

Fernanda Ciampaglia

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AN ANSWER TO VILANOVA ARTIGAS.
FOR AN OWN HEADQUARTER

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ABSTRACT

One of the attributes that made the IAB-São Paulo Building a singular object is the rare, if not unique, model of designing a size and typology raised by and for their users in favor of a cause. This happened because, in 1943, when the Paulista Department of the Institute of Architects of Brazil was organized, an unprecedented movement was also launched. Its merit was to unite the professional class around renovation the architecture, similar to the internationally recognized Rio de Janeiro's group. However, the lack of a specific study about the role the Department played in the implementing of avant-garde trends compromises the critical recognition of the relationship between the *Paulista* class and the change of architecture produced in the city, symbolized in the IAB-SP building itself, opened in 1950. Therefore, identifying the now named *Movement IABsp* and its *followers*, can improve the criteria of analysis and criticism about the local architectural practice during Eduardo Kneese de Mello's administration at the institut (1943-1950). In response to Vilanova Artigas who, during a series of personal testimonies questioned the anonymity of his peers who engaged with him in the collective action, this article does not detach the merits of the IAB-SP building itself, listed by the National Institute for Historic and Artistic Heritage (IPHAN), in 2015.

KEYWORDS

Paulistana Modern Architecture. Eduardo Kneese de Mello.
Movement IABsp. Heritage. João Batista Vilanova Artigas

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RESPOSTA A VILANOVA ARTIGAS. POR UMA SEDE PRÓPRIA

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RESUMO

Um dos atributos que fizeram do Edifício IAB um objeto singular é o modelo raro, senão único, de edificação do porte e tipologia erguida *por* e *para* seus usuários em favor de uma causa. Isso porque, em 1943, quando o Departamento Paulista do Instituto de Arquitetos do Brasil é instalado, institucionaliza-se uma agenda ímpar cujo mérito foi unir a classe por uma nova arquitetura a exemplo do grupo do Rio de Janeiro reconhecido internacionalmente. Todavia, o não aprofundamento acerca do papel desempenhado pela seção paulista do instituto, na implementação das tendências de vanguarda, está a comprometer o reconhecimento crítico da relação entre a sua fundação e a renovação da arquitetura produzida na cidade simbolizada no próprio edifício-sede inaugurado em 1950. Logo, identificar o ora nomeado *Movimento IABsp* e seus *seguidores* pode aprimorar os critérios de análise e crítica no campo da prática arquitetônica à época da gestão de Eduardo Kneese de Mello à frente do instituto (1943-1950). Nascido em resposta a Vilanova Artigas, que durante um ciclo de depoimentos questionou o anonimato de seus pares engajados na ação coletiva, este artigo não entra no mérito do objeto arquitetônico, propriamente dito, tombado pelo Instituto do Patrimônio Histórico e Artístico (IPHAN), em 2015.

PALAVRAS-CHAVE

Arquitetura Moderna Paulistana. Eduardo Kneese de Mello.
Movimento IABsp. Patrimônio. João Batista Vilanova Artigas.

INTRODUCTION

We should cite the names linked to this building (IAB-SP), whose efforts were necessary to build it. If this were done, we should remember a vast number of colleagues who are not here at the moment and who made their individual contribution so that this reality could be what it is today. (ARTIGAS, apud ARQUITETURA..., 1979, p. 18)

Almost seven decades after the inauguration of the IAB-São Paulo building, the anonymity questioned by Vilanova Artigas is probably not restricted to the authors of the project, known in anthologies, in their biographies, and in the *honoris causa* plate affixed to the building. Maybe in a broader spectrum, Artigas referred to the peers who engaged with him in the collective action whose root lies in the Rio-Sao Paulo asymmetry and the concrete goal, symbolized in the IAB-SP building itself. According to the literary critic Renato Poggioli this happened because

A movement was constituted first of all to obtain a positive result, a concrete goal. The ultimate desired result is, of course, the success of the specific movement, or on a higher and broader plane, an affirmation of the avant-garde spirit in all fields of culture and art (Poggioli, 2011, p. 39, emphasis and translation added).

Faced with two situations: 1. a remarkable architecture noted since the construction of the Ministry of Education and Health, produced by a consistent group for training and identification, and organized since 1921 at the Brazilian Institute of Architects, consolidated IAB in 1935¹, and 2. another architecture rooted in eclecticism and a certain *Art Déco* (LEMOS, 2005), produced by architects of different training and individual trajectories, and barely linked after the failure of the *Paulista* Institute of Architects (IPA, 1930-1937) (FICHER, 2005, p.181), it was imperative to strengthen the class to give impetus to the renovation of the architecture produced in São Paulo. This is what Eduardo Kneese de Mello proposed as the protagonist of an eclectic production “to please the customer” (ARQUITETURA..., 1979, p.13), confronted at the V Pan-American Congress of Architects, held in Montevideo in 1940.

Within a time frame that considers the administration of Eduardo Kneese de Mello’s administration at the Department (1943 -1950), this article unfolds in two segments.

Supported by Argan² and the Administration-Participation binomial, the first proposes to identify the from now on referred to as *followers* (of the *Movement IABsp*) of the who have made their “individual contribution” (ARTIGAS apud ARQUITETURA..., 1979, p. 18) by investing in enabling the activities, actions and goals outlined by the Department. The process involves the direct consultation of the IAB-SP inactive files, the organs related to the Department activities in the period, and the texts diluted in the literature as tools to support voids and damaged documents.

From the Administration-Production binomial, the second segment proposes to identify the relationship between the movement’s followers production in the period and the recognition by national and international criticism.

In the end, supported by the literary critic Renato Poggioli, the article examines the importance of the appreciation of the *IAB-SP Movement* by the *Paulista* historiography amid the vibrant cultural production of the city, at time. The

Department itself, when founded, became focal point of such production (ARTIGAS apud ARQUITETURA..., 1979, p.18).

I. FROM THE ESTHER TO IAB-SP HEADQUARTERS OR ADMINISTRATION-PARTICIPATION

In the V Pan-American Congress of Architects, *Eduardo Kneese de Mello* approached the IAB and expressed his support for the creation of IAB State Departments³. In São Paulo State, among his peers he sought (apud ARQUITETURA..., 1979, p.14) some enthusiasts such as *Abelardo de Souza*, *Leo Ribeiro de Moraes*, *Oswaldo Bratke* e *Vilanova Artigas*, others skeptics as *Rino Levi*, as well as newly trained professionals recruited in downtown São Paulo.⁴ On March 28, 1943, he was appointed Delegate of the São Paulo IAB and inaugurated the “Book of Associates” followed by 38 peers throughout the year.

