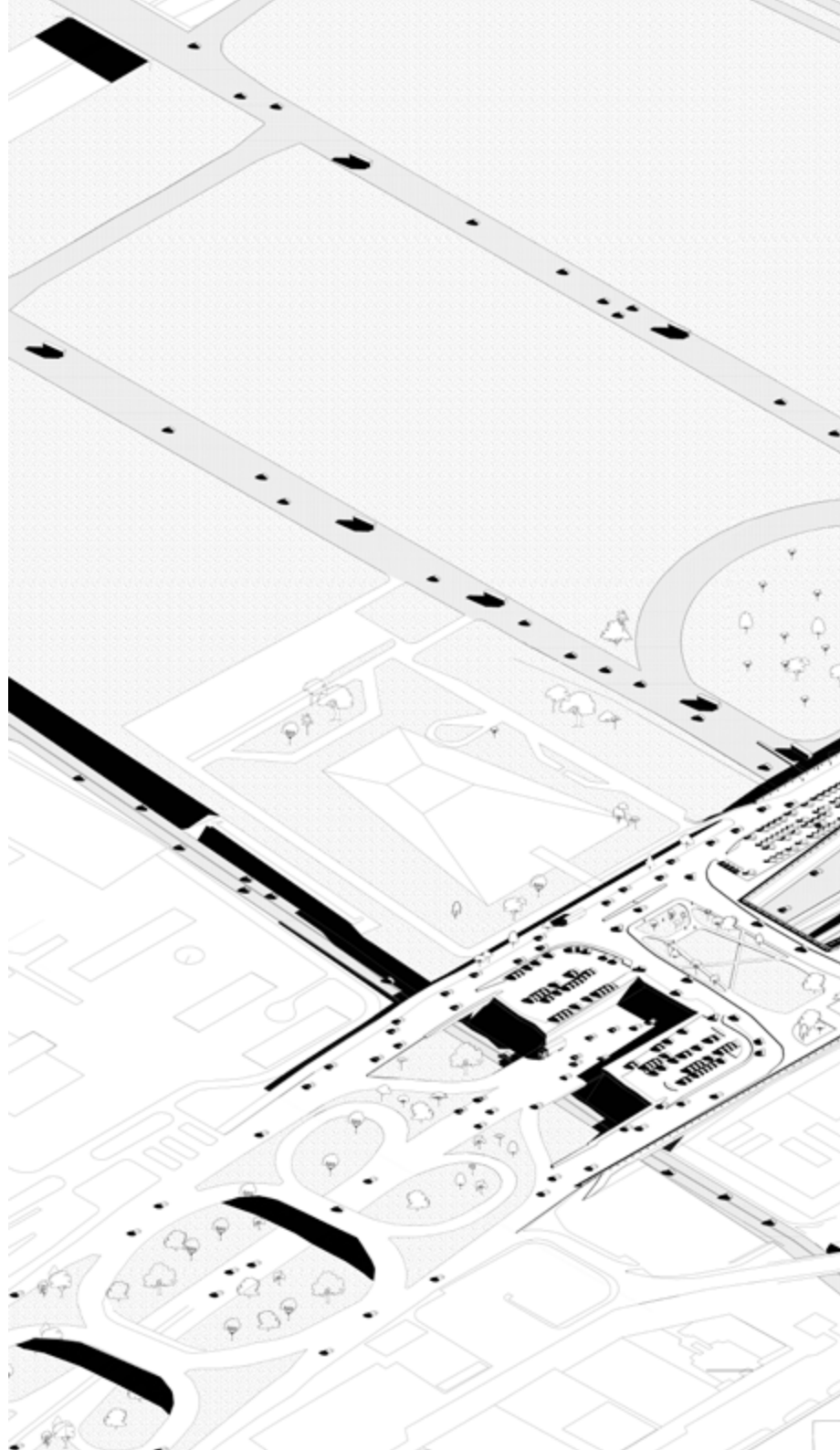


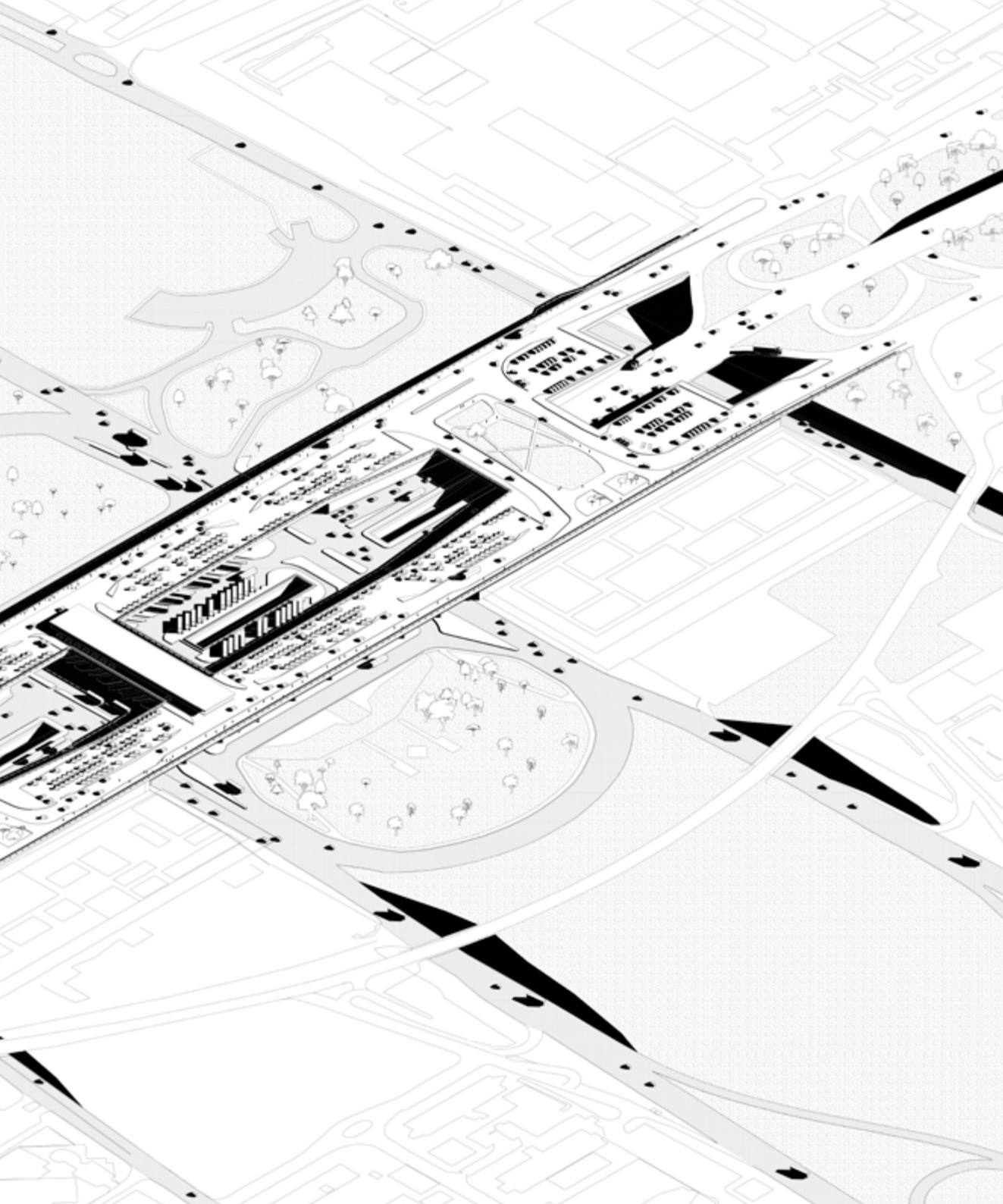












Joana França

Plataforma Rodoviária and Eixo
Monumental [Monumental Axis]

Inkjet print on cotton paper

2010





Bus Station Platform:

ordinary life in
Brasília Pilot Plan

EDUARDO PIERROTTI ROSSETTI

In November 1984, Lucio Costa – the architect who designed Brasília Pilot Plan – became impressed with the urban vitality of the Bus Station Platform. Initially designed as infrastructure for articulating road flows between the new capital and other cities and states, the Platform had then already become a form of intermodal articulation of the Pilot Plan with the satellite cities. For such reasons, the Platform had become a point of urban life animation in the city, taken as a place of permanence and conviviality for those in transit, in displacements and flows of the Pilot Plan.

The reality found by Lucio Costa in the 1980s was already quite different from what he had imagined, but this urban activity also contrasts with the images of desolation and isolation that are related to Brasília. The city also has other stigmas, among them the one that stands out it is a city made only for the automobile. However, throughout its 60 years, Brasília Pilot Plan can no longer be sustained by such simplifications. Brasília's urban ordinary life presents the typical dynamics of Brazilian cities, with cycles of success and decay of spaces and human activities in their territories, resulting from the very overwhelming social, cultural, economic and technological transformations that occurred in the last decades.

The Bus Station Platform is a strategic project of great dimensions, which is located at the ideal point of intersection between the Monumental Axis and the Highway-Residential Axis. The spatial complexity of the Platform must be understood within the limits of its architectural and urban design. The 700m-long superstructure is configured by means of a set of surfaces and slabs that are superimposed between different levels, to organize the automotive racetrack bundles for vehicle circulation. The arrangement between surfaces and slabs also organizes spaces and urban environments, in order to establish physical

connections and symbolic continuity between the spaces of the "monumental scale" with the spaces of the "gregarious scale".

Even in this case of a large work, Lucio Costa presents a solution that accommodates a shape into its definitive place, through a topographic operation that dissolves the perception of the Platform into the urban landscape. It is an element that has the geographical potential to articulate the fractions of the territory, thought of as an architecture that at the same time defines its urban condition. The Platform establishes the continuity of the urban fabric of the related central sectors, through different levels and connections between their environments, incorporating pedestrian flows into their own spaces. The commercial activities and services installed on the Platform provide intensive uses and support for getting around and being in the city. The Platform's utilitarian function has been radically transformed and today it is a nodal point articulating flows of the Brasília Pilot Plan, of the satellite cities and of the Federal District on a metropolitan scale, reaffirming its symbolic load of generatrix of the urban form.

CONTINUOUS SPACE, PATHS AND NOOKS

The original expectation of making the Bus Station Platform works as the central element and a cosmopolitan place has become a mirage far from what it actually became. The Platform is a vibrant urban environment, quite popular, articulating its spaces with the infrastructure of the cultural and entertainment sectors. The Platform acts directly and indirectly on the displacement of passers-by and on the network of public spaces in the central part of the Pilot Plan. As a strategic point for mobility networks, the Platform also becomes a possible

shelter that provides shadows and living environments and services, establishing its own degree of urbanity.

The specific program of a capital city is to have extraordinary spaces for representation and for the exercise of activities of power. In Brasília, this space is concentrated in the Monumental Axis, Ministries Esplanade and The Three Powers Plaza, dissipating and spreading to other sectors. At the same time, in order to fulfill its functions, a capital city needs to guarantee its ordinary functioning – the everyday life. The Platform takes on the responsibility of being the intermediary element that, at the same time, calls for the full functioning of the city as capital and regains its condition as a place of ordinary everyday life. Used, inhabited and lived by a large human contingent of 700,000 people/day, the Platform belongs to those who circulate in its environments, who incorporate their spaces in their daily journeys, confirming themselves as a place for socializing and exchanges.

Connecting the public transport systems of buses and subways, with taxis and with the on-demand services of Uber, bicycles and scooters, the Platform maintains an almost uninterrupted operation, with services and commercial activities, including newsstands, cell phone stores, lotteries, cafeterias, patisseries, pharmacies, photocopiers, cafes... which serve a wide range of users: people of all ages, uniformed people, students, professional suits, military personnel, workers of different levels of government, skateboarders, prostitutes, travelers and several other humans in transit. Whether as a point of arrival or as a point of departure, the Platform is a place from which itineraries are scored, paths are defined, and paths begin. The spaces of the Brasília Pilot Plan can reveal themselves as a landscape and as a place for those who walk. It is on the scale of the subject's body, set in motion, that much of the city's main strength is revealed.

The Platform designed by Lucio Costa is the place where this relationship between the experience of the body, as a support for the perception of oneself and of the world space, presents itself as the experience of experiencing the city through the wanderings of its relational space. Through the movement of the body in action in space, the subjects who walk and move – in a straight line or in irregular paths – react to stimuli and experience the possibilities discovered between the full and the empty, the free accesses and the hidden places, in a process of apprehension and knowledge that is exclusive of undergoing a hand-to-hand relation with the city. In this intense process, the Platform opens the architectural spectacle, instigates urban flows, reinvents the experience of everyday life and reifies the urban life of Brasília Pilot Plan, in addition to the images of Oscar Niemeyer's monumental architecture. So the project establishes another degree of intimacy with the city, which will be specific for those who venture, transgressing the mere contemplation.

The exercise of displacement and permanence in the spaces of the Platform reveals the vitality of the daily life of those who mostly live far from the Pilot Plan and the spaces of power, but who live and work in such environments. Another common stigma about Brasilia is that the exercise of power is passing through the city, between Tuesday and Thursday, passing between hotel lobbies, apart-hotel rooms, restaurants, bars, and offices. In the meantime, just go to the Platform to see who works for the functioning of the city, from sun to sun, from Monday to Friday, including Saturdays, Sundays and holidays! In addition to the services pertinent to a bus station, such as taxi stands, parking lots, cafeterias, cafes and small stores, the Bus Station Platform also has public services. Statistically more than 90% of this public that uses, lives or transits the spaces of the Platform belongs to classes C and D, remaining there on average 30 minutes, a fact that explains the constant func-

tioning of dozens of stores and kiosks that operate there. The economic dynamics of CONIC and the Conjunto Nacional, which are two major centers of services and commerce, also prove the intense urban activity correlated to the Platform.

IN THE BEGINNING IT WAS THE WILDERNESS, TODAY IT IS THE CROWD

Brasília has always been in the focus of publications, photographers and the press, either specialized in architecture or not. Recorded, posted, filmed and taken as a constant image on television, there are many challenges to narrate the city nowadays. In addition to facing all of its stigma into perspective, it is necessary to recognize that urban planning still has many challenges and that the sectors that make up its gregarious scale are disconnected, underutilized, with accessibility problems, showing signs of degradation. All of this has a solution in the competencies of design and city management.

Despite it all, the urban vitality that surprised Lucio Costa remains pulsating today. What astonished Lucio Costa also surprises many people who come to Brasília today, whether as a visitor, tourist, photographer or journalist. Such surprise effect also applies to architects and urban planners interested in knowing and experiencing the urban paradigm of the 20th century on the spot. The surprise is to see the common functioning of a modernist capital city of the 20th century. For its daily functioning, Brasília maintains its symbolic character in the spaces at the monumental scale, at the same time that it needs other urban scales and sectors to foster the conviviality of everyone, providing meetings and welcome our ways of life, our practices of being and of being in the city.

In the Pilot Plan – beyond the domestic ambience of the super blocks – the common life of the capital city is structured, on a large scale, around the Bus Station Platform.

The Platform structures a daily interaction with the monumentality of the capital, without compromising values, without trivializing its exceptional condition. It is only in the experience of daily living with the spaces of the city that Brasília shows itself monumental and comfortable, “spilled”³⁵ and concise, bucolic and urban, lyrical and functional, as Lucio Costa idealized. When proposing the architecture of a large platform as an artificial equipment to organize and accommodate flows and displacements, Lucio Costa also designed a way to articulate this nucleus of the gregarious scale as if it were the city's urban center.

When building the city from a design, the Brasilia Pilot Plan went from being a perspective of utopia to becoming a real place. It is a place where it is possible to live with a monumental architecture, with people from different social strata and with the breathtaking landscape of a place of unique beauty where the city is located. From the Platform it is possible to apprehend the vastness of the territory that the horizon line delimits, marking the inscription of the Pilot Plan, in a geographical circumstance, in the face of an amplitude beyond which there seems to be nothing else occupied after Lake Paranoá!

Even though it was actually built, more than half a century ago, Brasilia still represents an utopia. But the Bus Station Platform is the perfect place for common life to take place at the core of this utopia.

35 As Lucio Costa used to refer to the open and broad quality of the city.

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**Lina,
Sesc Pompeia,
an experienced
utopia**

FRANCESCO PERROTTA-BOSCH

“It looks like you have done nothing.” This was a frequently heard comment from those who visited the Sesc Pompeia building site at its final stage in the early 1980s, having before seen the makeshift facilities of the 1970s. To many architects, this observation could sound offensive after years of work, but to Lina Bo Bardi it was something to be very proud of. Back to a Saturday in 1977, when Lina Bo Bardi was for the second time in the old factory in São Paulo’s Pompeia neighborhood, she made the following description of the scene before her eyes:

No longer the elegant and solitary Hennebique structure, but a happy crowd of children, mothers, fathers, elderly passing from one pavilion to another. Children ran around, young people played football in the rain that fell from the cracked roofs, laughing at kicking the ball in the water. The mothers prepared barbecue sticks and sandwiches at the entrance of Rua Clélia; a puppet show was going on nearby, full of children. I thought to myself: all of this must go on this way, with all this happiness.³⁶

Nowadays, few people remember that Sesc began to use Pompeia’s industrial warehouse in 1973. That is, before Lina’s project. This first occupation was quite an improvised one. The small bricks on the wall could not be seen yet: the walls were still on mortar and were whitewashed. The administrative activities occupied the first hangar near the gate to Rua Clélia. The next factory warehouse had indoors football courts, tables for the neighborhood elderly to play cards and chess, a small area meant for simple works of art and another space for a small theater for about forty people. A scouts group was always around. In the warehouses at the back there were music and handcraft classes. Everything in an amateur style. It was enough for the architect to fall in love with the place.

36 Lina Bo Bardi, “Sesc: fábrica da Pompeia”. In: Marcelo Ferraz (Org.). *Lina Bo Bardi*. São Paulo: Instituto Lina Bo e P. M. Bardi, 1993, p. 220.

There was a problem, though. It had been decided that the old factory would be pulled down. It was the lot in the middle of Pompeia that had drawn Sesc's attention when it was bought in late 1971. The former president of the institution had determined its demolition, and most of the Board members agreed with it. A project for a new building by the architect Julio Neves was ready. In order to start working on it, the engineering team even had the tallest structure demolished: the chimney. It was as though everything there had its days numbered.

While the construction site was yet to start, the old factory was used experimentally. Employees from different sections of the institution used to meet in this proto-Sesc Pompeia to play football after work. On these occasions, the workers began to develop some kind of affection towards that structure in Pompeia. It was a familiar place for those whose relatives had worked on the factory floor, no matter whether they belonged to that neighborhood or to other ones by the side of São Paulo's railways. All of them loved that graceful cobblestone street among factory pavilions where the children from the surrounding areas could play. It might be a second-rate operation, but there was a genuine affinity with what happened there. The opposition to demolishing everything and building something new came from the workers of the institution.