On November 3, a preparatory meeting for the installation of the Department was organized and financed by *Eduardo Kneese de Mello*, *Francisco Kosuta*, *Guilherme Malfatti*, *Jayme Fonseca Rodrigues*, *Leo Ribeiro de Moraes*, *Oswaldo Bratke*, *Rino Levi*, *Roberto Cerqueira Cesar*, and *Vilanova Artigas*⁵. The Department solemn establishment took place on the 6th in the Municipal Library⁶. A Provisional Board of Directors was appointed and formed by *Eduardo Kneese de Mello* (president), *Aldo Mario Alves Ferreira*⁷ (vice-president), *Vilanova Artigas* (1st secretary), *Helio Duarte* (2nd secretary) and *Rino Levi*⁸ (treasurer). In the composition, the ENBA-RJ was welcomed in the figure of the 2nd secretary.

Atique’s research (2004, p. 325), clarifies that on May 1st, 1944 the headquarters of the Department was installed in the Esther Building – “a modern construction with one foot in the functionalism of Le Corbusier and another in the... Art Déco” (LEMONS, 2005) – designed by ENBA-RJ graduates and inaugurated in São Paulo in 1938. Whether it is a coincidence or not, the fact occurred two months after the *Brazil Builds* Exhibition in the Prestes Maia Gallery had oppressed the local production faced with designs of the magnitude of the MES and the Esther Building itself.

The “stimulus”⁹ was not ignored. In the same month, the Department interfered in the Portuguese Beneficence design tender notice and, in December, it was nominated to host the 1st Brazilian Congress of Architects (CBA) to be held in January 1945¹⁰. At the event, organized by the Brazilian IAB and the Departments of Minas Gerais and São Paulo States – which counted 57 members – 16 hosts alternated between the work committees: *Abelardo de Souza*, *Alfredo E. Becker*, *Carlos Gomes Cardim Filho*, *Christiano Stockler das Neves*, *Flavio Regis*, *Francisco Kosuta*, *Heitor Nardon*, *Jayme Fonseca Rodrigues*, *Luis de Anhaia Mello*, *Otavio Lotufo*, and *Rino Levi*. The massive representativeness of the IAB-SP in the General Committee for Exhibitions was clearly noted with *Aldo M. A. Ferreira* (ENBA-RJ), *Helio Duarte* (ENBA-RJ), *Lauro da Costa Lima*, *Oswaldo C. Gonçalves* and *Vilanova Artigas*, next to *Carlos Frederico Ferreira* and *Hélio Laje Uchôa Cavalcanti* from the head office. It is quite possible that in foreseeing another setback in the face of São Paulo’s “conservatism” (LIRA, 2008, p. 374), the Congress Official Program¹¹ had scheduled the inauguration of the IAB-SP Headquarters at the Esther Building for the very same day.

After the third confrontation, the possibility of building the Institute headquarters emerged as a means of ensuring visibility of the Department’s commitment to

avant-garde trends. Such effort was not reconized in projects to the private initiative. However, if the *Paulistas* were losing to the *Cariocas* in architectural production, in a short time they would win this race whereas the head office would see frustrated consecutive attempts in the same direction¹².

The most remote and well-preserved records of the IAB-SP refer to the 1946 financial year. Assemblies alternated discussions on the "Headquarters Use", participation in the "City Plan", and organization of a "Fee Schedule". As a matter of fact, *Eduardo Kneese de Mello* and *Vilanova Artigas* discussed to lease half the space occupied by the Department in the Esther Building. The growing demand for exhibitions, meetings and conferences suggested authorizing the use of space by third parties, a task in charge of *Flavio de Carvalho*, *Rino Levi* and *Abelardo de Souza*¹³. The Department decided to hold an "Annual Architecture Exhibition" in September, under the rules and bases decided by the "Headquarters Committee" constituted by *Abelardo de Souza*, *Alfredo E. Becker*, *Daniele Calabi*, and *Ícaro de Castro Mello*¹⁴. *Eduardo Kneese de Mello*¹⁵ was held responsible for assisting the "City Plan" to serve the "Sociedade Amigos da Cidade" (The City Friends Society). *Amador Cintra Prado* and *Leo Ribeiro de Moraes* were in charge of suggesting a questionnaire about the "Fee Schedule".

The first expression regarding "its own headquarters" circulated on September 26, 1946. A letter announced the purchase of a plot of land inviting the 85 members to "formulate suggestions and studies so that our headquarters represent, in the best possible way, the general opinion of the architects"¹⁶. Attached to the lot, whose financial basis for the transaction would have been "certain cash amount" obtained by the lease of the Esther Building¹⁷ basement a program anticipated that the number of office floors for sale should be predicted so that the headquarters was paid. A number of norms stood out among the whole set:¹⁸ hold a contest between the architects who lawfully produced in São Paulo; distribute no prizes but the promise of the institute to pay a honorific homage to the winner¹⁹ and constitute a five-member jury. The recommendation fell on active architects in Rio de Janeiro some of them beginners in the function of jurors²⁰: *Oscar Niemeyer*, *Firmino F. Saldanha*, *Hélio Laje Uchoa Cavalcanti*, *Fernando Saturnino de Britto*, in addition to the alternates: *Marcelo Roberto* (1st), *Álvaro Vital Brazil* (2nd) and *Paulo Camargo de Almeida* (3rd). *Gregori Warchavchik* represented the competitors.

Maybe due to the fact that the contest did not award prizes, only 18 associates, distributed in 13 teams, presented works within the deadline of October 21 (Figure 2). As for *Vilanova Artigas*, the only member of the board absent from the event, his participation would be unlikely because he was in the United States since September as a Fellow of the Guggenheim Foundation²¹. On October 24, the jury recommended:

*(...)for the study and making of the definitive project the architects **Rino Levi, Roberto Cerqueira Cesar, Miguel Forte, Jacob Ruchti, Galiano Ciampaglia, Zenon Lotufo, Abelardo de Souza, and Helio Duarte**, the authors of three proposals with the highest sum of qualities²² (emphasis added).*

After the winners discussed the bases of the new program²³, the project was developed in the *Rino Levi*'s office and registered in the City of São Paulo in December 1946 under his responsibility²⁴.