In the 1970s, building restoration was not a common activity among Brazilian architects. It sounded even more unusual considering that the referred building was not even four decades old. It was different from the few current cases such as refurbishing colonial churches. Besides, in Pompeia, there would be a change in the purpose of the building. However, two protagonists took over the stage at this moment: Gláucia Mercês Amaral de Souza, director of the Research and Application Department of Sesc, and Renato Requixa, the Regional Director of Sesc São Paulo, a position which turned him into the intellectual mentor

of the institution between 1976 and 1984. In a context which lacked examples to support her ideas, Gláucia remembered Solar do Unhão, restored by Lina in Salvador, and made it her main reference.

Lina Bo Bardi was ostracized at the time. She practically had no architectural projects in hand in the mid 1970s. Not that she was totally confined to her Casa de Vidro (Glass House), but for the past years she had not been attending nor being proactive in the high society local meetings or even in intellectual circles. It was not easy to persuade Lina to work on Sesc's project. Nor was it easy to persuade the Board not to destroy the factory, to abandon a finished project and to hire an architect who did not even have an office at the time. But, luckily, this was done.

Lina did not aim at great formal gestures. Her goal was to create a place that would be available for scheduled and nonscheduled activities. Simultaneously open for sports and leisure. The factory work structure would be subverted into a stage for the leisure of all social classes. The conception of the architect aimed at a somewhat idyllic experience inside Sesc gates. A utopia to be experienced.

This begins in the cobblestone street. Without a subfloor (that is, each block was set directly on the ground), the architect wanted that grass and flowers grew spontaneously through the stones, so she told Sesc's workers to water the way.

Inside the hangars, the structure was preserved, but the walls came to show exposed bricks. The old roof rafters were restored and highlighted. And countless small-scale objects were installed, some ephemeral, others as pieces of furniture: armchairs and couches of green upholstery for resting without being disturbed; a library without any acoustic protection, for quick and light readings, not meant for specialists, but for

amateurs; an amoeba-shaped reflecting pool with pebbles in the bottom which was nicknamed São Francisco River; and, at last, a fireplace with a fire that seems to converge to that symbolic universe. The whole place is an emptiness filled with ludic devices ready to be activated by people in a big game that feeds the collective imagination. A mosaic of things so disparate that they trigger storytelling.

In the next hangar is the theater known for its spartan chairs with such an inclination of their backrests and cavities to fit in the backbone that the spectator is impelled to sit in an erect, upright and lofty position. A little ahead are the workshop pavilions whose sub-partitions are made up of concrete blocks linked by mortar which streaks down the slots, preventing people from trying to hang pictures on them.

At the end of the factory complex, the new and vertical buildings of Sesc Pompeia are revealed. On one side, Lina Bo Bardi stacked a swimming pool and four floors of sports gyms; on the other side are the stairs (the internal ones, metallic and red, snail-shaped, and the fire escape ones on the outside) and the two elevators, as well as the support units which do not demand large areas, such as dressing rooms, restrooms, cafeterias, medical and dental offices, and rooms for workout, dance classes and other physical activities. To play football, basketball, volleyball or any other ball games one has to cross the visually attractive walkways between the thinner building and the wider one. None of these two buildings is self-sufficient. Both because of their usage and their circulation, the two tall buildings of Sesc Pompeia are connected by their two concrete bridges.

However, there is another element: the water tank, whose general cylindrical shape slightly reminds us of the demolished chimney of the factory. But it is not an ordinary mimesis: it is a sequence of seventy

meters of curved concrete surfaces that resemble formless fish scales. It is an unheard-of water reservoir. It is Lina's invention.

Years after Sesc started operating, the architect began to see the restaurant as the main space of her project. During the day, the menu with salads and hot dishes, at reasonable prices, was available from 11:30 to 2:00 PM, serving mostly the people from the neighborhood and the humble workers. In the evening, the restaurant changed into a beer house where young and intellectual local people met to drink craft beer with little ice cubes on the rim of their glasses and eat onion soup with cheese—besides watching legendary shows of Brazilian popular music. Everyone sat around big collective tables. It was an environment that did not put up with pretentious mannerisms, in which a genuine dignity could be found, expressed as follows by the architect:

The only thing I like about that place is to go to the restaurant and see a child with a big plate filled with food. An old man with a full plate. It is the only thing that makes me happy, because there they help themselves to large portions and nobody says anything about it".³⁷

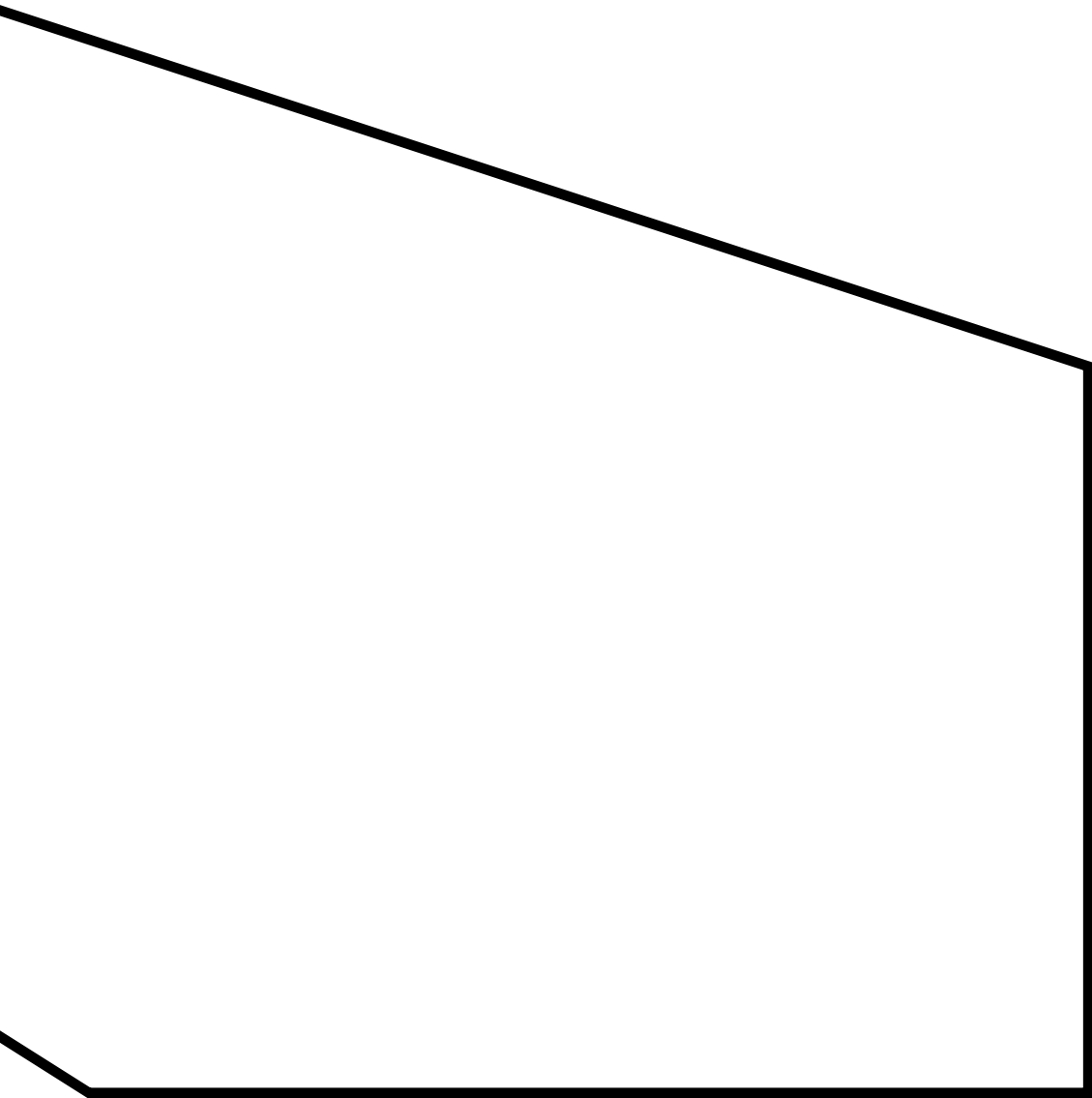
Two years later, when interviewed by *Folha de S.Paulo*, she summarized her project this way: "I made Sesc Pompeia Factory, which is not exactly a museum, as it does not have a collection of works of art. It is a leisure area, a restaurant".³⁸

37 Regina Echeverria, "Poesia em vidro e concreto no mundo de Lina Bo". *O Estado de S. Paulo*, São Paulo, 9 abr. 1989. Caderno 2, p. 3.

38 Federico Mengozzi. "'Viajo contra a vontade', diz Lina Bo Bardi". *Folha de S.Paulo*, São Paulo, 18 jul. 1991, p. 12.

**PRESENT
FUTURES**





Brazilian contemporary cities reveal the multiple contradictory layers of economic and urban development, and of inequality and environmental transformation. Unlike the utopias of modernity, which were about installing the new as an alternative to what exists, present utopias have transmuted into heterotopias, instituting new realities based on transforming what is given and reversing urban, architectural, and environmental liabilities. Whether on the scale of neglected river infrastructures in big cities imagined as new features for public enjoyment and mobility, or in squatting in abandoned buildings in severe stages of obsolescence to house the most vulnerable, these ideas point to an urgent need to rethink public policies in order to reverse socio-spatial segregation and environmental destruction, and to shed light on alternative routes towards a more convivial and generous future.

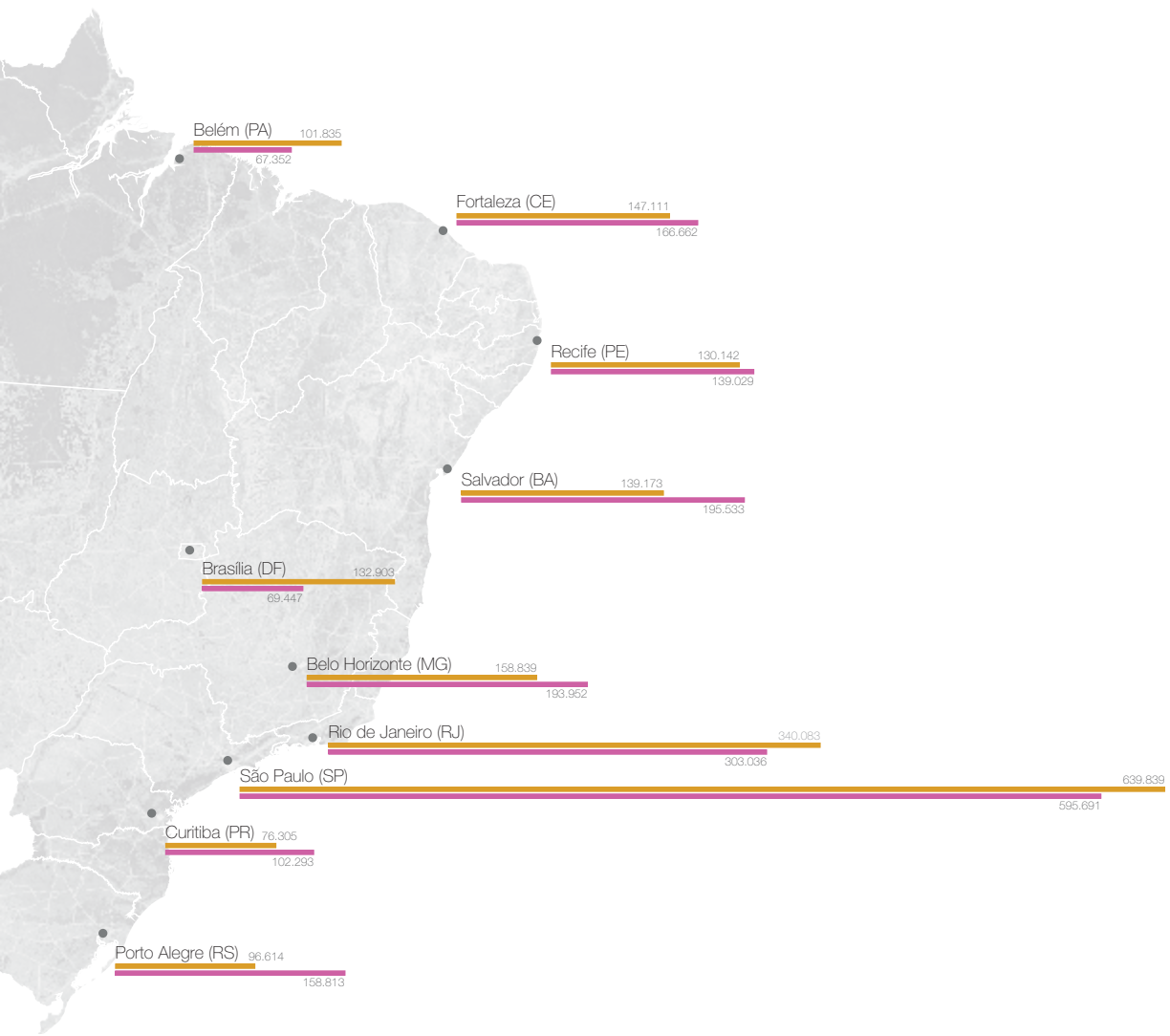
URBAN SQUATTING IN CENTRAL AREAS

The aging of modern buildings in the downtown areas of Brazil's main cities, linked to an exodus of economic activities, has resulted in the abandonment of numerous buildings in recent decades, amplifying degradation in urban centers. On the other hand, public housing programs do not reach a significant part of the population. The squatting and gradual renovation of this neglected real estate resolves its tax and legal liabilities, updates its infrastructure, and revitalizes its spaces. Such activities point to a positive transformation of cities in several ways: they provide the most vulnerable population with access to better infrastructure, thus restoring their right to the city; revitalize abandoned areas, bringing life to urban centers and reducing the environmental impacts of demolishing buildings, uncontrolled urban spread, and displacement of people in the city; reduce the pressure for public investment in new infrastructures; and give new meaning to places that have multiple layers of history using new social condensers that, beyond housing, reinvent coexistence in the public space. Realized predominately at the fringes of public authority initiatives, they are a worthy model for redefining public housing and urban development policies in Brazil.



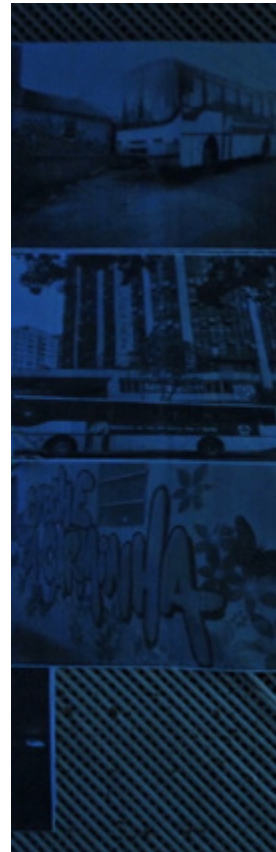
Housing deficit (families) x Vacancy of housing units, in metropolitan regions, 2015

Source: Fundação João Pinheiro









Aiano Benfica, Cris Araújo, Edinho Vieira

To walk the streets again, to enter the houses, to take
down the lords once again

Video instalation on three screens, digital full HD,
Surround 5.1


Duration: 32 min

2021









I said you are both pretty.



Carolinas of Yesterday and Today:

Utopias and Heterotopias
in Movement

MARCELA SILVIANO BRANDÃO LOPES

+

TIAGO CASTELO BRANCO LOURENÇO

CAROLINA MARIA DE JESUS

Carolina Maria de Jesus was the author of a restless and visceral writing. It was not uncommon for her to wake up in the middle of the night to urgently register a certain thought. A voracious reader, she preferred to spend her days off immersed in the library of the house where she worked as a maid. Carolina was born in Sacramento, a city in the state of Minas Gerais, and migrated, like many other Brazilians born in small towns and in rural areas, to the great metropolis, São Paulo, in search of the utopia of a life with dignity.

Beyond words, she also collected paper and cardboard on the streets to support her family. In the 1950s, her writings were “discovered” by a journalist, but it was not until 1960 that her first book, *Quarto de despejo* [Child of the Dark] was published. The book was a success, having three editions and reaching a hundred thousand copies sold. In 1961, she published *Casa de alvenaria* [Brick house] and in 1963, two other books, *Pedaços da fome* [Pieces of hunger] e *Provérbios* [Proverbs]. Years passed and Carolina died in 1977, penniless and practically forgotten.

It was not a coincidence that she was a woman, black, and lived in a slum. Like her, other Carolinas invented their lives in these territories, which until today are a mixture of capitalist exclusion / exploitation and insurgencies / daily resistance. Today, Carolina de Jesus is remembered by the Black Movement, and lends her name to an urban occupation carried out in a building in the city of Belo Horizonte.

SLUMS, URBAN OCCUPATIONS, UTOPIAS

Slavery in Brazil was only abolished in 1888. Before abolition, two other laws were created, both important to understand the connection between the Black population and their access to land and work, the Eusébio de Queirós Law and the Land Law. The first prohibited the slave trade, and the second defined the parameters and rules for trade and land tenure, creating obstacles for its acquisition by large part of the population, therefore guaranteeing its exclusivity to the already wealthy landowners of that time.

In this way, the enslaved people, when released, did not have access to land and means of production, forced to sell their labor power to the same masters who had previously been their owners, with an aggravating factor: since the middle of the 19th century, millions of poor Europeans had arrived in Brazil to work as farmers in the large estates, making it even more difficult for the black population to really integrate into the economy.

For the European, this choice was stimulated by a policy of whitening the Brazilian population. From the 19th century until the 1930s, the Brazilian elite devalued racial consciousness in Brazil, especially for the descent of black Africans, a situation that still prevails to a lesser extent today. In this context, the black population was doubly excluded, both from access to land and from work, impelled to migrate to urban centers. Thus, the first Brazilian favelas were born, installed on the hills and slopes of the country's major cities.

Over the years, Brazilian housing policies were established from the understanding that favelas were unhealthy places marred by crime, thus

legitimizing sanitary and / or public safety processes, with recurrent evictions of the populations that reside there if the land was worthy of development. The federal governments did build housing developments, all of them on a large scale, as if the housing issue could be resolved only through quantitative solutions. In these cases, the choice of peripheral land, with little or no urban infrastructure, far from the places of employment, exacerbated problems of mobility and the consequent spatial segregation.

It is worth mentioning that the social function of property was included in the 1988 Constitution, and that, in 2001, the City Statute was signed into law, making available planning instruments to combat real estate speculation and to promote more inclusive and democratic housing programs. Some timid advances were made, without any significant change to the overall structure.

Thus, in the late 1990s, occupations of idle land or abandoned buildings in Brazilian urban centers became an important act of resistance. In the city of São Paulo, for example, in 1987, simultaneous occupations of dozens of plots were organized, involving around 50 thousand families, by the Union of Housing Movements of São Paulo.

In the city of Belo Horizonte, Minas Gerais, the process of urban occupation began with a break in the housing programs of the 1990s, but, despite important achievements in terms of participation and the implementation of democratic urbanistic instruments (participatory budgets, municipal councils, etc.), it was not possible to contemplate all the demands of that moment. Realizing that the structure under discussion was insufficient, in 1996 the first occupation was carried out, Corumbiara, organized by the Worker League (LOP) and the Communist Revolutionary Party (PCR) on private land. After ten

years, in 2006, there was a new occupation, Caracol, this time in an abandoned building, organized by another social movement, the Popular Brigades (BP), which lasted only three months, as the occupants were evicted.

In 2008, the organized social movements fighting for housing shifted their strategy, initiating, with Occupation Camilo Torres, a series of occupations of empty lands. In 2009, this strategy gained greater visibility with Occupation Dandara, which took place on a large plot of land in the Pampulha region. It is important to remember that in the same year the Minha Casa Minha Vida (MCMV) was launched by the Federal Government, a housing financing program, for low-income families. Again, the advances of this program can only be registered in quantitative terms, since a large part of the enterprises was built without the participation of the beneficiaries and marked by business logic and capital interests. There was great dissatisfaction with the program due to both the non-urban insertion of most housing estates, and the excessive standardization of housing that consequently, had little proximity to the residents' ways of life.

In the absence of housing policies that met the housing demands of the poorest population, in the second decade of the 21st century, various occupations occurred across the country. In the capital of Minas Gerais, some were previously planned, and the choice of the area was guided by pieces of land and / or plots with legal disputes and a clear intention to expose an existing problem within the urban land system, appealing to the 1988 Constitution: the primacy of the right to housing over the right to property. In some of these "organized" occupations, there was the presence of technical knowledge, through urban and legal advice, as was the case with Occupations Dandara (2009) and Eliana Silva (2012), in Belo Horizonte.

Both favelas and urban occupations in Brazil are, for a section of the population, utopias for access to cities. The favela is a utopia produced daily by its residents, without an association with a political project. Urban occupations are produced daily by their residents, based on on-going socio-spatial needs and possibilities, but also based on a political project built by organized social movements and technical partners, whose knowledge and cultural references may be more or less foreign to this environment. Such a hybrid configuration can either add new guidelines to the process, or tension the existing ones. However, it is necessary to be careful to avoid that technical or political impositions affect the residents, the main agents in this process.

CAROLINA MARIA DE JESUS OCCUPATION: FROM UTOPIA TO HETEROTOPIA

The Neighborhoods, Villages and Favelas Struggle Movement (MLB) also organized several occupations in the city. Some of them resisted the recurrent threats of eviction, such as the Occupations Eliana Silva and Paulo Freire, and some did not, such as the Occupation Manoel Aleixo, held in a small city in the metropolitan region of Belo Horizonte and which was evicted violently on the first day of its creation, in May 2017. The movement was not intimidated and organized, in September of the same year, a new occupation, with the same nucleus of residents of Manoel Aleixo, this time in an empty building in the central region of the city. Thus, the Carolina Maria de Jesus occupation was born.

The homage to Carolina Maria de Jesus and her story is an opportunity for reflection on the inequality that is characteristic of Brazilian society

and its links with race and gender issues. It is worth mentioning that a large part of the inhabitants of urban occupations are formed by black women, who raise their children alone. It is also noteworthy that, within the patriarchal perspective that marks the organization of life in Brazil, it is up to the women to care for the reproduction of life, and the achievement of housing is among their obligations in the social division of labor. As a strategy to affirm and support these women, one of the first actions promoted by the occupants was the construction of a child day care center, a space understood by the social movements as a fundamental condition to enable mothers to work outside the home.

In the case of the Occupation Carolina Maria de Jesus, spaces were also defined for the implementation of a collective kitchen, a library, a support and meeting room for the occupation's coordinators, in addition to a large room for assemblies and other educational and political discussion activities. Its proximity to the UFMG Architecture School facilitated an important exchange with the academic community, including the realization of undergraduate courses and seminars organized by faculty.

After several eviction threats, it was not possible for families to remain in the building, and, through a negotiation with the Minas Gerais State Government, an agreement was reached in June 2018, part of the families went to another building, in another part of downtown Belo Horizonte.

After having lived in the new building for two years, it is impressive to see the capacity of these families to create and produce living spaces. The building, which had been empty for more than ten years, with a huge amount of rubble and dirt on all floors, and its facilities with serious compromises in use, is now clean, recovered infrastructure, organized and well-maintained collective spaces, in addition to private spaces adapted to the daily life of its residents.

This movement of resistance and invention that is present in urban occupations organized by political movements of struggle for housing can be perceived through the concept of heterotopy proposed by Foucault, since it is a “displacement to another space”, a utopia spatial and not temporal: “it is not a time to come, but a heterogeneous space, a space close to that which the literary space could be at a given moment”³⁹.

And so it is that Carolina Maria de Jesus’ strong and inspiring writing is now present through other Carolinas, this time pointing out possibilities to occupy the built environment of the city in other ways, collectively, starting from an imperfect present towards a possible future.

39 FOUCAULT, Michel. *Of other spaces*. Conference given by Michel Foucault at the Cercle d’Études Architecturales, on March, 14, 1967. From: *Architecture /Mouvement/ Continuité* October, 1984; (“Des Espace Autres,” March 1967 Translated from the French by Jay Miskowiec).

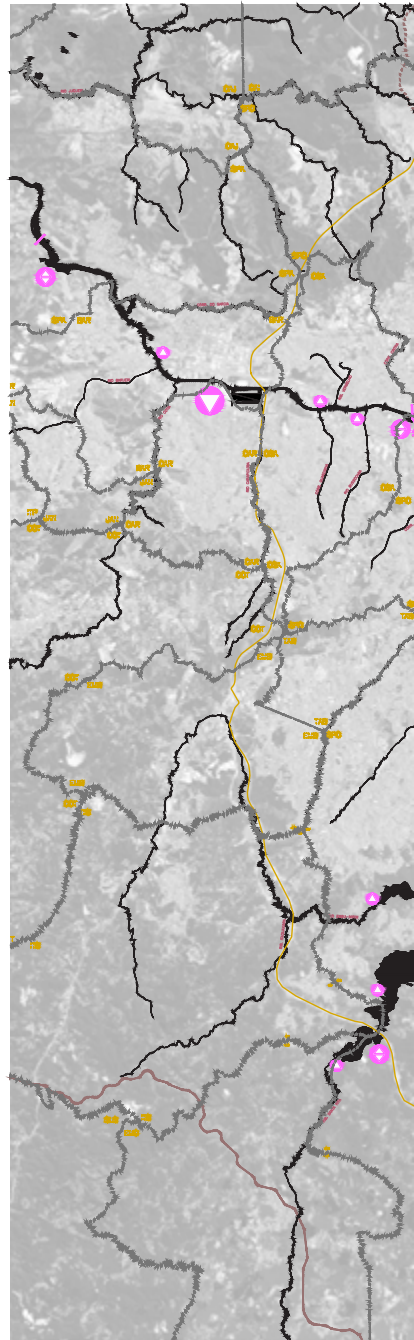
FLUVIAL METROPOLIS

Fortunately, of all mankind's works of art, the city is the greatest. And fortunately, it is an open and unfinished work of art. So, the difficult art of constructing public space that is collective passes through this awareness, through this criticism that we ourselves reinvent daily. It was us that polluted this river, abducted, resigned, and submitted it to this colonizer's gaze.

Alexandre Delijaicov

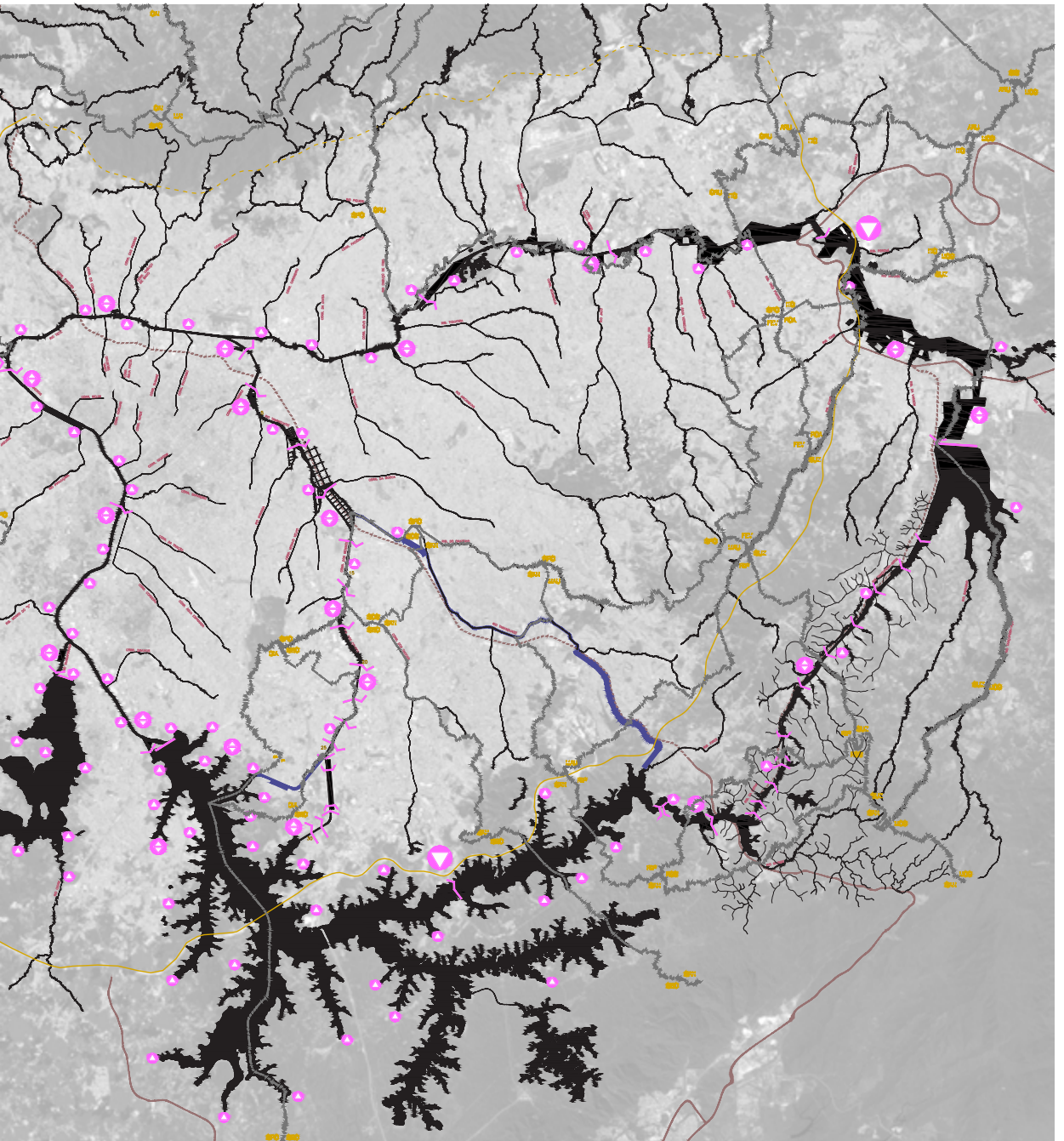
Excerpt from the documentary *Entre rios* [Between Rivers],
by Caio Silva Ferraz

Interconnecting rivers and reservoirs in the São Paulo metropolitan region to create a web of waterways designed for transporting people and cargo, combined with using their banks as principal public spaces, assumes the reinvention of the city itself by restoring the rivers' capacity to structure urban landscapes and tissues. Beyond its enormous economically and environmentally transformative potential, the idea of a Fluvial Metropolis implies building a new urban culture, overcoming the highway-centric model that causes congestion in Brazilian urban centers, makes the ground impermeable, contaminates water, pollutes the air, robs space from pedestrians and cyclists, and costs lives. In its place, it creates new spaces and infrastructures, backed up by extensive technical knowledge, that reinvent our relationship with water, imagining other ways of living in the metropolis.



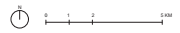
WATER MASS
 ALTERNATIVE PATHS
 TRIPLE PORT
 TRANS PORT

METROPOLITAN WATER RING OF SÃO PAULO
 METRÓPOLE FLUVIAL GROUP



-  EDD PORT
-  SLUICE
-  SLUICE WITH DAM
-  DAM
-  TUNNEL CANAL
-  LOADS RAILWAY (EXISTING)
-  LOADS RAILWAY (GUIDELINE)
-  RING ROAD (EXISTING)
-  RING ROAD (GUIDELINE)
-  MUNICIPAL LIMITS

SCALE 1:75,000



Metropolitan Hidroanel (Fluvial ring)

Architectural and urbanistic
articulation of technical,
economic and environmental
pre-feasibility studies

METRÓPOLE FLUVIAL GROUP

In 2009, the São Paulo State Government commissioned a Technical, Economic and Environmental Pre-Feasibility Study for the São Paulo Metropolitan Fluvial Ring, through the Waterway Department of the State Secretariat for Logistics and Transport (Bid No. DH-008/2009).

In 2011 the Faculty of Architecture and Urbanism of USP, through the Metr pole Fluvial Group, carried out the architectural and urbanistic articulation of this study.

THE PROJECT

The Hidroanel Metropolitano de S o Paulo (Metropolitan Fluvial Ring) is a network of waterways made up of the Tiet  and Pinheiros rivers, Billings and Taia peba dams, and an artificial channel connecting these dams, totaling 170km of urban waterways. The project developed by FAU USP is based on the concept of reusing water, established in the National Water Resources Policy, considering water a public good and a limited natural resource, the use of which must be rationalized and diversified in order to allow its availability to all. This policy provides for waterway transport in the integrated use of water resources, aiming at sustainable urban development.

By transforming the city's main rivers into waterways, and also considering its banks as the main public spaces of the metropolis, the public character of S o Paulo's waters is reinforced. In this way, urban rivers are placed as routes for cargo and passenger transportation, tourist and leisure use, in addition to contributing to the regularization of urban drainage. Thus, functional and playful areas are created for the population.

The Hydroanel project is also in line with the guidelines of the National Urban Mobility Policy, which aims to contribute to universal access to the city and to mitigate environmental, social and economic costs of displacing people and goods. Closely related to urban development and social well-being, the movement of goods in the city are understood in the Pre-feasibility Study of the Hydro Ring as being the public and commercial loads that transit in the urban environment.

The public loads considered in this study are dredging sediments from channels and lakes; sludge from ETEs and ETAs (sewage and water treatment plants); urban garbage; rubble; earth – soil and excavation rock. According to the National Solid Waste Policy, the integrated management of these loads is the responsibility of the government. These must, in addition to being collected and transported, be sorted and sent to environmentally appropriate destinations. This policy is guided by the concepts of Reverse Logistics, an instrument of economic and social development, characterized by a set of actions, procedures and means, designed to facilitate the collection and of solid waste and its return to public or private projects. Thus, waste can be reused in the manufacturing cycle of new products, in the form of inputs, aiming at reducing and not generating waste or incineration.

GUIDING CONCEPTS

- Definition of urban rivers as the main structuring axes of cities, with parks, squares and river boulevards on their banks
- Consolidation of a territory with urban environmental quality on the riverbanks, which includes infrastructure, public facilities and social housing

- Urban river navigation: ports of origin and destination inserted in the urban area
- Fluvial navigation in narrow and shallow channels in restricted waters (confined between artificial barriers)
- Urban river transport of public cargo
- Reverse logistics: reintegration into the solid waste market transformed into raw material

RIVER LOADS

- Public
- Dredging procedures for canals and lakes (pioneering public cargo)
- Sludge from ETEs and ETAs (sewage treatment plants)
- Urban garbage
- Rubble
- Land: excavation soil and rocks
- Goods and commodities
- Marketable solid reversible waste, processed in the tri-ports (pioneer commercial cargo)
- Inputs for building industry
- Agricultural products

PORTS

- Origin: dredger-ports, sludge-ports, transports and eco-ports
- Destination: tri-ports
- Passengers: tourism, lake crossings in dams

NUMBERS

170 km of extension

20 locks

3 subsystems

3 tri-ports

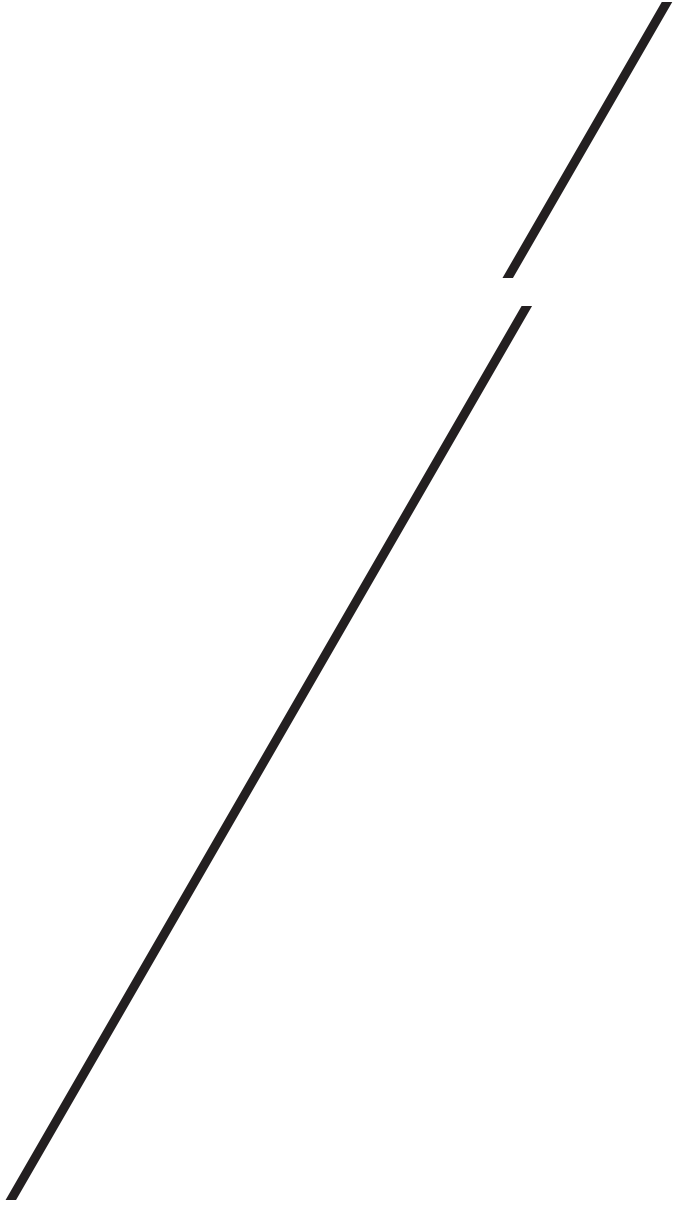
14 transports

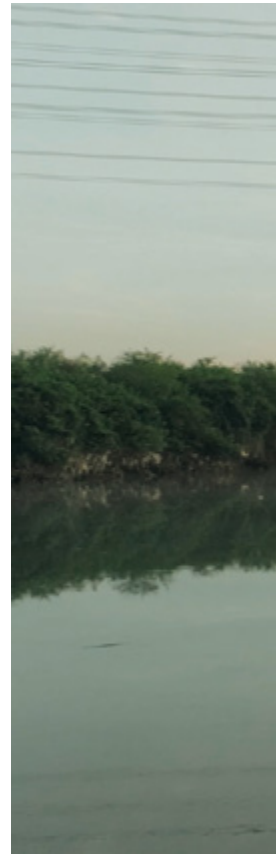
60 eco-ports

36 harbor Dredges

4 sludge-ports

24 passenger ports





Amir Admoni

River heterotopia

Video instalation on three screens, digital full HD,
Surround 5.1

Duration: 8 min

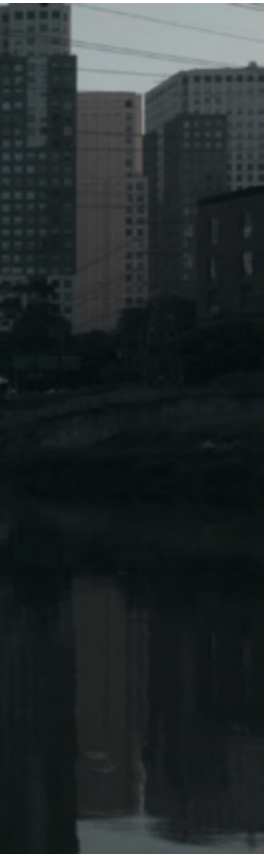
2021















Fluvial Metropolis:

opportunities for urban
transformation based
on infrastructure

ALVARO PUNTONI

The happiness of any people is measured by the beauty of their city.