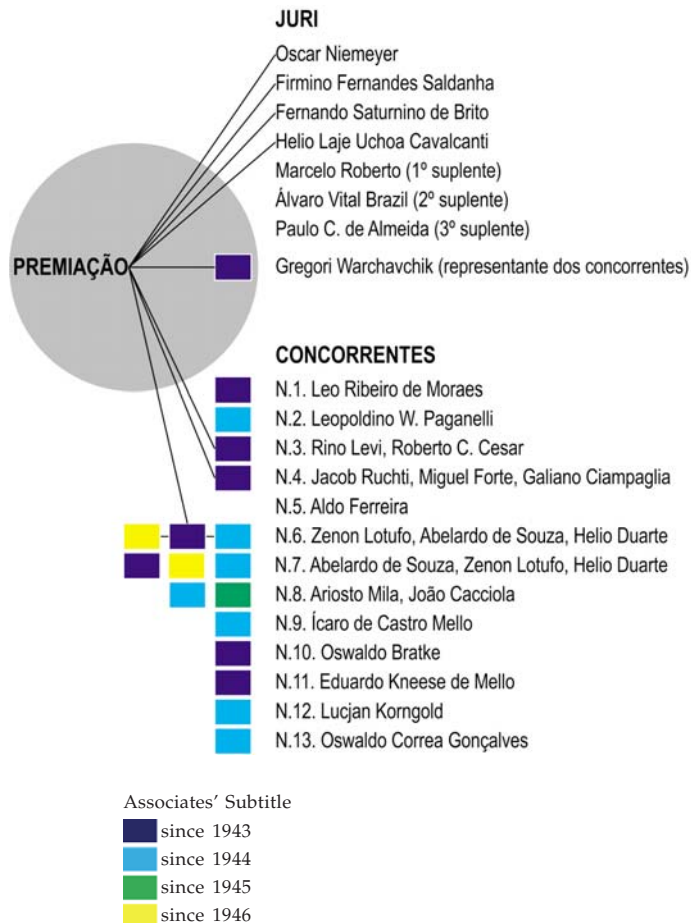


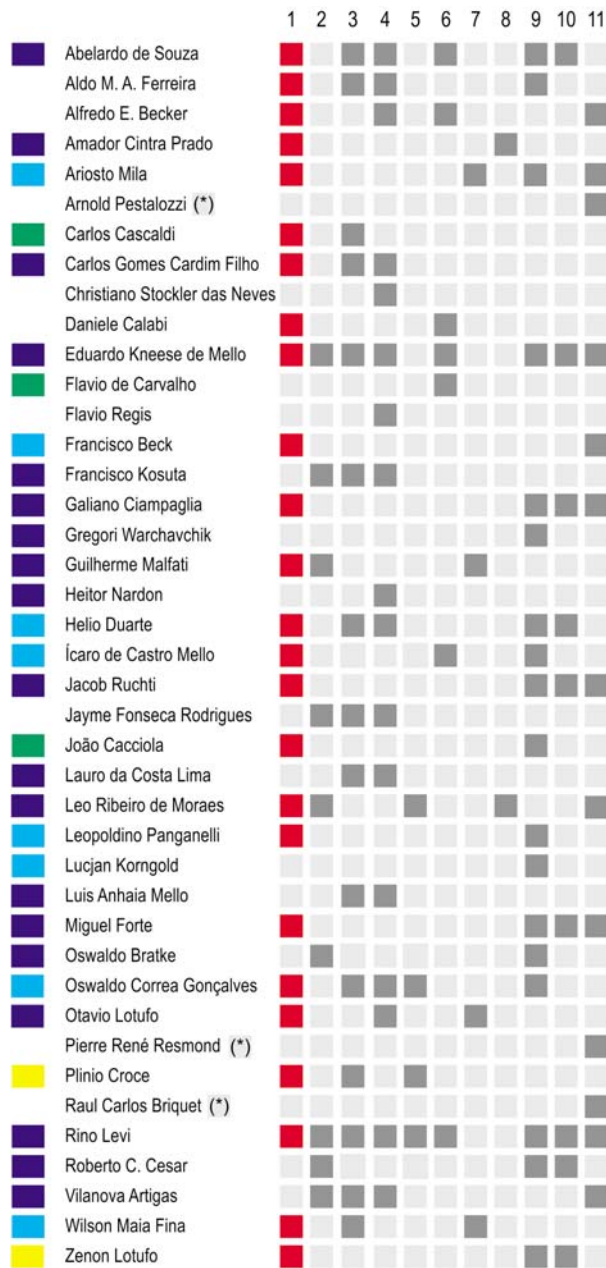
Figure 1. IAB-SP Headquarters Competition
Sources: Book of Associates IAB-SP, p. 1-9; Circular IAB-SP n. 101; Book of Minutes IAB-SP, 1946, p.9 to 12

On February 6, 1947, the Statutes were approved by 37 of the 94 members²⁵. A new Board of Directors was elected²⁶: *Eduardo Kneese de Mello* (president), *Abelardo de Souza* (vice-president), *Helio Duarte* (1st secretary), *Oswaldo Correa Gonçalves* (2nd secretary) and *Plinio Croce* (treasurer). *Luis de Anhaia Mello*, *Francisco Kosuta*, and *Carlos Gomes Cardim Filho*²⁷ form the Fiscal Committee. In March 1947, the project for the future headquarters was approved with restrictions²⁸ and in April, the lease contract at the Esther Building was terminated (Atique, 2004, p. 325). *Leo Ribeiro de Moraes*, *Oswaldo C. Gonçalves*, and *Rino Levi*²⁹ were the Institute's representatives in the "Urban Committees for the City Plan". The funding for the headquarters construction in the amount of Cr\$ 3,470,000.00 and the remaining balance of the plot of land in the amount of Cr\$ 550,000.00 entered the agenda³⁰. The group rejected *Ícaro de Castro Mello's* suggestion to sell the ground floor to a car dealer³¹. In October, 12 proposals for the construction of the headquarters were presented. In December Alberto and Miguel Badra Junior's proposal was approved³².

Once the Board of Directors was maintained, the 1948 fiscal year was marked by the approval of the project for the future headquarters. *Abelardo de Souza*, *Eduardo Kneese de Mello*, and *Plinio Croce* formed a Committee to celebrate the symbolic beginning of the construction work³³. The "City Plan Committee" was restricted to *Leo Ribeiro de Moraes* and *Oswaldo C. Gonçalves*. The deed of purchase and sale of the land at Bento Freitas Street 306 was formalized in June 1948. The value of Cr\$ 1,150,000.00 was divided in two parts: 40% was paid by the IAB-SP and 60% was distributed in

different fractions among *Alfredo E. Becker*, *Arnold Pestalozzi*, *Contrucci & Mila*, *Eduardo Kneese de Mello*; *Francisco Beck*, *Galiano Ciampaglia*, *Jacob Ruchti*, *Leo Ribeiro de Moraes*, *Miguel Forte*, *Pierre René Resmond*, *Raul Carlos Briquet*, *Rino Levi*, and *Vilanova Artigas*³⁴.

On March 25, 1949, *Eduardo Kneese de Mello* opened the premises of the new IAB-SP headquarters, in a ceremony held at Bento Freitas Street 306. A new Board of Directors took office: *Eduardo Kneese de Mello* (president), *Abelardo de Souza* (vice-president), *Lauro Costa Lima* (1st secretary), *Carlos Cascaldi* (2nd secretary) and *Wilson Maia Fina* (treasurer). The Tax Committee was maintained³⁵. In a ceremony held at Bento Freitas Street 306, *Eduardo Kneese de Mello* opened the premises of the new IAB-SP headquarters. The agreement to lease the subsoil to *Clubinho* was set at Cr\$ 1,800.00³⁶ and the Institute authorized *Clubinho* to explore the headquarters' bar³⁷. The IAB-SP deficit to own the basement, the store, the first, and the second floors was Cr\$ 1,340,000.00. *Rino Levi* suggested that the monthly onus of Cr\$ 9,300.00 should be covered with the store and basement rent³⁸. *Ariosto Mila*, *Otavio Lotufo*, *Guilherme Malfatti*, *Wilson Maia Fina*



Participation's Subtitle

- 1 Statutes
- 2 Preparation and Foundation
- 3 Board of Directors
- 4 1st Brazilian Congress of Architects Commission
- 5 City Plan Commission
- 6 Headquarters-Exhibitions Commission
- 7 Finance committee
- 8 Fees Chart
- 9 Competition
- 10 Project
- 11 Incorporation

Associates' Subtitle

- since 1943
- since 1944
- since 1945
- since 1946
- (*) Non architect

and *Eduardo Kneese de Mello* formed the "Finance Committee"³⁹.