Vilanova Artigas

Like the Heraclitus' river, we can say that the rivers of a city are in continuous transformation. Just like the city and ourselves. This historical flow can and must be shaped by our desires.

This is the case with the proposal of the Fluvial Metropolis, the possible redesign of the city of São Paulo from its water infrastructure.

If we understand that, according to architecture, a city consists of housing and equipment, urban infrastructure is precisely what supports its existence and, at the same time, what is found between buildings. It is in essence, and in a seminal way, what is not private, and thus it can become something esteemed and fundamental: the public space itself.

Based on this idea, the design of the infrastructure can represent a unique opportunity to (re)design a new, wanted and desirable city.

São Paulo has grown exponentially in 100 years, going from 30 thousand inhabitants at the beginning of the 20th century to 12 million inhabitants⁴⁰ at the beginning of the 21st century. Currently the city occupies an area of approximately 1,000 square kilometers, which corresponds to almost 65%

40 According to the IBGE (Brazilian Institute of Geography and Statistics) projection, the estimated population of the city in 2015 is 11,967,825 inhabitants.

of the total area of the municipality.⁴¹ Contradictorily, housing density is around 120 inhabitants per hectare, which is relatively low considering other cities in the world.⁴²

Atomized by the small parcels of private property that composes it almost entirely, its constructions and buildings end up occupying the most of these spatial portions, based on an internal and implicit logic that disregards the immediate surroundings, constituting autonomous components that deny their urban condition.

Therefore, we have set up a city that extensively and tightly occupies almost all of its surface and, consequently, offers few (or proportionally almost none) free spaces. São Paulo has only approximately 27 square kilometers of green areas or parks,⁴³ which corresponds to 2.7% of the urbanized soil.

At the same time, the city has a fleet of approximately 6 million cars.⁴⁴ If we imagine that each car needs an average of 20 square meters to park, we can say that the cars occupy an area of 120 million square meters or 120 square kilometers, that is, four times the area of parks.

41 According to Embrapa (Brazilian Agricultural Research Corporation), the urbanized soil in São Paulo in 2015 corresponds to 968.32 km² and the total area of the municipality is 1,521.11 km².

42 As a comparison, Paris has 210 inhabitants per hectare (inhab./ha), New York (Manhattan) has 268 inhab./ha, and the Copacabana neighborhood in Rio de Janeiro has 358 inhab./ha.

43 According to the website www.infocidade.prefeitura.sp.gov.br, São Paulo has 102 municipal parks with a total area of 27,128,514 m² or 27.12 km².

44 According to DENATRAN (National Traffic Agency), the fleet of the city of São Paulo in 2020 has 8,756,196 vehicles, of which 5,956,859 are automobiles.

Also, if we consider the approximate 170 square kilometers of roads,⁴⁵ we have more than a quarter of the area of the city destined to the operation of the road machine to the detriment of all other alternatives and possibilities of life.

Working as an architect in São Paulo is, in a certain sense, decrying this condition. Architecture seems to be more interesting when understood as a way to build voids, to create qualified spaces for life.

In architecture schools or in professional life, when an empty space in the city is identified or offered, the first idea is usually to occupy it immediately. Despite the low density of São Paulo, we insist on the continuous construction of buildings that, as a rule, add nothing to the city, but contradictorily diminish it.

It is interesting to propose the idea of not building but, on the contrary, deconstructing the city. Designing empty spaces. Imagining stretches of land or areas to be vacated for the creation of free spaces that do not exist, in order to shape new public spaces, can be an interesting measure from a speculative point of view.

In this context, it is worth noticing the hydraulic portion of the city—a sanitation and energy infrastructure that is disregarded in the daily lives of its inhabitants. Its rivers are mostly invisible, but constitute potential spaces for restructuring the city.

45 São Paulo has 48,623 public places (avenues, streets, alleys...) with approximately 17,000 kilometers in length. If we consider that all roads available for traffic have an average width of 10 meters, that would add up to approximately 170 km² of area dedicated to the road system.

São Paulo was built on a complex water system of 186 hydrographic basins, or 200 water courses, with approximately 3,000 kilometers of extension. A fluvial city.

The city that originally occupied an upstream valley of the Tamanduateí River (originally called Piratininga, also the first name of the city) later extended towards the valley of its main river, the Tietê, then towards its main tributary, the Pinheiros River, eventually fully occupying these main basins, and beyond.

Today, most of the original watercourses are channeled underground, eclipsed by urban occupation and by mistaken decisions, such as the construction of avenues and streets at the bottom of the valley. In most cases, they serve as drainage galleries for rainwater that flow to the main watercourses.

Another seminal issue is the geomorphological characteristic of the original site of São Paulo, a sedimentary basin with low declivity and a complex river system. We are talking of winding and slow rivers, which still behave according to the subtropical climate that determines clear periods of rain and drought, forming a defined water regime that generates rivers with a larger bed (flooding areas) and a smaller bed (natural channels). Unfortunately, after the plumbing, the city did not respect the natural regime of the rivers, and the occupation promoted exclusively according to real estate interests ended up occupying the larger bed, which today represents the certainty and frequency of accidents during rain periods.

This extensive territory of waters has always been a free space for ideas.

In fact, we missed historic opportunities, such as the original project by Saturnino de Brito in 1924,⁴⁶ which proposed to link the canalization of the Tietê River with the constitution of a 600-meter-wide metropolitan river park (which would correspond to the largest riverbed), thus guaranteeing an original public space that would be fundamental for the metropolis in its future development: an infrastructure project clearly offering spaces for urban living. The plan was discarded in 1928 by the Municipality of São Paulo, and the regularization and channeling of the river were only resumed in 1937. The immediate action after the rectification of the Tietê was the layout of the floodplains and the occupation of both banks with industrial plants and real estate speculation, preventing the realization of this public space that would be structuring and would transform the city of São Paulo. Notably the English had already defined this larger bed at the end of the 19th century when they deployed the railway on the hydraulic platform, where the water in times of rain would hardly reach the tracks. This limit defined by intelligence was not respected afterwards by the absence of the same intelligence.

In a similar way, imagining this opportunity dictated by the construction of infrastructure, the very existence of the railway line and its borders consisting of voids, courtyards, warehouses and industrial plants would be a linear free space in itself. Considering that most of these properties are built on public land, as they belong to the railway companies linked to the state, they could come to constitute a clear structure of successive voids and public spaces based on the necessary reformulation and updating of São Paulo's rail transport. Unfortunately, these are opportunities that are being lost and fading with the

46 The Comissão de Melhoramentos do Tietê (Tietê Improvements Commission) was coordinated by sanitary engineer Francisco Saturnino Rodrigues de Brito in 1924.

gradual privatization of these companies and the partial conversion of these vacancies to the real estate market, which has been segmenting this possibility with divisions in a poorly built city.

An important reflection on the theme of metropolitan waters unfolded in 2003 with the project by Paulo Mendes da Rocha and his team⁴⁷ for the Plan destined to São Paulo's candidacy for the 2012 Olympics, when the city competed internally with Rio de Janeiro for the possibility to host the Olympic Games. In this project, Paulo Mendes da Rocha proposed the installation of the structures of the games in a decentralized way, along the Tietê and Pinheiros rivers, which would serve as supporting elements of all activities. In this way, São Paulo would accelerate the process of re-urbanization of the metropolis, with the depollution of the Tietê, Pinheiros and Tamanduateí rivers and the recovery of run-down neighborhoods, in addition to enabling the circulation of athletes and the public through waterways and railways, displaying along the rivers all the new sports equipment and housing that would eventually induce a radical transformation in the city. Once again, it is about understanding infrastructure as an opportunity for transformation. Unfortunately what we saw – with the election of the city of Rio de Janeiro at that time and later for the 2016 Games – was a project completely disconnected from the city and a lost opportunity for radical urban transformation.

Both projects, with almost a century of difference, understand the latent possibilities offered by rivers and propose new possible paths for the city of São Paulo.

47 Hired by the Comitê de Postulação da Cidade (City Postulation Committee), Paulo Mendes da Rocha coordinated a team formed by offices MMBB, Una Arquitetos, Escritório Paulistano, Metroo and Piratininga Arquitetos.

In this context there is the *Metrópole Fluvial* Group, created in the Architecture and Urbanism School of the University of São Paulo (FAUUSP) due to the interest of a group of architects, teachers and students in carrying out an objective reflection on the city of São Paulo, based on the possibilities revealed by its water network.

Discussions about the possibility of envisioning new possible scenarios for the largest city in South America had been residing in the studios and reflections at FAUUSP since 2001, and the unique opportunity offered by the Metropolitan Waterway Ring project in 2011⁴⁸ ended up consolidating the Group. More than that, it is these discussions that foster, in most cases, the design disciplines that ended up orbiting the group's main theme in the past ten years.

Metrópole Fluvial corresponds to this understanding based on the opportunity of transforming the city through its infrastructure network. The São Paulo Metropolitan Waterway Ring would be a structure linked to the Railway and Highway Rings in the process of being concluded. Its implementation, associated intrinsically to these two systems, would complement their operation. In addition, it would clearly define the growth vectors of the city, with the valorization of these peripheral areas and, consequently, their development as job-offer poles, minimizing the impacts of the daily commuting of São Paulo workers, who leave the outskirts to the Center, where most of the job offers are currently concentrated.

48 The project arose after FAUUSP was invited in 2010 by the Departamento Hidroviário da Secretaria de Logística e Transporte do Governo do Estado de São Paulo (Waterway Department of the Logistics and Transport Secretariat of the State of São Paulo) to participate in the technical, economic and environmental feasibility studies of the São Paulo Metropolitan Waterway Ring.

The Metropolitan Waterway Ring, based on the river structures already implemented – the rectified rivers and the regulatory dams created in the mid-20th century – would be consolidated by the construction of a new interconnection channel between Billings and Taiacupeba dams (in Mogi das Cruzes) that would close the existing circuit and allow the complete circumvention of the metropolis of São Paulo. This ring would correspond at the metropolitan level to the definition of a limit for the consolidated urban area and would allow the demarcation of the surrounding areas (today precariously and improperly occupied as areas of environmental protection, for example), in order to direct the city to a more compact situation.

Potentially, all the infrastructure of the waterway ring could become public spaces with the installation of linear parks, boulevards, and urban areas in a new urban design (with a new legislation) of occupation with desirable density.

The main waters – organized, domesticated and understood as streets – would make it possible to multiply the alternatives for transporting passengers and, above all, cargo. But it is important to highlight the insertion of secondary courses that, unveiled, would be vectors for the generation of new green and public areas, as a capillary network linked to the main infrastructure.

In addition to the beautiful and careful set of drawings prepared by the Metr pole Fluvial Group’s technical team, a financial feasibility plan for the equipment was prepared in order to fully justify its implementation based on urban fluvial transport of public and commercial cargo (basically urban waste), linked to recycling plants, not to mention the consequent depollution of rivers and other water courses in S o Paulo.

This initiative represents a possibility of a new look at the issue and perhaps the inauguration of a new understanding concerning the path that we can follow, literally, in all senses.

The great interest of these urban projects is to point to a possible dimension of coping with urban problems arising from accelerated processes of metropolization that did not allow space and time for the kindness and delicacies so necessary for Brazilian cities.

In this complex and delicate moment in which we live, such radical transformations seem unviable or utopian. But they constitute desirable and possible reflections, anchored in intelligence and in the urgent need to resolve issues that were, after all, established or built by ourselves. If we are the building agents of this world in which we live, we must be the agents of its transformation.

Everything flows, nothing remains, said Heraclitus. Yes – life and waters fade, but memory, intelligence, and spaces where this is possible must remain.

The future is something that is designed today.

How to live together?

MARISA MOREIRA SALLES

+

TOMAS ALVIM

If one decides to pay close attention to Brazilian metropolises, an unavoidable fact is revealed: public policies aimed at the right to the city do not meet the necessities of the population that most needs the support. The informal portion of the city, the one that is developed at the margin of all regulations, grows exponentially; and with it dissatisfaction is widespread and visibly increasing. The gap between concrete reality and its perceptions is clear.

However, people living in cities are constantly looking for creative ways to face their multiple challenges. The mismatch exists precisely because the knowledge generated by popular experience is almost always wasted. This goes for both successful initiatives, which are not replicated or analyzed rigorously, and unsuccessful or insufficient public policies, which are either shelved without being seriously scrutinized (losing the opportunity to learn from mistakes) or end up being repeated almost mechanically, in a movement of perpetuating failure. The criminalization of the actions performed by the São Paulo's Homeless Movement of the Center, which established model managements in occupied condominiums in the capital, and the irrational insistence on the Minha Casa Minha Vida program, which exiles a low-income population to more and more distant and precarious regions on the outskirts, are clear examples of financial and learning waste.

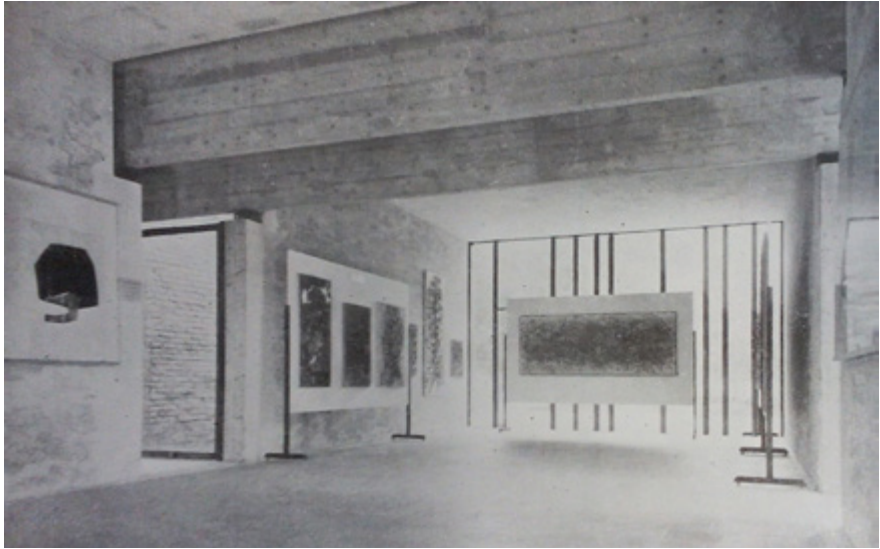
Efficient public policies are born at the intersection between a concrete experience, the population's subjective perception of their living conditions and the rigorous work of specialists from various areas. It is in this fertile ground between theory and practice, street and academia, that guidelines will be conceived so that citizens have access to a minimum of organization and quality of life.

The design of public policies must feed on real problems and the creativity of those who experience them, at the same time incorporating the body of knowledge generated by universities and research centers. Likewise, it is urgent that the public and administrative machinery have agility and flexibility, as no policy is born perfect – it needs to be tested, measured and reassessed. Building bridges between the population and administrators allows errors and successes to be quickly detected – thus, the lower the cost of changes and the greater the confidence of citizens in their representatives.

The great challenge of our time is to live together in complex contemporary urban societies. It is about learning to coexist in our differences and divergences, building bridges for dialogue and avoiding the dangers that come from the fragmentation of society – the many causes, the many militant movements, the infinite groups in permanent friction. It is about restoring trust and mutual respect, shaken by irrational and fierce arguments in social media. If, on the one hand, academia needs to get rid of its prejudices and its isolation, opening up to new forms of knowledge, society has to remember the elementary rules of citizenship, in which all rights have corresponding duties.

Robust and coherent public policies pertain to the state, not to governments: they are long-term guidelines, not strategies in an electoral game. As we know, cities are the setting for meetings, learning, opportunity; we cannot allow intolerance, violence and arrogance to tear away its fabric. Living in community means complying with rules, accepting agreements—and also demanding solutions of government officials, participating in decisions, occupying public spaces, and daily renewing a collective pact of citizenship and civility.





32^a BIENNALE D'ARTE DI VENEZIA
PADIGLIONE DEL BRASILE
ARCH. HENRIQUE E MINDLIN
ARCH. AMERIGO NINO MARCHEJIN
PIANTA PROSPETTI & SEZIONE
SCALA 1,100

AMMINISTRAZIONE
MUNICIPALE

Amerigo Nino Marchejin



Q. A. R. F.

COMUNE DI VENEZIA

Lavoro autorizzato

Licenza edilizia n. 420/1994
in data 22.5.1994

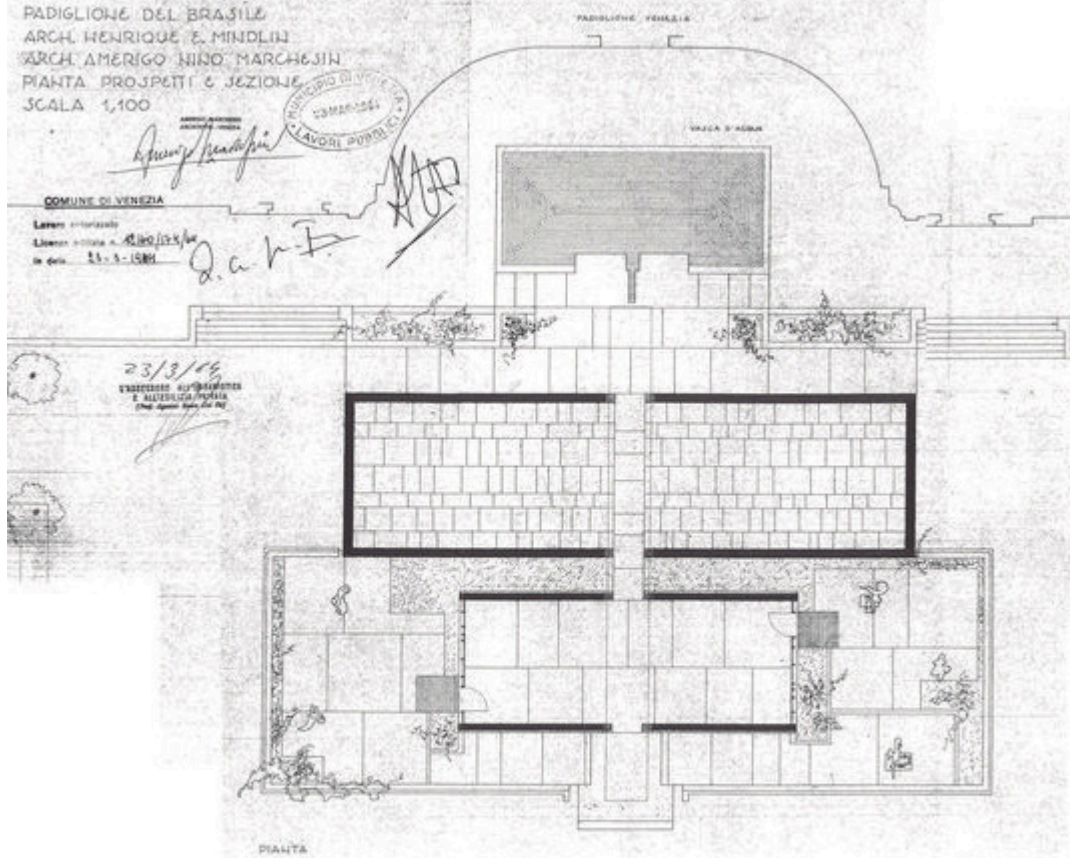
23/3/1994
STABILIMENTO AUTONOMO
E ALTERNATA PUBBLICA
PUBBLICITÀ

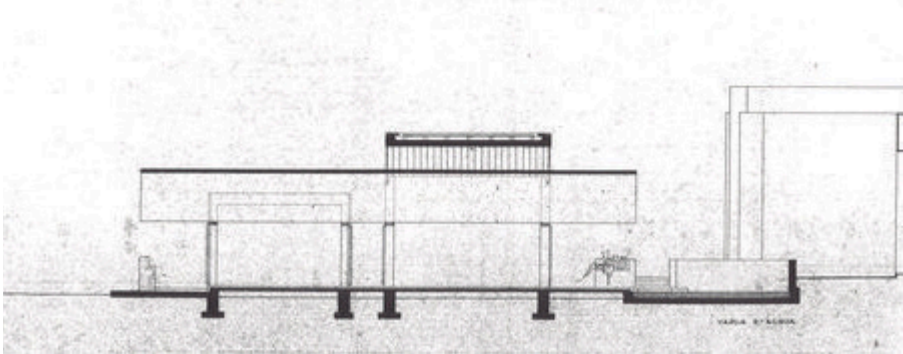
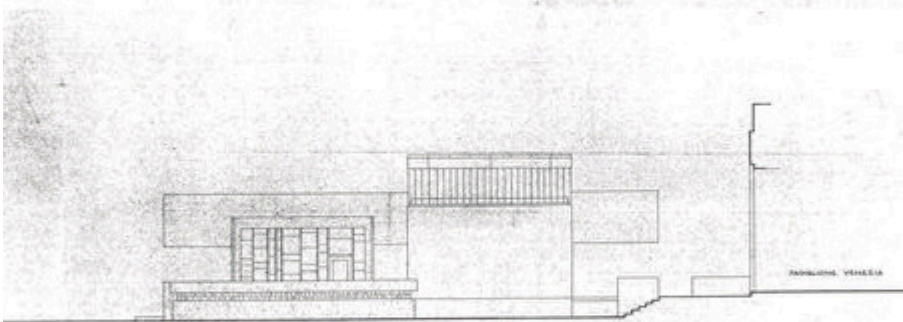
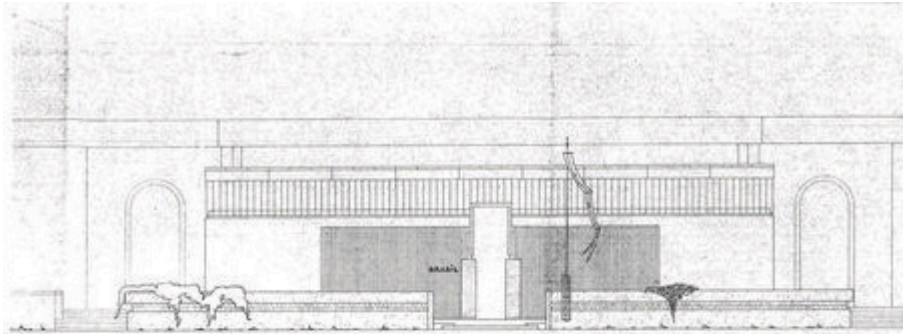
[Signature]

PADIGLIONE VENEZIA

VALCA D'AGUIA

PIANTA





About expography:

Architecture as the art
of building doors

ALEXANDRE BRASIL

ANDRÉ LUIZ PRADO

BRUNO SANTA CECÍLIA

CARLOS ALBERTO MACIEL

PAULA ZASNICOFF

Conceiving an architectural exhibition necessarily implies reflecting on the space that will house it. The Brazilian Pavilion at the Giardini, in Venice, is a modern building of strong symbolic value given its conception as a space for representation. Recognizing its spatiality and integration with the place where it is located was a starting point for its curatorial and expographic conception and for the definition of a legacy of Brazilian representation at the 17th International Exhibition of Architecture at the Venice Biennale.

The privileged location of the pavilion at Giardini, especially prominent because of its location on the axis of the bridge that connects the two parts of the park, reinforces the importance of its articulation with the immediate surroundings. Originally conceived as two spaces of different scales and proportions, cut by an articulating axis that reflects its implantation and defines its accesses, it presented a clear differentiation regarding openness and intimacy. While the second block, of larger dimensions and greater height, configured – and still does – an interior space with great intimacy, clearly separated from the outside, the first volume presented, in addition to the access marked on the main axis, a double opening in the transverse direction, with glazing that promoted the total visual integration of the interior space with the lateral terraces, demarcated by benches in its perimeter. This integration was gradually disfigured with the insertion of perforated metal panels for sun protection and later with the installation of two opaque partitions, forming two small closets, one at each end of the space. This intervention, which enables the creation of support spaces reduces the spatial and environmental variety of the pavilion, standardizing the experience of the rooms. Due to its relevance, because it is a building that integrates the spatiality of the main examples of Brazilian modern architecture, and because it echoes positively in the context of a public exhibition, the first cura-

torial action proposed was the reopening of the first room at its two ends, restoring its original spatiality.

For this, two actions were planned: first, the elimination of the closets, which, since they are essential for the proper functioning of the exhibitions, would be transferred to the second room, in a position equivalent to the one they occupied in the first room, limited to the height of the existing exhibition wall so as not to alter the quality of the perimeter upper light that sweeps across the space; second, the restoration of the original frames, replacing the panes of glass. This initiative was completed through the elaboration of a preliminary project for the restoration of the entire pavilion, recovering its roof waterproofing, renewing the coverings and replacing the acrylics of the second room's lanterns with translucent glass in order to recover their original materiality.

The idea of reopening closed doors has a positive impact on the general theme of the Biennial – How will we live together? – by expanding the possibilities of socializing, making part of the exhibition public for those who circulate in Giardini. Ultimately, it is about enhancing the public and open character that we want for the Brazilian Pavilion, materializing, with a direct action in the physical space, the curatorial content of the exhibition. Unfortunately, this action, given the new context in which the exhibition took place, was not made possible for several reasons. In order to point out the idea, which was the conceptual basis of the curatorial proposal, we have represented on the black walls the lines of the frames of the original openings next to the original photographs of the building.

While the first room confronts the two absences through the representation of the panes, in the second and largest room of the pavilion, the original introspection is emphasized with the creation of the two dark rooms that present the two films commissioned especially

for the exhibition. A contradiction that the expographic proposal had to face from the start was the confrontation between the original spatiality – a longitudinal room with superior diffused lighting – and the fragmented spatiality of the three rooms, with the blocking of natural light in two of them, to enable the best environmental condition for film projection. In the central section, which forms an intermediate room of a hybrid nature – access, transition and buffer between the two immersive experiences, information about the contents and the exit – the subtle natural light from the upper openings was maintained in order to modulate the experience of immersion of the dark rooms, in a contrast that also prepares for the open-air exit that is made through the rear door on the main axis of the pavilion. The presence of the large concrete box-beam floating over the room pointedly marks its split. Here the main expographic element of this space appears: two almost parallel mirrored walls repeat the image of the beam infinitely – and of the visitors who cross from side to side, between rooms, and from the entrance to the exit of the pavilion. By promoting almost infinite mirroring – limited by the small angle – they virtually recreate the longitudinally expanded space that the room presents in its original configuration, however suggesting a deformation of both its scale and its geometry, promoted by the apparent circularity that is produced by the angle between mirrors. This expansion that suggests an extension to infinity reverberates, virtually, the same extension – physical and visual – that would be recovered with the opening of the panes of the smallest room.

In a less literal relationship, the presence of mirrors puts the viewer back in the scene between films, including him/her in the space and time of the exhibition; referring to the structuring idea of the film *Metrópole Fluvial*, by Amir Admoni, which imagines the dialectical co-existence between the rivers of São Paulo through the use of mirroring the image, in an ambiguous navigation between times and places;

finally, reverberating in the space of the exhibition the discussion on Foucault's heterotopia.

Michel Foucault, in a conference given in 1967 entitled *Of Other Spaces*, distinguishes utopias – allocations without a real place – from heterotopias – “(...) There are also, probably in every culture, in every civilization, real places – places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality.”⁴⁹. The basis of Admoni's initial approach to the conceptualization of the River Metropolis is also a powerful lens for looking at the phenomenon of occupations⁵⁰. The relationship between mirrors and the creation of utopian and heterotopic images is best presented by Foucault's own words:

I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own

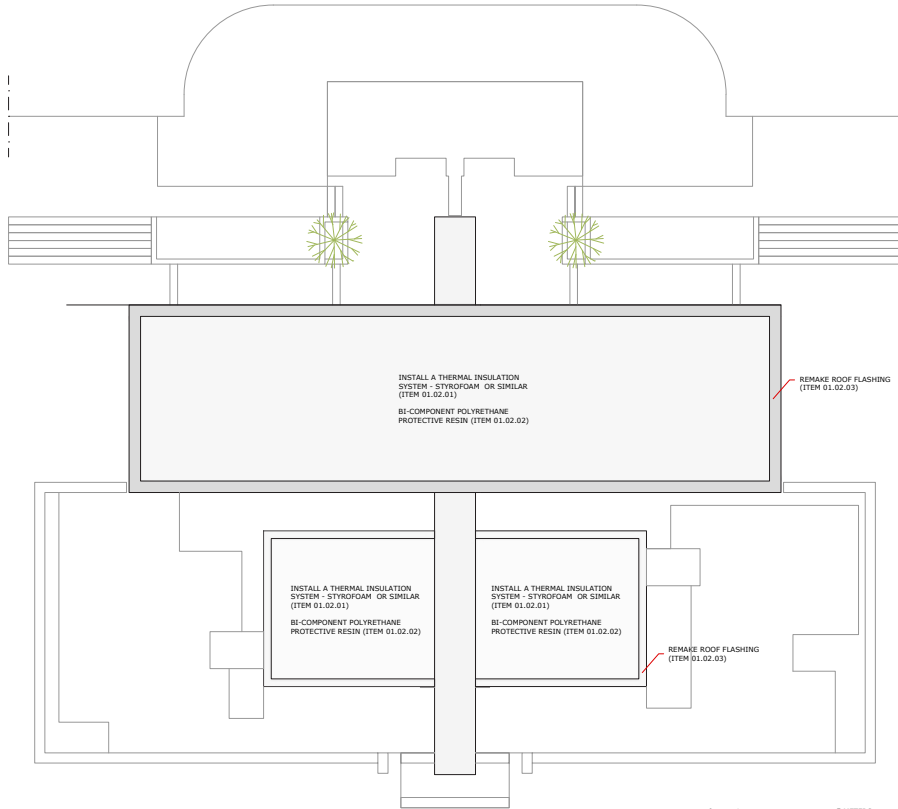
49 Michel Foucault. *Of other spaces*. Conference given by Michel Foucault at the Cercle d'Études Architecturales, on March, 14, 1967. From: *Architecture /Mouvement/ Continuité* October, 1984; (“Des Espace Autres,” March 1967 Translated from the French by Jay Miskowiec).

50 We owe this association between occupations and heterotopias to Profa. Marcela Silvano Brandão Lopes.

visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.⁵¹

A fundamental fact that runs through the curatorial proposal is time, which informs the choice of photographic essays of the two works of modern Brazilian architecture and appears as a structuring element of the films commissioned for the exhibition. When Lucio Costa visits the Plataforma Rodoviária de Brasília and realizes that “the dream was less than the reality”, he is ultimately assuming the need for the action of time on the artifacts built to sediment through the appropriation of new and unforeseen senses. This understanding of time underlies the main expographic concepts, which seek to reveal multiple layers of the existence of a relevant architectural artifact from the most literal alternation of time between opening and closing the panes to the least literal revelation of the other spaces, virtual spaces, that can happen in the duration of a visit, in the mirrored and distorted world of mirrors.

51 Michel Foucault. *Of other spaces*.



INSTALL A THERMAL INSULATION SYSTEM - STYROFOAM® OR SIMILAR (ITEM 01.02.01)
 BI-COMPONENT POLYURETHANE PROTECTIVE RESIN (ITEM 01.02.02)

REMAKE ROOF FLASHING (ITEM 01.02.03)

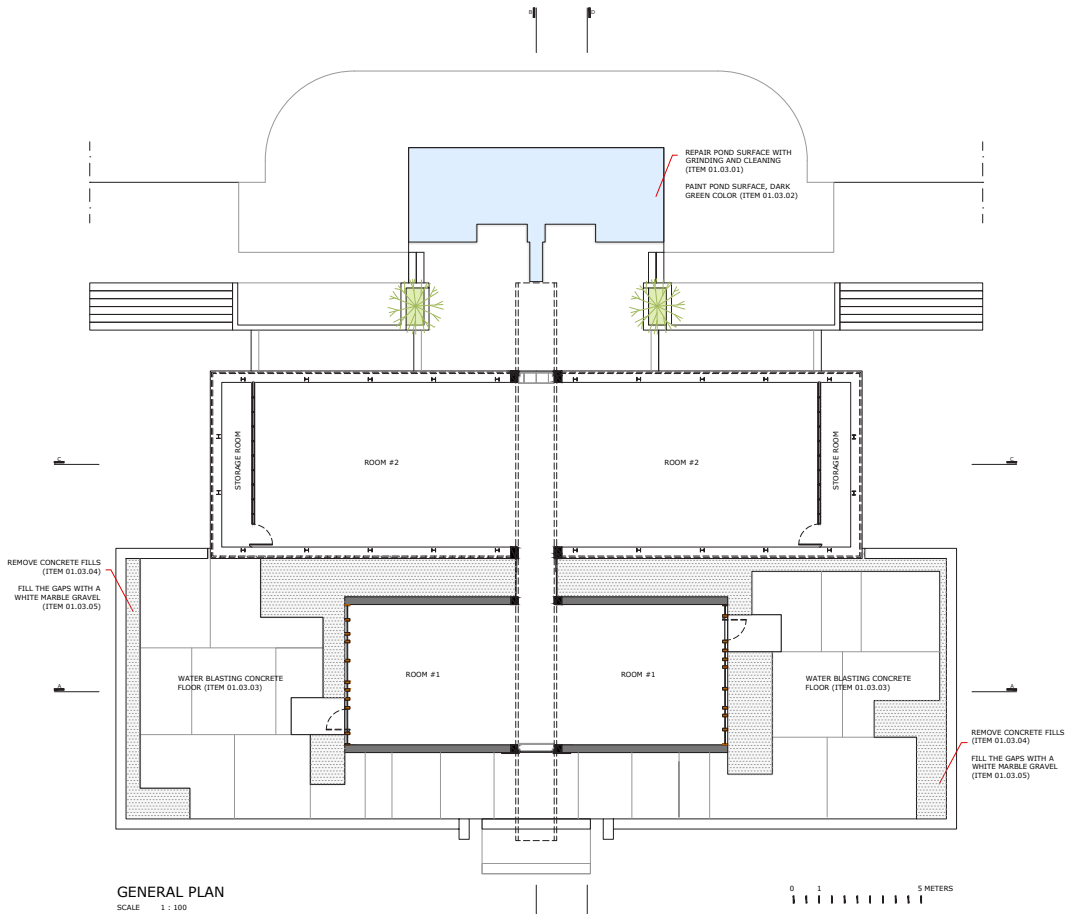
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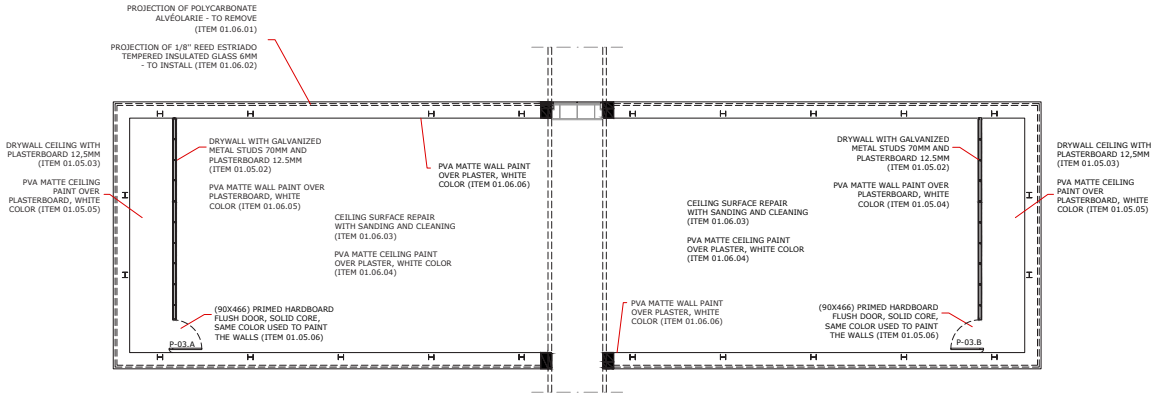
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 BI-COMPONENT POLYURETHANE PROTECTIVE RESIN (ITEM 01.02.02)

REMAKE ROOF FLASHING (ITEM 01.02.03)