On April 13, 1950 *Eduardo Kneese de Mello* ended his term⁴⁰. Documents filed in the Department (readable and in a good state of preservation) and in the organs related to the activities of the period suggested that around 40 followers of the *Movement IABsp*, among the 234 associates, gave their "individual contribution" (Artigas, apud ARQUITETURA..., 1979, p.18) to collective action, taking turns in Work fronts:

1. Department organization and Board of Directors
2. Internal (or not) Work Committees
3. No-prize Competition, fee-free design and incorporation

Without intention of measuring the followers role in the *Movement IABsp*, their massive presence in the approval of the Department's Statutes in 1947 is an indication of their commitment compared to the other members (94 at the time). (Figure 3).

On September 29, 1950 – at Oswaldo Bratke administration - an inspection report attested to the construction of a new building that received the numbers 306 and 314 on Bento Freitas Street, at the corner of General Jardim Street⁴¹. The distribution of the IAB-SP property areas (40%) and the other incorporators is recorded in the Certificate of Registration Deed formalized on October 4, 1951⁴².

Figure 2. Management-Participation Associates' Subtitle

Sources:

- (1943): Associates' book; Preparatory meeting of installation IAB-SP.
- (1945): 1st Brazilian Congress of Architects. Folder 098.
- (1946): Circular IAB-SP n. 100, Circular IAB-SP n. 10, Book of Minute, p. 3 a 12, Ata Arquitécnica.
- (1947): Folder 107. Book of Minute, p. 1 a 14 V.
- (1948): Folder 107. Book of Minute, p. 15 a 16.
- (1949): Folder 107. Book of Minute, p. 16 v e 17.
- (1950): Folder 107. Book of Minute, p. 21 a 25; Folder 107. Black cover Book, p. 87 e 87 V.
- 5th Real Estate Registry of São Paulo. Registration n. 27.147.
- Office of the 11th Notary Public. District of São Paulo.

2. FROM GOODWIN TO MINDLIN OR ADMINISTRATION-PRODUCTION

It is unknown how or when São Paulo architects had access to the *Brazil Builds* catalog released by the New York Exhibition that originated it⁴³. Anyway, in March 1944, the *Paulista* Department of the IAB was surprised by the installation of the same exhibition at the Prestes Maia Gallery. The local production – represented by five professionals, two of whom were not residents of the city – was overshadowed by the Rio de Janeiro’s production that showed projects with the magnitude of the Ministry of Education and Health and the Brazilian Pavilion at the New York Exhibition, these two works chosen to open and close the catalog (Liemur, 2010, p. 194, 202). For Carlos Alberto Ferreira Martins, “*Goodwin’s work is important because of the international highlight it lends to Brazilian architecture, but also because it inaugurates a reading matrix that will become recurrent in historiography*” (MARTINS, 2010, p.137). On the other hand, for the newly-founded Department architects that was the missing “stimulus”⁴⁴ to impose themselves.

From the institutional point of view, the immediate result was the decision to host the 1st Brazilian Congress of Architects – “*a strong indication of the commitment and combativeness of the architects joined in the IAB-SP to promote the renovation of São Paulo architecture*” (BRESSAN-PINHEIRO, 1997, p. 272) – the production of some followers of the *Movement IABsp* was already doing well, such as the Leônidas Moreira Building (*Eduardo Kneese de Mello*, 1943) and the Prudência Building (*Rino Levi* and *Roberto C. Cesar*, 1944) presented in the exhibit that was attached to the event⁴⁵.

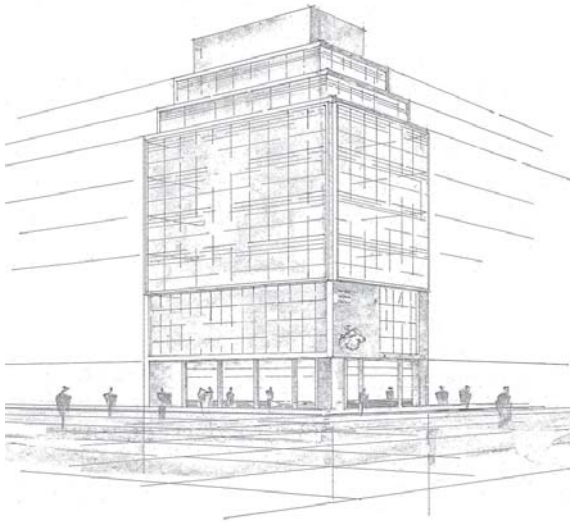
In August 1946, two months before an Assembly decided to hold a Preliminary Competition for the future headquarters, *Eduardo Kneese de Mello* addressed the lecture “Why Contemporary Architecture” when he related concepts of Le Corbusier – “architecture is a mirror of the times” – with concepts of Vitruvius – “Strength, Utility, Beauty”⁴⁶. The lecture was reproduced in *Acropole Magazine* and illustrated by the then recent production of *Jayme Fonseca Rodrigues*, *Vilanova Artigas*, *Rino Levi*, and *Eduardo Kneese de Mello*, some of which were recognized in international publications.

In October 1946, of the 13 works presented in the Competition, the jury recommended:

*Due to the distribution, location and articulation of the constituent elements of the plant, the work of **Rino Levi, Roberto Cerqueira Cesar, Miguel Forte, Jacob Ruchti, and Galiano Ciampaglia** best meets the needs of the program, whereas the work of the architects **Zenon Lotufo, Abelardo de Souza, and Helio Duarte**, without meeting so well the requirements of functionality, is the one that plastically presents more qualities. The appointment of the mentioned architects to work on the definitive project will inevitably lead to a better solution in which all problems are fully solved in the spirit that guides contemporary architecture⁴⁷ (emphasis added).*

It makes sense that the jury, formed by ENBA-RJ graduates, highlighted the plastic qualities of the *Carioca’s* aesthetics team, as it is also possible that just like with the MES project, the presence of Oscar Niemeyer and Firmino Saldanha in the jury⁴⁸ influenced the decision to bring architects together to draft a project for the future headquarters. However, in the MES case a consistent group was

Figure 3. IAB-SP Headquarters Competition.

N.3. Rino Levi and Roberto C. Cesar
Source: FAUUSPN. 4. Galiano Ciampaglia, Jacob Ruchti and Miguel Forte
Source: FAUUSP

created due to training and identification – ENBA, Le Corbusier, Lúcio Costa – but in the IAB-SP case, the clash would take place between distinct trainings which represented the new trends, as Carlos Lemos would testify when he spoke about the precariousness of the building.

Another building also ironically ‘protected’ is the headquarters of the Institute of Architects of Brazil, designed in 1947... bringing together the wisdom and sensitivity of the architects Abelardo de Souza and Hélio Duarte, representatives of the carioca’s functionalist school; Galiano Ciampaglia, Miguel Forte, and Jacob Ruchti from Mackenzie and orientated towards Frank Lloyd Wright’s organicism; Zenon Lotufo and Roberto Cerqueira Cesar, from Polytechnic, all led by the renowned rationalist Rino Levi (LEMOS, 2010).

Unfortunately for the *Paulista* historiography, only two awarded works are known (Figure 3), besides the work of Ícaro de Castro Mello.⁴⁹ Biographies of *Oswaldo Bratke*, *Lucjan Korngold* and *Eduardo Kneese de Mello* do not even mention the participation of the architects in the contest.

In 1948, even before the “*spirit that guides contemporary architecture*”⁵⁰, is evident in the IAB-SP building, the avant-garde trends in the São Paulo production had already been recognized in some magazines: *Architectural Forum*, *Architectural Record*, *Architectural Review*, *L’Architecture d’Aujourd’Hui*, and *Progressive Architecture* in issues dedicated to Brazil or in individual articles such as *By, of and for Architects Brazil* – about the award-winning proposal N.4 (Figure 4) – published in *Architectural Record* in 1947.

In 1955, the evolution of the architecture produced in the city of São Paulo is recognized by Henry Russell Hitchcock in the catalog of the exhibition *Latin American Architecture since 1945*, held at the MoMA in New York.

Paulista architecture tends to be less specifically Brazilian in flavor than that in Rio; and more sober in design and in color. (...) More than the other Latin American city, São Paulo epitomizes the incredibly rapid transformation of the architectural scene in the last fifteen years, although it had been a quite considerable twentieth-century city long before that (HITCHCOCK, 1955, p. 36).

A similar evaluation, yet with a national character, is put forward by Giedion in the preface of *Modern Architecture in Brazil* (MINDLIN, 1956), “the main record and a sort of catalog-raisoné of Brazilian construction from 1937 to 1955” (CAVALCANTI in MINDLIN, 2000, p. 11), in which the *Paulista* production is represented by twenty-five professionals, including seventeen followers of the *Movement IABsp*:

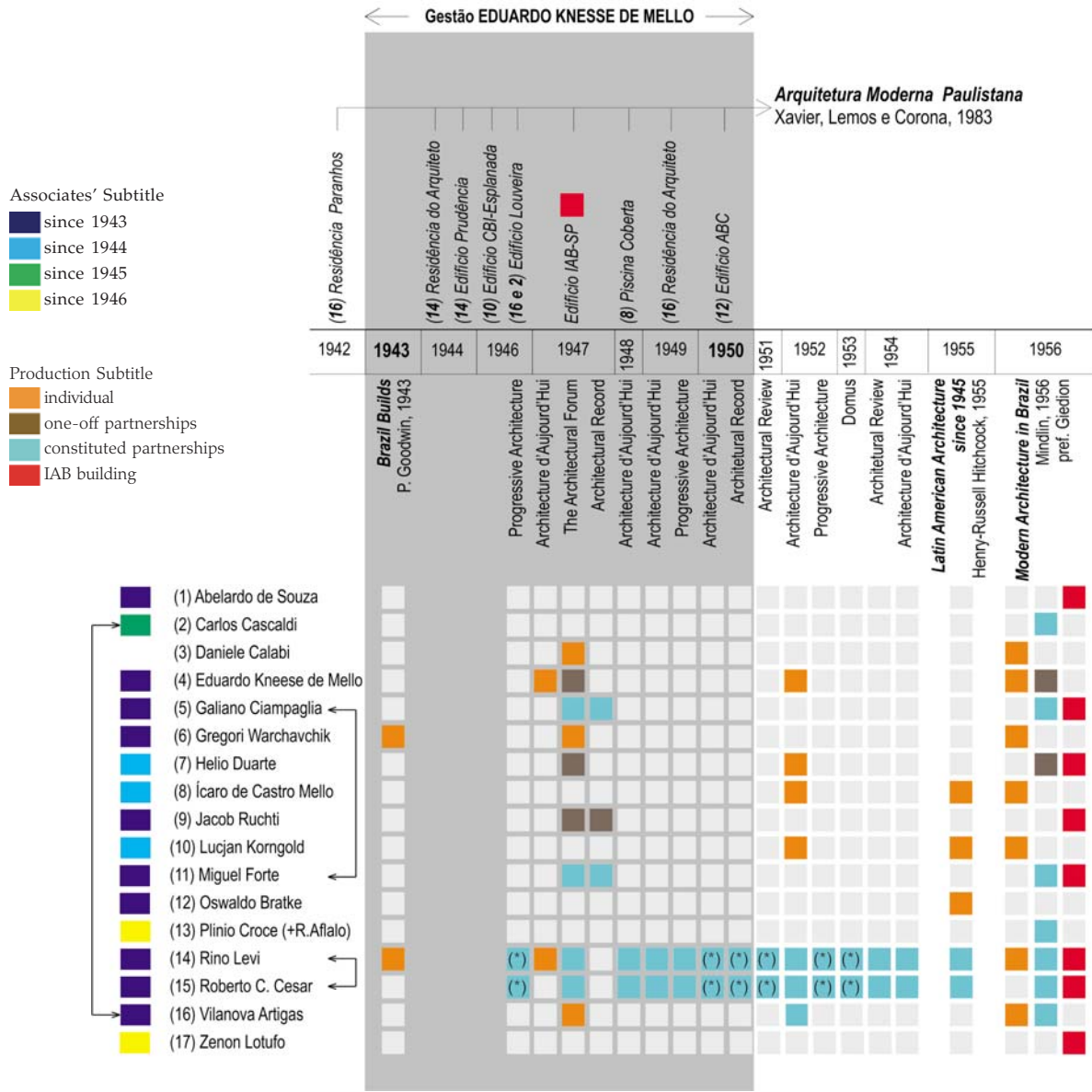
In Brazil, a certain level of fulfillment has been achieved. Although certain characteristics may be especially noticeable in the work of some exceptional individuals, they are also evident in the average level of architectural production: a situation that does not exist in most other countries (GIEDION in MINDLIN, 1956, p. IX).

However, if the root of the *Movement IABsp* lies in the asymmetry of the Rio-São Paulo production, the renovation of the *Paulistana* (from the city of São Paulo) architecture was not held hostage by the *Carioca* influence, although the São Paulo Department was actively represented by some of its faithful interlocutors such as *Eduardo Kneese de Mello*, and some graduates from ENBA-RJ, such as *Abelardo de Souza* and *Helio Duarte*, members of the board of directors and authors of the headquarters design.