ROOF PLAN
 SCALE 1 : 100

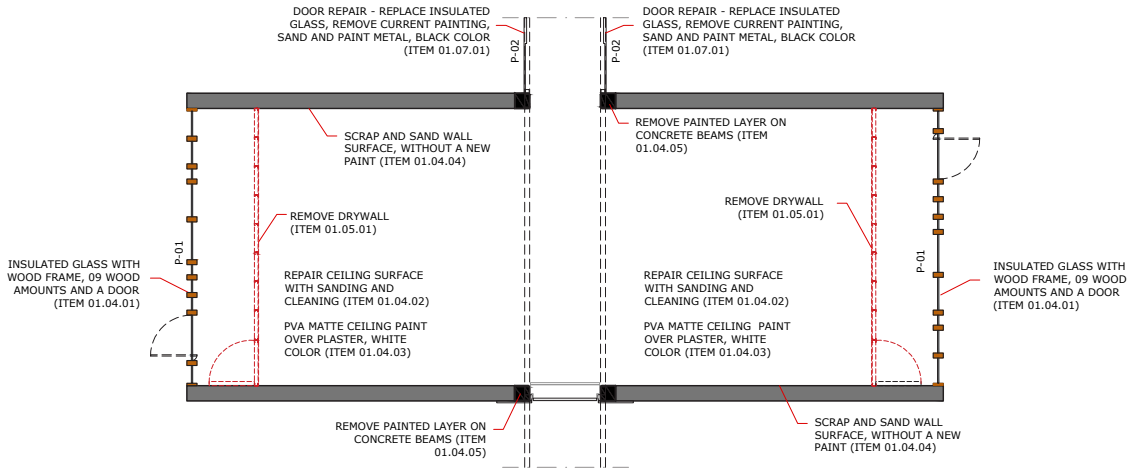






ROOM #2
SCALE 1 : 75

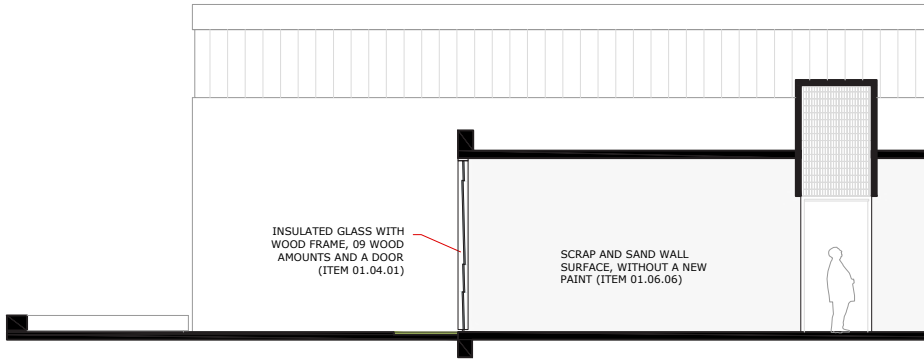
0 1 5 METERS



ROOM #1

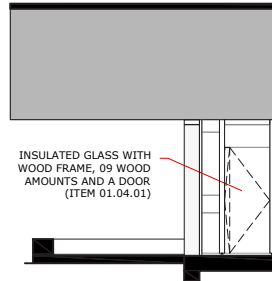
SCALE 1 : 75





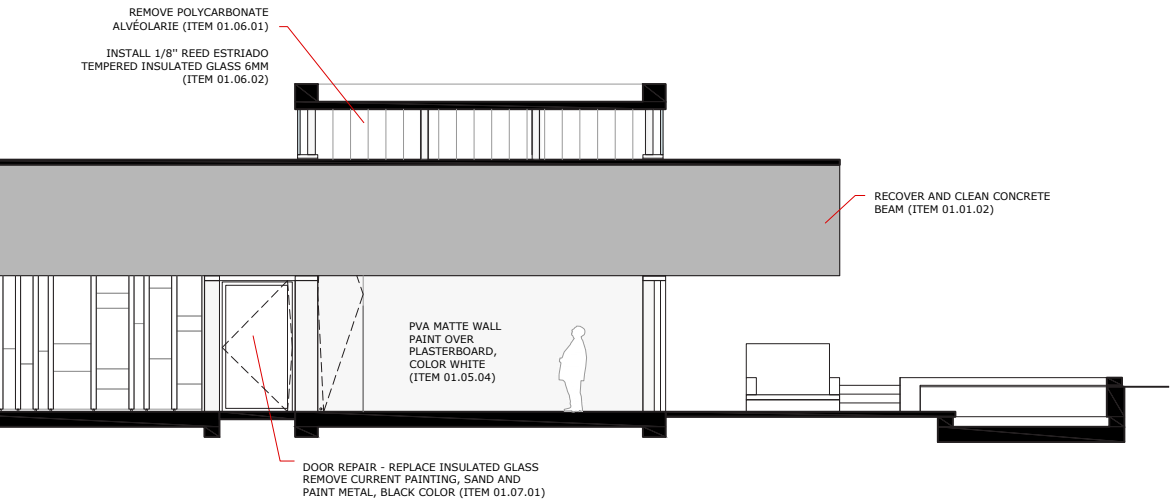
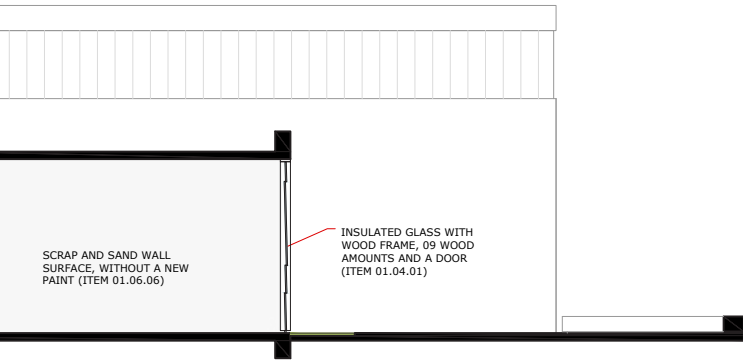
SECTION AA

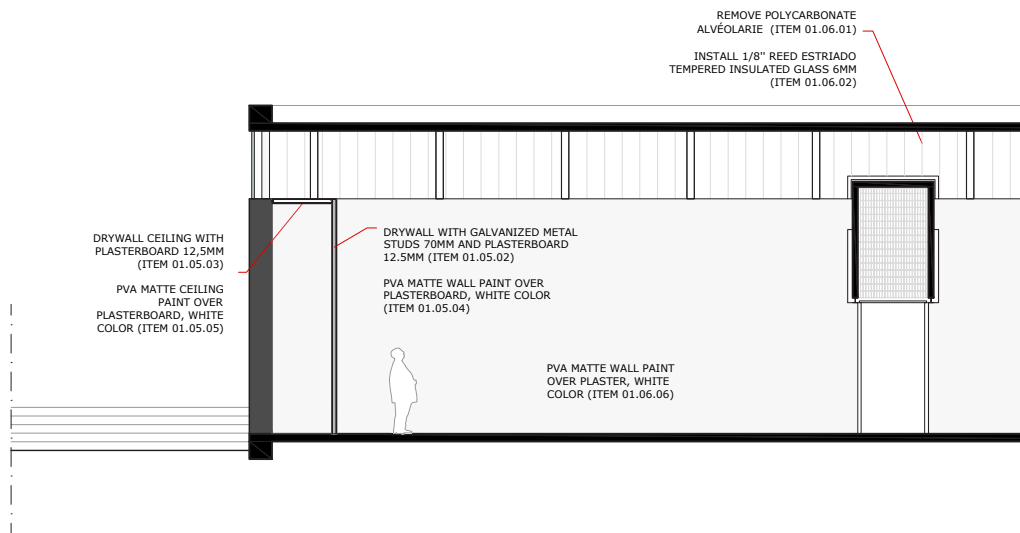
SCALE 1 : 75



SECTION BB

SCALE 1 : 75





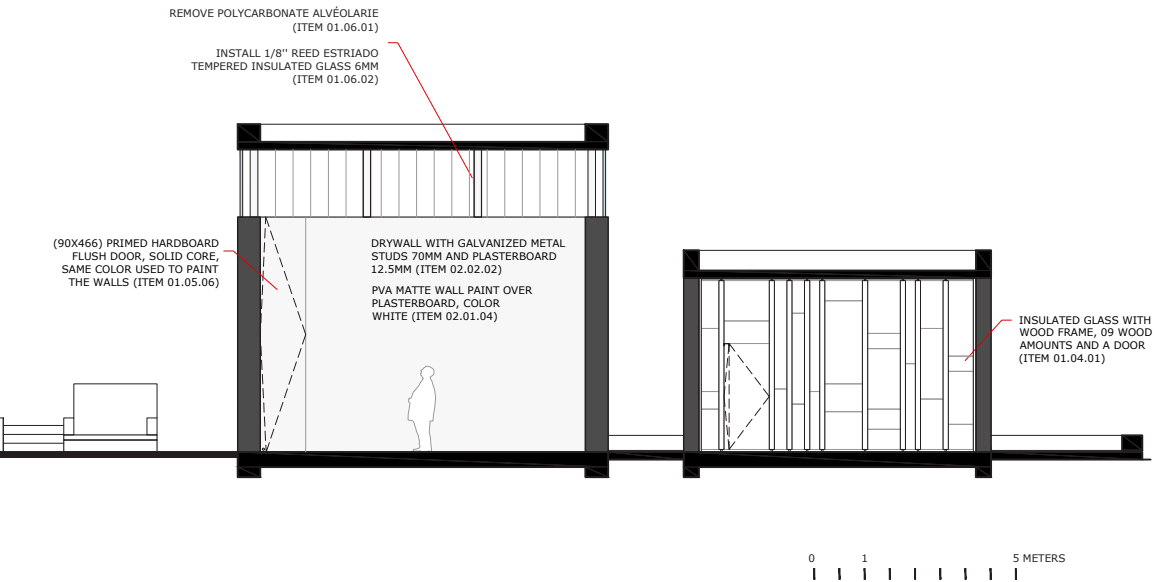
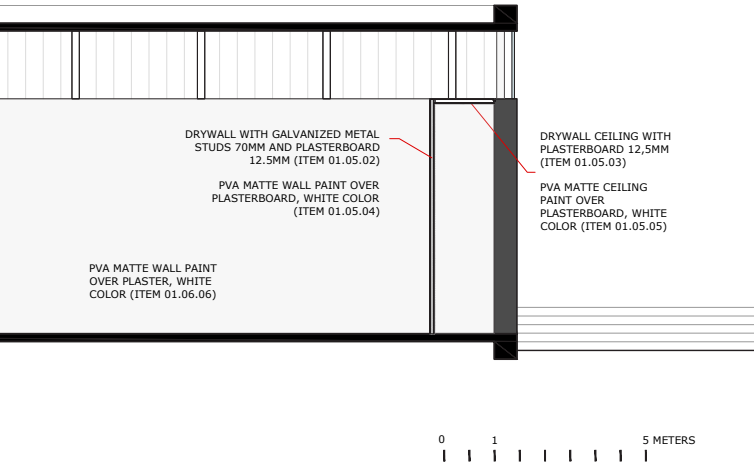
SECTION CC

SCALE 1 : 75

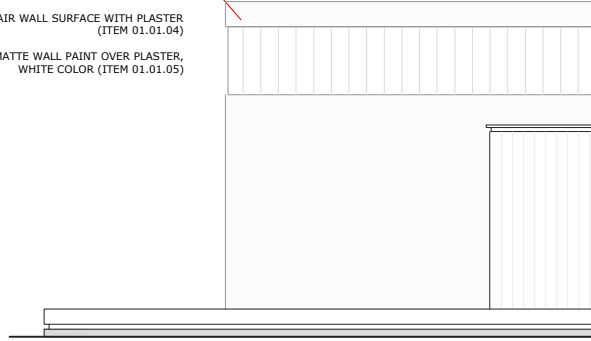


SECTION DD

SCALE 1 : 75



REPAIR WALL SURFACE WITH SANDING
AND CLEANING (ITEM 01.01.03)
REPAIR WALL SURFACE WITH PLASTER
(ITEM 01.01.04)
PVA MATTE WALL PAINT OVER PLASTER,
WHITE COLOR (ITEM 01.01.05)



WEST FACADE

ESCALA 1 : 75

REMOVE POLYCARBONATE
ALVÉOLARIE (ITEM 01.06.01)
INSTALL 1/8" REED ESTRIADO
TEMPERED INSULATED GLASS 6MM
(ITEM 01.06.02)

REPAIR EXTERNAL WOOD
COATING (ITEM 01.01.01)

RECOVER AND CLEAN COP
BEAM (ITEM 01.01.02)

INSULATED GLASS WITH
WOOD FRAME, 09 WOOD
AMOUNTS AND A DOOR
(ITEM 01.04.01)

DOOR REPAIR - REPLACE
INSULATED GLASS, REMOVE
CURRENT PAINTING, SAND AND
PAINT METAL, BLACK COLOR
(ITEM 01.07.01)

REPAIR WALL SURFACE WITH SANDING
AND CLEANING (ITEM 01.01.03)

REPAIR WALL SURFACE WITH PLASTER
(ITEM 01.01.04)

PVA MATTE WALL PAINT OVER PLASTER,
WHITE COLOR (ITEM 01.01.05)

SOUTH FACADE

SCALE 1 : 75

0 1 5 METERS
| | | | | | |

REMOVE POLYCARBONATE
ALVÉOLARIE (ITEM 01.06.01)

INSTALL 1/8" REED ESTRIADO
TEMPERED INSULATED GLASS 6MM
(ITEM 01.06.02)

REPAIR EXTERNAL WOOD
COATING (ITEM 01.01.01)

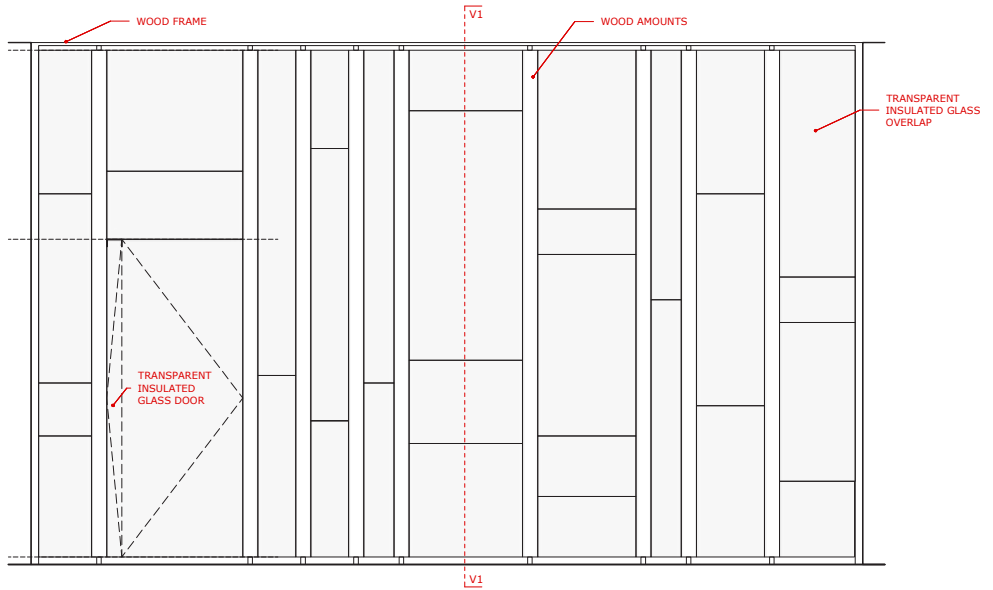
REPAIR WALL SURFACE WITH SANDING
AND CLEANING (ITEM 01.01.03)

REPAIR WALL SURFACE WITH PLASTER
(ITEM 01.01.04)

PVA MATTE WALL PAINT OVER PLASTER,
WHITE COLOR (ITEM 01.01.05)

0 1 5 METERS





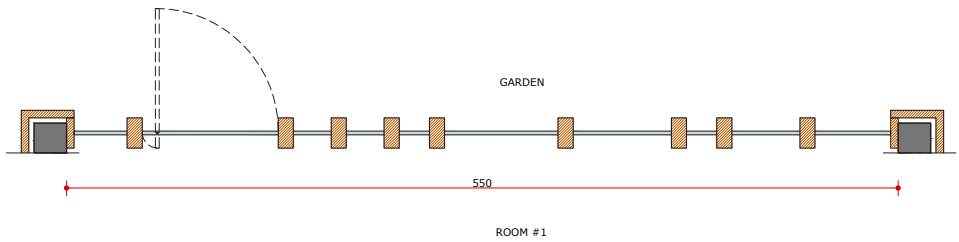
ELEVATION P-01

SCALE 1 : 25

INSULATED GLASS COLOURLESS WITH WOOD FRAME, 09 WOOD AMOUNTS AND A DOOR (90 X 210)

QUANTITY: 02

LOCATION: ROOM #1



PLAN P-01

SCALE 1 : 25

project— —utopia— —rupture

Some notes on the visual identity of the
Brazilian Pavilion at the 17th Edition of
the International Architecture Exhibition
of the Venice Biennial

DANIEL BILAC⁵²

52 Together with Valquíria Rabelo they form the *Estúdio Guayabo*. Both sign the visual identity of the *Utopias of Common Life* exhibition.

Let us begin by the rupture, because, as we intend to register a brief memorial of what the development of this project has been, well, we could not fail to say that this process is affected and refounded by a rupture. At the moment in which Valquíria and I leaned over the proposition of the curators, thinking of the *utopias of common life*, the immediate reality seemed to suspend not only the possibility of formulating utopias, but also the exercise of common life, a life in common, a community life. We were, and we still are, before an inestimable rupture that introduces itself as an intensification of the question that names the Biennial edition itself: how, *then*, will we live together?

The notion of utopia that permeates the exhibition does not confuse itself with the climax of a linear progression, a eurocentric construction of a model of the future that, for the peripheral nations, has never been reached. What the pavilion allows us to see is what its curators place as “utopias of the past”, “utopias of the present”; visions constructed and linked to unique temporalities and places, discontinuous, each one with its own zone of possibility. The line, in the identity system that we created, does not lend itself to the representation of temporal evolution, but shows itself as a tool for thinking of space, a design instrument. Above all, what especially matters to us is the straight line, an inorganic, unnatural one, the will for order, part of the typical graphic vocabulary of architecture. Invited by them, the architects themselves, we came to see with great satisfaction that the limits of design determination are always negotiable in their use and appropriation. They were the ones who, after all, remembered Lucio Costa when he, appreciating the popular reality of the bus station which he had planned to be a cosmopolitan one, was able to marvel at how the project overcame its goal through common usage. In the same way, it was once again the architects — Alexandre Brasil, André Luiz Prado, Bruno Santa Cecília, Carlos Alberto Maciel and Paula Zasnicoﬀ, always in close dialogue with the designer Henrique Penha,

also a curator of the exhibition — who wanted to restore the Brazilian Pavilion to its original configuration, namely, by removing the sidewalls of the first room: another rupture, a schism, an opening that enables flows and let us begin to understand why this exhibition is called utopia.

This operation, of great symbolic power, is also in the graphic field as it requires an intervention in a drawing, in the most strict sense: the floor plan. From this point on, there is a triple implication — of graphic, spatial, and conceptual nature — which provided some important guidelines for the construction of the visual identity, especially for the signage of the exhibition. A few years ago, we worked on the editorial design of the collection *Arquitetura como infraestrutura* [Architecture as infrastructure] (ed. Miguilim, 2019), by Carlos Alberto Maciel, one of the curators of the exhibition at the pavilion in Venice. Among other ideas, he argued that the indetermination of Brazilian modern architecture concerning the functionalities of each space ended up allowing these buildings to become surprisingly versatile. We also sought to avoid the overdetermination. The curator and architect Paula Zasnicoff pointed out that the lines with which we intended to occupy the floors of the galleries must not confuse themselves with the common signage of museums, that is, they should not become a signed limit between visitors and works. The design should not be restrictive; instead, it should be able to encourage whatever is unpredictable in its usage. That is why the lines, in a very simple way, draw other spaces above the pavilion's space itself, and occupy other structures. They project themselves vertically, introducing themselves on the walls, and reaching up to the enormous beam that crosses the rooms — preserving, however, a relatively discreet scale, allowing not only each work to speak out, but their ensemble as well.