Without neglecting the influence of such prestige, the foundations of the *Paulistana* Modern Architecture added other ideals. So much so that when the IAB-SP headquarters building was listed by the Council for the Defense of Historical, Archaeological, Artistic, and Touristic Heritage (Condephaat)⁵¹ and IPHAN⁵², not only the collective character of the project was relevant to the decision, but also the current line of thinking it synthesized. Not by chance, Fernando Serapião gave it its due merit:

(...) nothing is more symbolic for a class entity than the construction of a collective architectural design. Even more so when the teams represent different currents that form the basis of modern Paulista architecture: on the one hand, European rationalism adapted to the tropics by Rino Levi and Roberto Cerqueira César; on the other, the modernism of Rio de Janeiro, of the carioca team formed by Abelardo de Souza, Hélio Duarte, and Zenon Lotufo; and, finally, the North American look, represented by Miguel Forte, Jacob Ruchti, and Galiano Ciampaglia, the last witness of this story. (SERAPIÃO, 2016).

Therefore, the organization of Figure 4 is not coincidence. First, because it relates the organization of the *Paulista* class, in 1943, with the *Paulista* architecture renovation until national and international recognition. Secondly, because the new production coincides with the affirmation of the *Paulistana* Modernist Architecture that only happens after the end of World War II in 1945 (LEMOS, 2005). And, thirdly, due to the plurality of ideals underlying *Paulistana* Modern Architecture is attested in selected authors' biographies. In the *Vilanova Artigas* case, after the eclectic experience and before “laying the foundations of a singular brutalism” (CAVALCANTI in MINDLIN, 2000, p.12), the architect experienced other ways, as in 1942 when he linked himself to “the best Wright examples” (XAVIER; LEMOS; CORONA, 1983, p.10), at the Rio Branco Residence of Paranhos and, in the second postwar period, when he approached the “rationalist current, close to Le Corbusier’s functionalism” (XAVIER; LEMOS; CORONA, 1983, p.16), in the Louveira Building (*Artigas* and *Cascaldi*, 1946) and in his own residence (1949)



(*) publications quoted in MINDLIN, 1956, p. 249-250.

Figure 4. Management-Production-Criticism Associates' Subtitle

Sources:

Livro de Associados IAB-SP, p. 1-9.
 GOODWIN, 1943, p. 78, 99, 146
 HITCHCOCK, 1955, p. 59, 100, 118, 174, 194, 196
 MINDLIN, 1956
 XAVIER; LEMO; CORONA, 1983, p.10, 12, 13, 14, 16, 17, 18, 19, 21, 22.
 ARCHITECTURAL FORUM. Boston, p. 69-112, nov. 1947.
 ARCHITECTURAL RECORD. New York, n. 2, oct. 1947, p.118.
 ARCHITECTURAL REVIEW. England. V.116, n. 694, oct. 1954, p.243
 L'ARCHITECTURE D'AUJOURD'HUI. Paris, 18 année, n. 13-14, sep. 1947, p.80-90.
 L'ARCHITECTURE D'AUJOURD'HUI.Paris, 19 Année, n. 17, avr 1948, p.90-95
 L'ARCHITECTURE D'AUJOURD'HUI.Paris, 20 Année, n. 23, mai 1949, p.49-51
 L'ARCHITECTURE D'AUJOURD'HUI.Paris, 23 Année, n. 42-43, aou. 1952, p.35, 38, 46, 55, 58, 65, 69, 76, 90, 106, 108.
 L'ARCHITECTURE D'AUJOURD'HUI. Paris, 25 Année, n. 52, jan-fev, 1954, p. 82-83.

FINAL REMARKS

The concept of school is eminently static and classical, while the concept of movement is essentially dynamic and romantic. And while the school presupposes the consecration of the disciples to an end that transcends them, the movement and its followers always act in function of an end bound to the movement itself. The school is inconceivable outside the humanistic ideal, the idea of culture as treasure (treasury); a movement instead conceives culture not as an increment but as creation, or at least treats it as a center of activity and energy (POGGIOLI, 2011, p. 34, emphasis and translation added).

Once again, the literary critic Renato Poggioli leads us to believe that it is incumbent upon historiography to recognize the *Movement IABsp*, born in São Paulo in the 1940s, as well as to recognize the *Paulista School*, born in the 1950s. If Artigas was the mentor of *Paulista School*, in the *Movement IABsp* the mentor was *Eduardo Kneese de Mello* who established the conditions to unite a class, uniquely around a **goal** – to give impetus to the renovation of the *Paulistana* architecture until its merited recognition. And if the *Movement IABsp* did not leave a written manifesto like so many in Art History, it left nothing less than a constructed building, a symbol of its own success that in the period of the local architecture affirmation (LEMOS, 2005).

Then again another issue concerning the early 1940s Rio-São Paulo asymmetry is still valid. If indeed the *Paulistan people* were behind Rio in terms of architectural production, “*the physical and cultural transformation of the city of São Paulo had already beaten Rio de Janeiro*” (SERAPIÃO, 2011, p.16). All this explains Artigas’s speech, the Department’s receptivity to different artistic manifestations, the sharing of the facilities with the *Clubinho* – since 1944 in the Esther building (Gama, 1998, p.100) and until 1954 in the IAB-SP building⁵³ - in addition to the location chosen for the headquarters, on the corner of Bento Freitas and General Jardim streets, in the context of “*a particularly intense and renovating cultural activity*” (BRUNI apud GAMA, 1998, flap), besides that the social center had the mobile Black Widow, donated by Calder in 1948 after the his first exposition in the city (SARAIVA, 2006, p. 84).

One of the most interesting characteristics of the IAB creation is the coexistence we - as architects - promoted, right from the start, with culture in general, both from São Paulo and the whole Brazil... After its foundation, the Institute immediately became an art gallery, a focal point for artists and musicians, and our weekly luncheons were debates where, sometimes, architecture had difficulty intruding because of the architects’ aptitude to generalize the program of culture and to cause the status they formulate to be in everything that makes man a connoisseur of the very human reality (ARTIGAS apud ARQUITETURA..., 1979, p. 18)

It is well known that Artigas’ opening to art comes from his approach, in 1940, with the Santa Helena Group⁵⁴. It is no coincidence that, in 1945, a printed mailing from the architect, who was the secretary of the IAB-SP at the time, extends the first Brazilian Congress of Architects, held almost simultaneously with the 1st Brazilian Congress of Writers, to artists, writers, literary, art, and cinema critics, such as Alfredo Mesquita, Anita Malfatti, Arnaldo Pedroso Horta, Elisabeth Nobiling, Francisco Rebolo Gonçalves, Lasar Segall, Lourival Gomes Machado, Mario de Andrade, Mario Schenberg, Paulo Emilio Salles Gomes, Sergio Milliet and Yan de Almeida Prado⁵⁵.

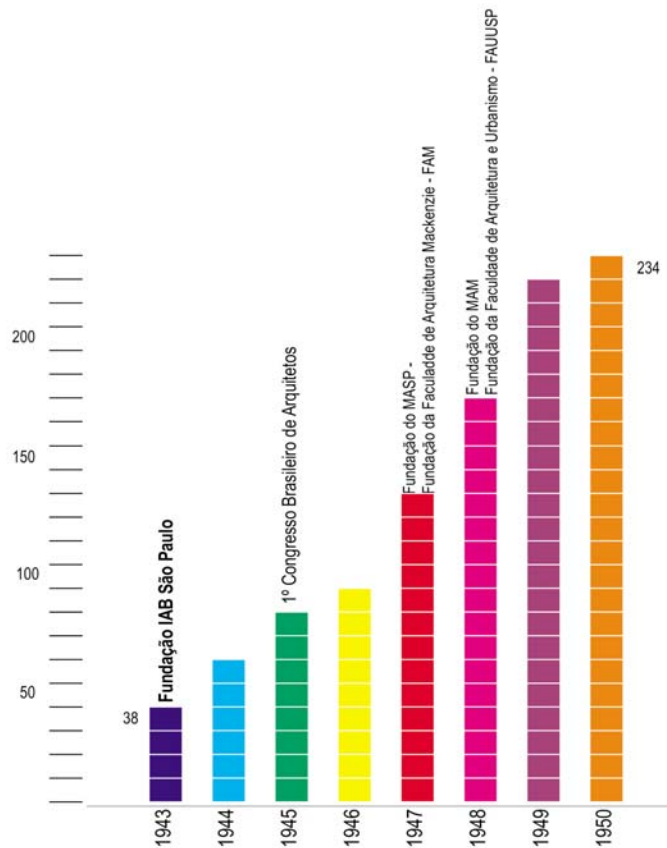


Figure 5. Evolution of the IAB-SP Associate Board. Eduardo Kneese de Mello Management. Source: Book of Associates IAB-SP, p. 1-9.

So in 1946, in the process of establishing itself in the city, it makes sense that the MAM elects the São Paulo IAB as depositary of 13 works donated by Nelson Rockefeller, for fulfilling “the requirements of neutrality and responsibility” (AMARAL, 1988, p.13). In 1948, in view of the MAM’s intention to install at the future headquarters⁵⁶, Artigas suggested delegating the Board the power to negotiate the joint use with the Modern Art Foundation. The links were established in 1948 on the occasion of the MAM creation signed by IAB-SP members, some of whom appointed members of the Board, Councils and Committees. Among others, Artigas was a member of the Museum’s Administrative Council (HERBST, 2008, p.46-49; AMARAL, 1988, p.48). However, in 1949, contrary to expectations, the MAM was installed in the Diários Associados Building, which was designed by Vilanova Artigas.

It is no coincidence that Figure 6 illustrates the growing adherence to the IAB-SP in agreement with cultural events that counted on architects of the Department among intellectuals responsible for initiatives. Noteworthy is the presence of the student Salvador Candia in the approval of the IAB-SP Statutes⁵⁷, and the students Carlos Lemos and Roberto Aflalo in the “Book of Associates”, also in 1947, when Mackenzie College of Architecture⁵⁸ had just been created.

On April 13, 1950, Eduardo Kneese de Mello left the presidency of the IAB-SP thanking the Department characterized by “the union, the spirit of solidarity and cooperation that represent all its strength”⁵⁹.

In 1951, the special edition celebrating 13 years of the magazine *Acrópole*, demonstrates this energy in an advertisement placed by Irmãos Ferreira & Cia. responsible for the supply and installation of the glass panes in IAB's building :

A present for the city of São Paulo, offered by a group of architects to whom this construction is in debt, realized in favour of its class and of Brazil ... (Figure 6).

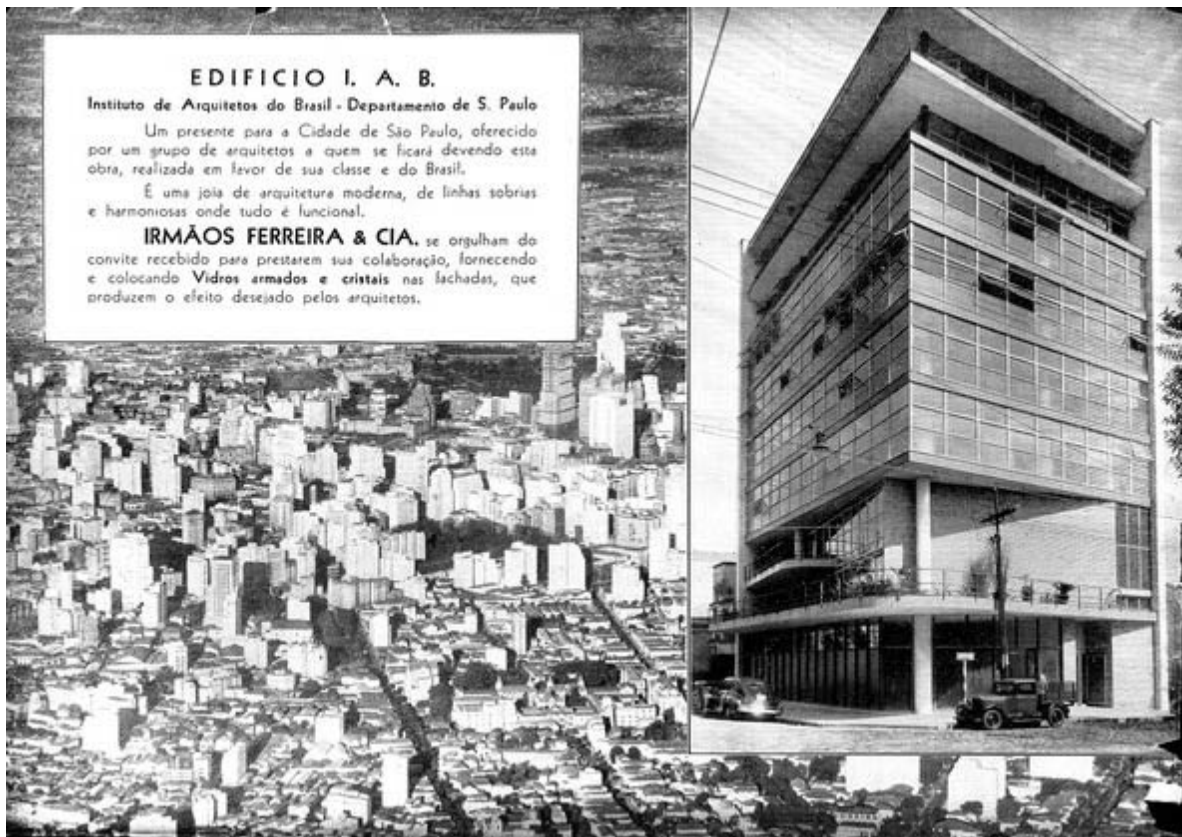


Figure 6.
Fonte: *Acrópole*, mai 1951, ano 14, n. 157, p. 42

NOTES

¹ Cf. ARQUITETURA E URBANISMO. *Bulletin n. 1.* . mai. /jun., p. 43, 1936.

² "The historian cannot extricate himself from direct research, because if his purpose is original, he cannot help requiring the inclusion of new documents or a different interpretation from those already known." (ARGAN, 1998, p.15).