Concerning the graphic products that orbit the exhibition — such as this very catalogue — the idea that the flows and usages may go beyond the possibilities given by the design is suggested by the circles

that trespass the boundaries of the lines. Indeed, we must talk only about suggestions, because the truth is that what we provisionally call the zone of possibility is much less regular and identifiable than the circle may make it seem to be. This synthetic arrangement (the circles crossing the line) shows that some unpredictable movement may — and maybe should — take place, so we can finally talk about utopia. It is well-known that appropriation (in the broad sense of the term) is not an unchallenging exercise and, despite this kind of graphic allusion, we did not make it easy to happen. But, how could we possibly talk about an unpredictable usage if it was already foreseen in the design?

Having been frustrated in their attempts to reopen the sides of the first pavilion room, the Brazilian curators decided to graphically emphasize this gesture (planned, dreamed of, thwarted, preserved): the structure of the frames was evoked by the white lines painted on fully black walls; a kind of inversion. Likewise, as another inversion, this time is the design that proposes the openings, whereas the limitation is brought about by contingency — a discontinuity, among so many. This intervention was entirely planned by the curators, although the line, in its straightness and thickness, is present there as resonance, convergence, materializing a kind of graphic dialogue. In the end, we share the desire, the belief, and the gesture of drawing annotations about rupture and resumption — for the future, for the present; the unlikely tactic of marking on the surface of some wall, desiring to go beyond it; to know that we will.

CURATORS

Arquitetos Associados is a collaborative studio dedicated to architecture and urbanism, based in Belo Horizonte/MG, Brazil. Formed by Alexandre Brasil, André Luiz Prado, Bruno Santa Cecília, Carlos Alberto Maciel e Paula Zasnicoff Cardoso, the studio presents a dynamic *modus operandi* that seeks to increase the quality of response to the specific problems of each design situation and to dilute the authorial issue, allowing the constant transformation and redefinition of the group. National and international recognition has been given to the set of buildings carried out in Inhotim Contemporary Art Center, in Brumadinho/MG, of which stand out Claudia Andujar Gallery, Burle Marx Educational Center and Miguel Rio Branco Gallery. Their works were awarded at the 4th International Architecture Biennale São Paulo (1999); at VII BIAU – Medellín Ibero-American Biennial (Colombia, 2012); at X BIAU – São Paulo Ibero-American Biennial (2016); at the APCA Award – São Paulo Association of Art Critics – as the best architecture work built in Brazil in 2015; at the Jury Prize of the ASBEA Awards – Brazilian Association of Architecture Offices – in 2016, among others. Their works also integrated international exhibitions such as the Daejeon Architecture Biennial, in South Korea (2010); 2nd Pamplona's Ibero-American Biennial, Spain (2011); *Neun Neue – Nove Novos – Emerging Architects from Brazil*, in Frankfurt, Germany (2013); and the exhibition *Infinito Vão – 90 anos da Arquitetura Brasileira*, at Casa da Arquitetura in Matosinhos, Portugal (2018-2019). The studio was nominated for the Mies Crown Hall Architecture Prize (MCHAP) from Chicago in the years 2014 and 2016. In 2017, the group published the monographic book *Arquitetos Associados* (Editora Miguilim). In 2018, they were nominated for the Swiss Architectural Award in Mendrisio, Switzerland.

Alexandre Brasil holds a B.A. in architecture and urbanism (Universidade Federal de Minas Gerais – UFMG, 1997) and has a MPhil degree in metallic construction (Universidade Federal de Ouro Preto – UFOP, 2006). He is professor of architectural design and construction techniques in the architecture and urbanism courses at UniBH and Ibmec. His academic research and professional practice investigate issues related to metallic construction, modular coordination, new technologies of construction and structural systems, as well as their repercussions on architectural design.

André Luiz Prado holds a B.A. in architecture and urbanism (Universidade Federal de Minas Gerais – UFMG, 1998), has a MPhil (2005) and a PhD degree (2014) in project theory and practice from the same university, where he also serves as professor of architectural design. He is currently coordinator of the architecture and urbanism course of Ibmec BH. He is the author of the books *Ao fim da cidade* (Editora UFMG, 2016) and *Aterro Parque* (Nhamérica, 2018). His works and researches deal with environmental sustainability in buildings and cities, housing planning and peripheral urban expansions, in addition to teaching of architecture and urbanism.

Bruno Santa Cecília holds a B.A. in architecture and urbanism (Universidade Federal de Minas Gerais – UFMG, 2000), has a MPhil (2004) and a PhD degree (2016) in design theory and practice from UFMG, where he also serves as professor of architectural design. He also teaches in the architecture and urbanism course at Universidade FUMEC. He is co-author of *Brazil: Architectural Guide* (DOM Publishers, 2013) and author of the book *Éolo Maia: complexidade e contradição na arquitetura brasileira* (Editora UFMG, 2016). Design theories, phenomenology of the built space and the valuation of voids as a support to everyday life are topics of interest that underlie his practice and research.

Carlos Alberto Maciel holds a B.A. in architecture and urbanism (Universidade Federal de Minas Gerais – UFMG, 1997), has a MPhil (2000) and a PhD degree (2015) in theory and design practice from same university, where also he serves as professor of architectural design. He is co-author of *Territórios da Universidade: permanências e transformações* (Editora UFMG, 2012) and is the author of the trilogy *Arquitetura como infraestrutura* (Editora Miguilim, 2019). Among his themes of interest, stands out the reflection on the limits of architectural production, mapping design strategies related to mutability, growth and industrialization, establishing virtuous relations with the city and less aggressive to the natural environment.

Paula Zasnicoff Cardoso holds a B.A. in architecture and urbanism (Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo – FAUUSP, 2000) and has a MPhil degree in theory and design practice (Universidade Federal de Minas Gerais – UFMG, 2007). She is professor of architectural design at Centro Universitário UniBH and Faculdade Ibmec. The architectures of museums, public spaces and buildings of cultural interest are objects of her theoretical research and are also present in her professional practice.

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Henrique Penha holds a B.A. in Social Communication (Universidade Federal de Minas Gerais – UFMG, 1995) and has a master's degree in communication from Boston University (1998). He has been working as design leader in the technology industry in the past two decades. He was Director of design at Apple, California, where he worked directly on the Jony Ive team and led the creation of multiple products. He served in design leadership positions at Oculus VR (Facebook), Lyft, Android (Google), and Skype, through Boston, London and San Francisco. He is also a photographer.

ABOUT THE AUTHORS

Aiano Benfica is an audiovisual director and social activist of Movimento de Luta nos Bairros, Vilas e Favelas (MLB). His works move between documentary, visual arts and media-activism. At the core of his research are intersections and powers of the social struggles, besides the production/circulation of images carried out in the midst of these processes. Among his productions, stand out the films *Na missão, com Kadu* (2016), *Conte isso àqueles que dizem que fomos derrotados* (2018), *Videomemoria* (2020) and *Entre nós, talvez estejam multidões* (2020), works exhibited and awarded in dozens of national and international exhibitions.

Alexandre Delijaicov serves as an architect at São Paulo Municipal Government, professor in the Design Department at the Faculdade de Arquitetura e Urbanismo at the Universidade de São Paulo – FAUUSP and coordinator of the Laboratório de Projeto – LABPROJ-FAUUSP. He holds a MPhil (*Tietê, os rios e o desenho da cidade*, 1998) and a PhD (*São Paulo, Metrópole Fluvial*, 2005), both from FAUUSP. He was responsible for the conceptual development of the projects “Praças de Equipamentos Sociais” (1992) and “Centros Educacionais Unificados-CEUs” (2001) in the Department of Buildings, at Municipal Secretariat of Urban Infrastructure and Construction of São Paulo Municipal Government.

Alvaro Puntoni has a B.A. in architecture (1987), and has a master (1998) and doctor (2005) degree from the Faculdade Arquitetura e Urbanismo at the Universidade de São Paulo (1987). He is currently professor of design at FAUUSP (since 2002) and associate professor at Escola da Cidade (since 2002), president of Associação Escola da Cidade (2019-2024), of which he was founder in 1996, and coordinator of the specialization course “América – Geografia, Cidade e Arquitetura” at Escola da Cidade, with Fernando Viegas (since 2010). He maintains the GRUPO-SP architecture office since 2004.

Amir Admoni is a movie director, designer and visual artist. He graduated from the Faculdade de Arquitetura e Urbanismo at the Universidade de São Paulo (FAUUSP) and has a Master’s degree in design at the Sandberg Instituut in Amsterdam. His work blends different techniques of animation, video and graphics in the most diverse media, from animations for theater plays to experiences in virtual reality. He directed six short films, shown at the most prestigious festivals, where he received more than 130 awards. His latest work in virtual reality, *Gravidade VR* (2020), debuted at the Tribeca Film Festival and was later shown at the Cannes and Venice festivals.

Ana Luiza Nobre is an architect and PhD in history. She serves as professor at the Department of Architecture and Urbanism and at the Graduate Program in Architecture at PUC-Rio. She is author, among others, of *Carmen Portinho: o moderno em construção* (Relume Dumará, 1999).

Carolina Maria de Jesus Occupation emerged in September 2017 when 200 families, organized by MLB (Movimento de Lutas nos Bairros, Vilas e Favelas), occupied the Sistel Building, a building located on Avenida Afonso Pena in Belo Horizonte that had been empty for seven years. In July 2018, through an out-of-court agreement with the State Government of Minas Gerais, the families peacefully left the building and moved to another one, located on Rua Rio de Janeiro, in the center of the capital, where they are until today. This other building had housed a hotel, that had been closed for seventeen years, whose condition of extreme deterioration required numerous renovations that have been carried out since then by the residents with great effort, under the coordination of MLB. Today, in its almost 4,000 m² of floor area, live 80 families – about 240 people. The building also houses, in addition to the dwellings that occupy the hotel's former rooms, a community kitchen, children's area, a meeting room, cultural and collective activities, as well as small shops on the access level, such as a beauty salon and a clothing bazaar. The name of the occupation is a tribute to a writer from Minas Gerais, author of the book *Quarto de Despejo* (1960).

Cris Araújo is a filmmaker and social activist of Movimento de Luta nos Bairros, Vilas e Favelas (MLB). He develops his artistic research in multiple languages, around the encounter of images, words, territories and memories. Among his productions, stands out the short film *Conte isso àqueles que dizem que fomos derrotados* (2018), shown and awarded in several festivals. Currently participates in the organization and curatorship of *Mostra Lona – Cinemas e Territórios*.

Daniel Bilac is a partner at Estúdio Guayabo, taking a master's degree in social communication from PPGCOM at Universidade Federal de Minas Gerais (UFMG)() and a bachelor's degree in Visual Arts/Painting (2011) from the same institution. He held the exhibitions *Monumento Vidraça* *Monumento Ruína* (Centro Cultural São Paulo, 2015) and "Quero que você me deteste (Celma Albuquerque Galeria de Arte, 2016), among others. He had projects selected at the 12th and 13th ADG Brazilian Graphic Design Biennial, in the branding, editorial design and exhibition categories.

Edinho Vieira is national coordinator of MLB (Movimento de Luta nos Bairros, Vilas e Favelas) and resident at Carolina Maria de Jesus Occupation. He is also a filmmaker and popular communicator. His trajectory is marked by the collective way he carries out his works inside the territories where he lives and operates, having produced his first two films in the midst of the biggest urban land conflict in Latin America, the Izidora Occupations. From that struggle emerged the documentaries *Memórias de Izidora* and *Izidora: d dias de luta, noites de resistência*.

Eduardo Giannetti holds a B.A. in economics (1978) and a B.A. in social sciences (1980) both from the Universidade de São Paulo, and a PhD in economics (1987) from the University of Cambridge. Author of several articles and books including: *Beliefs in action* (Cambridge University Press, 1991); *Lies we live by* (Bloomsbury, 2000); *Trópicos utópicos* (Companhia das Letras, 2016) and *O anel de Gíges* (Companhia das Letras, 2020).

Eduardo Pierrotti Rossetti is an architect and associate professor at the Faculdade de Arquitetura e Urbanismo at the Universidade de Brasília (FAU-UnB). He is professor and researcher at the Graduate Program in Architecture and Urbanism at FAU-UnB, affiliated to the Research Group on Architecture and Urbanism of the Region of Brasília and to the Research Group on Studies on Latin American architecture and comparative architecture. Among his research interests, issues related to design and history of architecture stand out. He has researches on: architecture of the 20th century, Brasília, Oscar Niemeyer, magazines and cultural heritage. He is also author of several articles and the books *Arquiteturas de Brasília* (2012) and *Palácio Itamaraty: a arquitetura da diplomacia* (2017).

Fernando Luiz Lara works on theorizing spaces of the Americas with emphasis on the dissemination of architecture and planning ideas beyond the traditional disciplinary boundaries. In his several articles Prof. Lara has discussed the modern and the contemporary architecture of our continent, its meaning, context and social-economic insertion. His latest publications include *Excepcionalidad del Modernismo Brasileiro* (2019); *Modern Architecture in Latin America* (Hamilton Award 2015) and *Quid Novi* (Anparq best book award 2016). At the University of Texas at Austin Fernando Lara holds the Potter Rose Professorship and teaches seminars on 20th century Latin American architecture and urbanism, theory of architecture, and doctoral courses on decolonial methods for architectural history. From 2012 to 2015 Prof. Lara was Chair of the Brazil Center at the Lozano Long Institute of Latin American Studies. Since 2018 Prof. Lara serves as the director of UTSOA PhD program in architecture.

Flávia Brito do Nascimento is a historian and architect, undergraduate and graduate professor at the Faculdade de Arquitetura e Urbanismo at USP. She is the author of the books *Entre a estética e o hábito: o Departamento de Habitação Popular* (Rio de Janeiro, 1945-1960) (City Hall, 2004) and *Blocos de memórias: habitação social, arquitetura moderna e patrimônio cultural* (Edusp, 2016).

Francesco Perrotta-Bosch is an essayist, curator and architect (Pontifical Catholic University of Rio de Janeiro – PUCRio, 2012). He has a MPhil degree (2017) and is currently studying at the PhD program from FAUUSP. He is the author of *Lina: uma biografia* (Todavia, 2021). In 2013, he won the essay prize of Serrote magazine from the Instituto Moreira Salles with *A arquitetura dos*

intervalos. He is the organizer of the book *Biselli Katchborian* (Acacia Cultural, 2019) and co-author of the book *Entre. Entrevistas com arquitetos por estudantes de arquitetura* (Viana & Mosley, 2012). He is also member of the permanent architecture jury of the Associação Paulista de Críticos de Arte (APCA) and collaborates in the newspaper *Folha de S.Paulo* as architecture critic.

Grupo Metr pole Fluvial is a research group that conducts investigations on architectural design of urban fluvial infrastructures. It is part of LABPROJ-FAUUSP – the Design Laboratory at Design Department of FAUUSP, a research group dedicated to public architecture projects (infrastructure, equipment and housing), which also includes the Research Group on Architectural Design of Public Equipment and the Research Group on Architectural Design of Social Housing (Casco Universal).

Gustavo Minas has a B.A. in journalism from Universidade Estadual de Londrina and studied history and language of photography with Carlos Moreira, in addition to having done workshops with the photographers Gueorgui Pinkhassov (2016) and Nikos Economopoulos (2019), from Magnum agency. Since 2009, has been working on photographing the daily life of the cities he passes through. In 2017, its *Rodovi ria* series won the POY LATAM award in the Future of Cities category, was finalist on the Conrado Wessel Award and was exhibited at the Montevideo Photography Center in 2018. In 2019, he published his first book, *Maximum Shadow Minimal Light* (Edition Lammerhuber), and had his work exhibited at the Freelens gallery in Hamburg (Germany).

Heloisa Murgel Starling is professor of history of Brazil at the Universidade Federal de Minas Gerais (UFMG). She is researcher at CNPq and Fapemig, and coordinator of the research group Projeto Rep blica: n cleo de pesquisa, documenta o e mem ria da UFMG. She published, among other books: *Ser republicano no Brasil Col nia; a hist ria de uma tradi o esquecida* (Companhia das Letras, 2018); *Brasil, uma biografia* (Companhia das Letras, 2015) and *A bailarina da morte: a gripe espanhola no Brasil* (Companhia das Letras, 2020), the latter two being co-authored with L lia Schwarcz. She organized the book *Hannah Arendt: a o e busca da felicidade* (Bazar do Tempo, 2018) and was consultant of the exhibition *Conflitos: fotografia e viol ncia pol tica no Brasil 1889-1964* (IMS, 2017).

Jera Guarani is a leader of the Tenonde Por  and Kalipety native villages. She is a traditional seed farmer and environmental agent. She has a B.A. in pedagogy, and abandoned her academic career to dedicate herself to strengthening of cultural and political grassroots activities.

Joana Fran a graduated as an architect and urban planner from the Universidade de Bras lia in 2003 and studied photography at the International Center of Photography, in New York. Since then, she has dedicated herself to photography of architecture and cities. Among other publica-

tions, she photographed for *Guia das Obras de Oscar Niemeyer — Brasília 50 Anos*, edited by the Chamber of Deputies and by the Instituto de Arquitetos do Brasil. In 2011 she produced the Brasília architecture guide created for the 9.0 DOCOMOMO International Seminar. She also collaborated with the *Brazil Architectural Guide* from the German publisher Dom Publishers in 2013.

Leonardo Finotti is a visual artist and his trajectory is structured around two complementary pillars. He undertakes, through photography, a rigorous exploration of architecture and an investigation of anonymous or informal urban spaces. He has held several exhibitions and his work is part of the collections of various public and private institutions, such as the Bauhaus Dessau Foundation (Germany), EDP Foundation (Portugal), AzW (Austria), MOT (Japan), Cité de L'Architecture & du Patrimoine (France), MAR (Brazil) and MoMA (USA). He represented Brazil at four Venice Architecture Biennales, at the 10th Mercosul Art Biennale and was awarded at the 15th Buenos Aires International Architecture Biennale.

Luiza Baldan is a visual artist, teacher and mother, not necessarily in that order. She holds a PhD and a master degree in Visual Languages from UFRJ, and a B.A. in visual Arts from the Florida International University. Since 2000, she has been working with observation exercises, whether in temporary residences or in long-term projects. She held individual exhibitions, like: *Estofa*, Galeria Anita Schwartz (Rio, 2017); *Perabé*, Pipa Award Finalist (MAM Rio, 2016) and Centro Cultural São Paulo (2015); *Build Up*, MdM Gallery, (2014); *Índice*, MAM Rio (2013). She also participated in group exhibitions, such as: *Casa Carioca*, MAR (Rio, 2020); *Cruzamentos: Contemporary Art in Brazil*, The Wexner Center for the Arts (2014); *Lugar Nenhum*, Moreira Salles Institute (RJ, 2013). Her works have won awards, such as Viva Arte! (SMC RJ, 2015) and XI Marc Ferrez Photography Prize by Funarte (2010). She developed the project *Monumentalidade como Coletividade* for the book *O MASP de Lina: 50 anos do edifício na Avenida Paulista* (2018) and participated in the Clube de Colecionadores de Fotografia do MAM-SP (2016). She published the books *Derivações* in 2016 and *São Casas* in 2012.

Marcela Telles Elian de Lima holds a PhD in history from Universidade Federal de Minas Gerais (UFMG). She serves as researcher at Projeto República/UFMG and co-organized the book *Utopias agrárias* (2019)

Marcela Silvano Brandão Lopes is an architect (Centro Universitário Izabela Hendrix, 1995) and a civil engineer (Universidade Federal de Minas Gerais – UFMG, 1986). She as a MPhil (2010) and a PhD (2015) degree in theory, production and experience of space by NPGAU-UFMG. She serves as adjunct professor at the Escola de Arquitetura at UFMG and permanent professor at NPGAU. She is also researcher at the INDISCIPLINAR group (UFMG), coordinator of the

Natureza Política extension program (UFMG) and researcher at Rede Moradia Assessoria (LAB-HAB- USP). She works mainly in the following fields: territories under socio-environmental conflicts, popular housing, self-built urban occupations, technical advice for social housing (ATHIS), collaborative cartography and shared design processes.

Marisa Moreira Salles, publisher and designer, is the founder of BEÍ Editora and BEÍ Educação. She is the co-founder of the multimedia platforms Arq.Futuro on cities and porque.com.br on economics and finance. She also holds board positions at Fundação Bienal de São Paulo, at the Advisory Board of the Rectory of the MIT School of Architecture and Planning and at Instituto BEÍ.

Tiago Castelo Branco Lourenço is a model maker, building technician (CEFET/MG, 1995), professor of history (Newton Paiva, 2000), architect and urban planner (Pontifical Catholic University of Minas Gerais – Pucminas, 2009). He has a MPhil degree (2014) and is currently studying at the PhD program in architecture from Universidade Federal de Minas Gerais (UFMG). He serves as professor at the Escola de Arquitetura at UFMG and Pucminas. He is a full member of the collegiate coordination of the research group MOM (Morar de Outros Maneiras). He works with models at Maquete Aristides Lourenço, and with architecture and urbanism at ASF/BR (Associação Arquitetas Sem Fronteiras Brasil) and at COAU (Corporação de Ofício de Arquitetura e Urbanismo). He provides technical advice to urban occupations and social movements fighting for housing in Belo Horizonte and surroundings. His academic and professional practices includes: models, drawings and graphic representations, cultural heritage, continuities and discontinuities, collaborative and shared methodologies of architecture and urbanism, popular movements, housing and social housing.

Tomas Alvim is the co-founder and editor of the Brazilian publishing house BEÍ Editora. He is also the co-founder of Arq.Futuro, a think-tank that provides in-depth discussions about cities, and Por Quê? – Economês e Financês em Bom Português, a digital platform dedicated to making economics related subjects accessible to the general public. He also coordinates the Laboratório Arq. Futuro de Cidades at Insper and is one of the co-authors of *Aprendendo a Viver na Cidade* (2019).

Valquíria Rabelo is a partner at Estúdio Guayabo, a Master's student in social communication from Universidade Federal de Minas Gerais, BA in social communication and advertising (2013) from the same institution, and a BA in graphic design from Universidade Estadual de Minas Gerais (2013). She won the 59th Jabuti Award, in the graphic design category, and the 13th Cícero Award, in the textbook category. Her work was highlighted in the Poster Contest of the 31st Museu da Casa Brasileira Award and had projects selected at the 12th and 13th ADG Brazilian Graphic Design Biennial, in the branding, editorial design and expography categories.

ACKNOWLEDGMENTS

The curators would like to express their immense gratitude to all of those who took part in the lengthy process of research, curatorship and elaboration of the pre-project for restoration of the Brazilian Pavilion in Venice, carrying out the exhibition and this publication. Among the many people who helped create this extensive project, the following deserve mention, for having dedicated themselves beyond the protocols or for having voluntarily dedicated their time and work to make real the exhibition and this publication: Aiano Benfica, Alexandre Delijaicov/ Metr pole Fluvial Research Group, Alvaro Puntoni, Amir Admoni, Ana Luiza Nobre, Anavilhana Filmes, Claudia Ortigas, Cris Ara jo, Daniel Bilac, Edinho Vieira, Eduardo Giannetti da Fonseca, Eduardo Pierrotti Rossetti, Fernando Luiz Lara, Fl via Brito do Nascimento, Francesco Perrota-Bosch, Gustavo Minas, Helena Marteleto Lara, Heloisa Murgel Starling, Joana Frana, Leonardo Finotti, Leonardo P ricles, Luiza Baldan, Marcela Telles, Marcela Silviano Brand o Lopes, Maria Soalheiro, Marisa Moreira Salles, Mateo Eiletz, Poliana Souza, Tiago Castelo Branco Loureno, Tomas Alvim, Valqu ria Rabelo and all inhabitants of Carolina Maria de Jesus occupation. The curators thank immensely to Companhia das Letras publishing company, that generously authorized the publication of articles from books in its catalogue, and to Fundao Bienal de S o Paulo, in the person of its president Jos  Olympio da Veiga Pereira and, by extension, the entire awesome team, for their commitment and persistence in such difficult times.

WORKS AT EXHIBITION

Untitled (Christmas in the Minhocão series),
2009
Luiza Baldan

Aerial view of the Pedregulho, 2010
Leonardo Finotti

Residential Complex Prefeito Mendes de
Moraes – Pedregulho
São Cristóvão, Rio de Janeiro. Brasil, 1946
Architect: Affonso Eduardo Reidy
Collaborating architect: Francisco Bolonha
Engineers: Carmen Portinho, David Astracan,
Francisco Lopes, Gabriel Souza Aguiar,
Sidney Santos
Landscape architecture: Roberto Burle Marx
Artistic panels: Anísio Medeiros, Cândido
Portinari, Roberto Burle Marx

Untitled (Rodoviária series), 2015
Gustavo Minas

Plataforma Rodoviária and Eixo Monumental
[Monumental Axis], 2010
Joana França

Bus Station Platform
Brasília, Brasil, 1957
Architect: Lucio Costa
Construction projects: NOVACAP –
Urbanization Company of the New Capital
of Brazil
Director Engineer of the Urban Planning
Division: Augusto Guimarães Filho.
Chief of Topography: Joffre Mozart

Carolina de Jesus Squat
Belo Horizonte, MG, Brazil, 2017-2018
Squat and movement leaders : Leonardo
Pericles, Poliana Souza, Meire Luzia,
Edinho Vieira
Population: 80 families, circa 240 people
Housing units: 101 flats
Total area of building: 3963 sq m

To walk the streets again, to enter the houses,
to take down the lords once again, 2021
Aiano Bemfica, Cris Araújo, Edinho Vieira
Duration: 32 min
Video instalation on three screens, digital full
HD, Surround 5.1

An ancient, luxurious hotel in downtown Belo
Horizonte was occupied by the Movimento de
Luta nos Bairros, Vilas e Favelas (MLB) and
transformed into housing by families of Carolina
Maria de Jesus Squat. Closely connected to the
community who participated in all production
stages, the work is built upon the gathering of
fragments of space and the life of its residents.
It was made with intimacy and collectivity, which
form a combination of presence and action: art,
organization, party, work and fight.

Direction and Screenplay
Directors: Aiano Bemfica, Cris Araújo,
Edinho Vieira
Assistant Direction: Vinicius Rezende Moraes
Screenplay: Aiano Bemfica, Cris Araújo,
Edinho Vieira
Research: Fábio Jota

Editing
Editing: Clarissa Campolina
Editing Assistant: Claryssa Almeida

Production

Production: Luana Melgaço
Executive Production: Joana Rennó, Luana Melgaço
Line Production: Vinicius Rezende Morais
Local Production: Maura Rodrigues
Set Production Assistant: Adriel Cássio Pereira e Sthefany Paula
Anavilhana Production Assistants: Analu Bambirra, Daniela Cambraia, Larissa Barbosa
Accounting: Carolina Mariano

Cinematography

Cinematography: Alice Drummond
First Camera Assistant: Sara Cambraia
Second Camera Assistant: Sthefany Paula

Additional Cinematography: Sara Cambraia
Additional Camera Assistant: Daniel Diniz (Cacá) e Lucas Vasseur

Logger: Ralph Antunes

Postproduction: A flor e a nausea
Color and Image Postproduction: Alice Andrade Drummond
Mastering: Matheus Rufino

Art

Art Direction: Karine Assis
Art Assistant: Fábio Jota, Maria Soalheiro
Cenotech: Carlos Alberto Rocha, Jonas Silsan

Sound

Sound design and mixing : Daniel Nunes
Som direto Sound Technician: Daniel Nunes, Sérgio Salum

Casting

With: Comunidade da Ocupação Carolina Maria de Jesus.

Traduction and subtitles: Ana França
Technical consultancy: Ricardo Rocha (EAV)

Logistics

Catering: Cooperativa de Mulheres Carolina Maria de Jesus.
Drivers: Jamanta, Toninho Santarém
Music
“Miren Cómo Sonríen”
Violeta Parra
NFC
1964
Kindly authorized by Tita Parra

Incidental music

Nzazi 3
Mam'etu Mabeji
Bate Folha Kupapa Unsaba - Cantigas de Angola
2005

Unsumbu 1
Mam'etu Mabeji
Bate Folha Kupapa Unsaba - Cantigas de Angola
2005

Olha o Tirim
Marquinhos dos Teclados
Performed by Forró Dance
Forró Dance na Viber do Seu Paredão
CD Center Digital
2018

Special thanks to

Companhia Brasileira de Trens Urbanos em Belo Horizonte - CBTU
Superintendência de Trens Urbanos de Belo Horizonte
Miguel da Silva Marques
Hudson Vitor de Castro
Gustavo Barbosa
Kétsia Lima
Pedro Henrique Martins Vieira
Warlen Deivson Martins
Adamo Peterson Cardoso
William Douglas Rocha
Gustavo Peixoto Belarmino

Ana Luisa Murta
Arquitetos Associados
Bloco Clandestinas
Bloco Truck do Desejo
Bloco Unidos do Samba Queixinho
Casa de Referência da Mulher Tina Martins
Cooperativa de Mulheres Carolina Maria de Jesus
Coordenação da Ocupação Carolina Maria de Jesus
Cristina Tolentino
Daniela Cambraia
Denise Ventura
Grupo de Teatro Mulheres de Luta da Ocupação Carolina Maria de Jesus
Gustavo Caetano
Isabella Sturzeneker
Loc Cine
Luiz Ayres
Marília Rocha
Marina Morais
Matheus Marinho
Movimento Luta de Classes (MLC)
Movimento de Luta nos Bairros, Vilas e Favelas (MLB)
Movimento de Mulheres Olga Benário
Pedro Cambraia
Rick Mello
Samantha Rennó
Thales Viote
Tita Parra
União da Juventude Rebelião (UJR)

Apoio Support: CBTU, MLB, SINDMETRO

Produced by Anavilhana

This work was realized thanks to the organization, participation, and involvement of the residents of the Carolina Maria de Jesus Squat in all stages of its conception and production.

Metropolitan Hydroring
- Fluvial Metropolis Project
São Paulo, Brasil, 2011
Elaboration: University of São Paulo
- Faculty of Architecture and Urbanism
- Project Department
LABPROJ - Metrôpole Fluvial research group – GMF
Coordination: Prof. Alexandre Delijaicov

River heterotopia, 2021
Amir Admoni
Duration: 8 min
Video instalation on three screens, digital full HD, Surround 5.1

Direction: Amir Admoni
Actor: Leandro Pedroso
DOP: Filipe de Franco
Photography assistant: Caio Mazzilli
Drone pilots: Filipe de Franco and Andre Dezolas
3d modeling: Gabriel Mengui
Props: Thiago Araújo
Render, editing, animation, compositing: Amir Admoni
Soundtrack: Ivan Vilela - "Paisagens"
Sounddesign and soundmixing: Andre Magalhães
Production: Giuliana Eira

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CURATORSHIP, RESEARCH AND CONCEPT

Alexandre Brasil, André Luiz Prado, Bruno Santa Cecília, Carlos Alberto Maciel, Henrique Penha, Paula Zasnicoff

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Carlos Alberto Maciel

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Estúdio Guayabo - Valquíria Rabelo + Daniel Bilac

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Cristina Fino
Tatiana Allegro
Rafael Falasco

PHOTOGRAPHERS INDEX

Gustavo Minas (p. 135 – 143)
Joana França (p. 147)
Leonardo Finotti (p. 107)
Luiza Baldan (p. 111 – 117)
Riccardo Tosetto / Fundação Bial de São Paulo
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VIDEO FRAMES INDEX

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Aiano Benfica, Cris Araújo, Edinho Vieira,
Anavilhana Filmes (p. 170 – 177)

TRANSLATION TO ENGLISH

Bruno Santa Cecília (*Bios*)
Georgia Fleury Reynolds (*Exhibition texts*)
Helena Marteleto Lara (“*Must be an annoying feminist.*” *Carmen Portinho and the Feminine Dimension of Pedregulho; Bus Station Platform: Ordinary Life in Brasília Pilot Plan; Metropolitan Hydroanel (Fluvial ring). Architectural and Urbanistic Articulation of Technical, Economic and Environmental Pre-feasibility Studies; River Metropolis: Opportunities for Urban Transformation Based on Infrastructure; Carolinas of Yesterday and Today: Utopias and Heterotopias in Movement; How to Live Together?; About Expography: Architecture as the Art of Building Doors*)
Lélio Piancastelli de Siqueira (*Presentation: Utopias as Place for Imagination; Utopic Tropics; A Call in Defense of Nature. Interview with Jera Guarani; The Semblances of a Republic and the Confederation of Palmares; Canudos, Lina, SESC Pompeia, an Experienced Utopia*)

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Outros curadores : Alexandre Brasil, André Luiz Prado, Bruno Santa Cecília, Henrique
Penha, Paula Zasnicoff.

Vários colaboradores.
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Alberto. II. Brasil, Alexandre. III. Prado, André Luiz. IV. Cecília, Bruno Santa. V. Penha,
Henrique. VI. Zasnicoff, Paula.

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Índices para catálogo sistemático:

1. Catálogos : Exposições de arquitetura 720
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PAVILION RESTORATION PROJECT

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Clara Garcia, Filipe Gonçalves, Jairo Rezende,
Marcos Vinicius Lourenço, Mariana Lima, Mariana
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Silvia La Regina e Anita Di Marco

ENGLISH TRANSLATION (EXHIBIT)

Georgia Fleury Reynolds

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PRESENT FUTURES / FUT

URO PRESENTE

PRODOTTORE

Il prodotto è stato progettato e sviluppato in Italia, con l'obiettivo di creare un ambiente di lavoro moderno e funzionale. La scelta dei materiali è stata accurata, garantendo qualità e durabilità. Il design è ispirato alle linee pulite e minimaliste, che si integrano perfettamente con l'architettura contemporanea.

DESCRIZIONE

Il prodotto è stato progettato e sviluppato in Italia, con l'obiettivo di creare un ambiente di lavoro moderno e funzionale. La scelta dei materiali è stata accurata, garantendo qualità e durabilità. Il design è ispirato alle linee pulite e minimaliste, che si integrano perfettamente con l'architettura contemporanea.





Informational panel with text and a small image.

Two informational panels with text and small images.



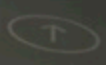
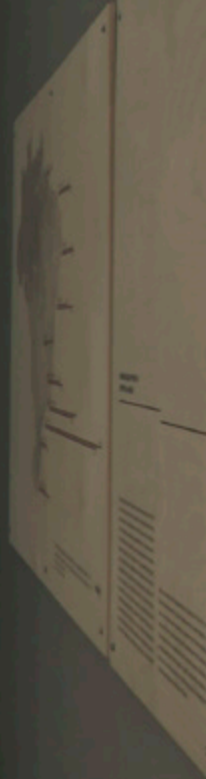
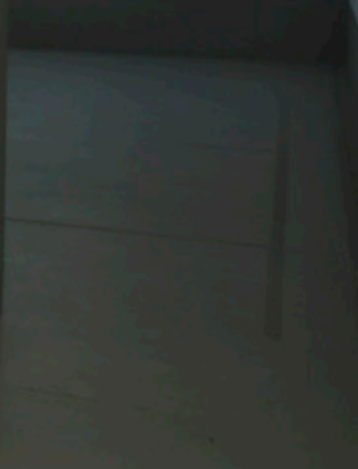
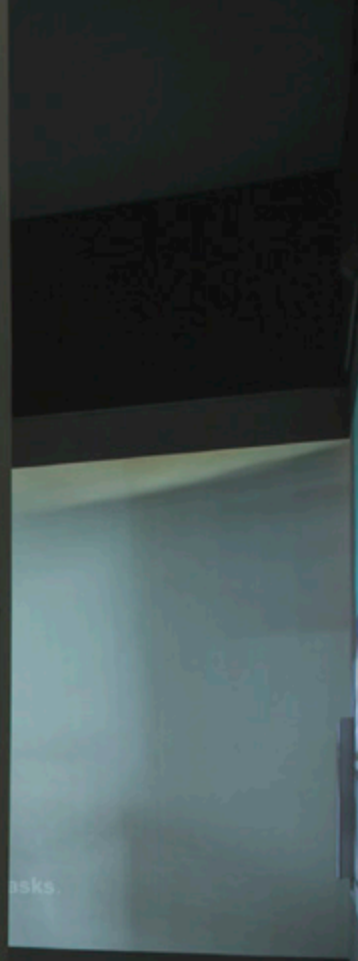
Informational panel with text and a small image.

Informational panel with multiple columns of text, likely a list or index, mounted on a dark wall.

Two small informational panels mounted on the dark wall.

Informational panel with text, mounted on a light-colored wall.

Informational panels with text and images, visible through a glass partition in the background.







URBAN SQUATTING IN CENTRAL AREA

The impact of urban squatting on the city's social fabric is a complex issue. It involves the intersection of housing policy, social inequality, and community development. Urban squatting often arises in areas with high housing costs and limited social housing options. It can be a form of resistance against gentrification and displacement, but it also raises questions about the rights of tenants and the role of the state in providing affordable housing. The central area, in particular, is a hotbed of activity, with a mix of old and new buildings, and a diverse population. The challenge is to find ways to address the needs of all residents while preserving the unique character of the area.







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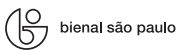
TYPEFACE Formale Grotesque

FORMAT 17,5 x 21 cm

This edition was finished during the pandemic and democratic winter in Brazil in the year of 2021.

UTOPIAS OF COMMON LIFE

realization / realizzazione



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RELAÇÕES EXTERIORES