³ According to the resolution of the III Pan-American Congress of Architects (Buenos Aires, 1927): "In order to have the maximum strength and efficiency corporately, the architects of each country should group themselves into a single national society that may have the branches needed". (*Revista de Engenharia Mackenzie*, 1927, p. 12)

⁴ Interview of Galiano Ciampaglia to IAB-SP (e-mail of June 2nd, 2003). In: CIAMPAGLIA, 2012, p. 201.

- ⁵ Cf. Preparatory meeting minutes. IAB-SP File.
- ⁶ Cf. Foundation minute IAB-SP. IAB-SP File.
- ⁷ With the death of Jayme Fonseca Rodrigues, in June 1946, Aldo Mario Alves Ferreira became the vice president and took office in 1947, reinforcing the presence of the ENBA-RJ in the Board of Directors of the Department. IAB-SP Minute, February 6, 1947.
- ⁸ Rino Levi asked to resign as treasurer on February 27, 1946. Minute IAB-SP, February 27, 1946.
- ⁹ IAB-SP Bulletin n. 1, Jan.-Feb. 1954.
- ¹⁰ Correspondence from Paulo de Camargo and Almeida. Rio de Janeiro, December 14, 1944. Folder 098. Inactive File of IAB-SP
- ¹¹ Official Works Program. Inactive File of IAB-SP. Folder 098.
- ¹² The first president outside the group of the 27 founders is Paulo Camargo de Almeida who dreams of getting a headquarters for the IAB. The same goal was incorporated by its successors, Firmino Fernandes Saldanha and Milton Roberto. This one, disbelieving the government promises of a headquarters for the institute, started to seek a solution with the members. Available at: <www.iab.org/historia>.
- ¹³ Board Session, February 27, 1946. Inactive File of IAB-SP. Minute Book 1946, p. 3 to 7. Included is a consultation of the British Consulate on the possibility of using the IAB headquarters for an exhibition on English theater; a letter from the Canadian Consulate about a Canadian painter exhibition, and a consultation of the United States Consulate regarding the exhibition on American architecture.
- ¹⁴ Board Session, March 28, 1946. Op. Cit. p. 4 and 5.
- ¹⁵ General Assembly, April 8, 1946. Op. Cit. p. 5, 6 and 7.
- ¹⁶ Cf. Circular IAB-SP n. 100, Set. 26, 1946
- ¹⁷ IAB-SP Bulletin n. 1, Jan.-Feb. 1954
- ¹⁸ Assembly of October 3, 1946. IAB-SP inactive archive. Book of Minutes 1946, p. 8, formalized in Circular IAB-SP n. 101, October 5, 1946.
- ¹⁹ Circular IAB-SP n. 101 parágrafo k, Arquivo IAB-SP.
- ²⁰ The technical specifications of the previous competitions suggest that this was the first participation of Oscar Niemeyer as a jury. Cf. FLYNN, 2000.
- ²¹ *"The United States is now a major source for study and research in architecture ... because they currently have almost the monopoly of the world's great architects. F.L. Wright, Walter Gropius, R. Neutra... Remembering the effect of Le Corbusier visit in Rio de Janeiro, we Brazilians can well assess the influence these masters may have on the development of American architecture. While in São Paulo... special local conditions have hampered greater roots for modern architecture. I intend to bring from America what we lack..."*. (IRIGROYEN, 2002, p. 148)
- ²² Cf. Minutes of October 24, 1946. Inactive File of IAB-SP.
- ²³ Cf. Minutes Arquitécnica of October 26, 1946. Archive Forte & Ciampaglia.
- ²⁴ PMSP process n. 0.101.417 / 46.
- ²⁵ Assembly of February 6, 1947. Inactive File of IAB-SP. Folder 107, Book of Minutes, p. 1-7V.
- ²⁶ Idem.
- ²⁷ Assembly of February 27, 1947. Op. Cit. p. 9V
- ²⁸ Idem note 23.
- ²⁹ Assembly of August 28, 1947. Op. Cit. P. 13 and 13V.
- ³⁰ Assembly of October 16, 1947. Inactive File of IAB-SP. Folder 107, Black Book. Number of pages is illegible because of water action.

- ³¹ Cf. Minutes of March 11, 1947, p. 10 and 10 v.
- ³² Assembly of December 12, 1947. Inactive File of IAB-SP. Folder 107, Black Book. Page number is unreadable because of water action.
- ³³ Inactive File of IAB-SP, folder 107, Black Book. Page number is unreadable because of water action.
- ³⁴ 5th Real Estate Registry of São Paulo. Registration n. 27.147
- ³⁵ Assembly of March 25, 1949. Inactive File of IAB-SP, folder 107, Book of Minutes, p. 16V-17-17V.
- ³⁶ Assembly of May 12, 1949. Inactive File of IAB-SP, folder 107, Black Book. Page number is unreadable because of water action
- ³⁷ Assembly of May 19, 1949. Ibidem.
- ³⁸ The store of the IAB-SP building was rented to Exhibition of Construction Materials. In 1959 Hermann Müller is installed. Inactive File of IAB-SP. Book of Minutes, folder 107, p.87 and 87V.
- ³⁹ Assembly of August 11, 1949 and Session of Assembly of March 25, 1949. Inactive File of IAB-SP, folder 107, Book of Minutes, p. 17V-21.
- ⁴⁰ Arquivo Inativo IAB-SP, pasta 107, Livro de Atas, p. 22-25.
- ⁴¹ Idem note 33.
- ⁴² Deed Certification. Office of the 11th Notary Public. District of São Paulo.
- ⁴³ Perhaps through Henry Mindlin who worked in the United States since 1943, during his stay in New York, had as interlocutor Philip Goodwin, member of MoMA's board of directors (SODRÉ, 2016, p. 121-122).
- ⁴⁴ Jorge Wilhelm and Luiz Roberto Carvalho Franco. IAB-SP Bulletin n. 1. *Acrópole*, year 16 n. 189, January 1954.
- ⁴⁵ Cf. *Acrópole*, 1945, n. 81-82. Jan-feb. p. 269-90.
- ⁴⁶ Cf. *Acrópole*, 1946, n.102. oct, p. 159-168
- ⁴⁷ Cf. Judgment minutes of October 24, 1946. Inactive file IAB-SP. Book of Acts 1946, p. 11-12.
- ⁴⁸ Both architects were members of the working groups assembled in 1936 to prepare the MES and the University City projects (the latter was never built) (BRUAND, 2002, p.83).
- ⁴⁹ *Acrópole*, mar 1949, ano 10 – n. 119, p. 290-1.
- ⁵⁰ Cf. Judgment minutes of October 24, 1946. Inactive file IAB-SP. Book of Acts 1946, p. 11-12.
- ⁵¹ Resolution SC 41/02 of January 17, 2002, published in the DOE 23/01/2002, p. 27
- ⁵² Registration n. 713/2015 / PRESI / IPHAN. Brasília, November 9, 2015.
- ⁵³ Assembly of July 7, 1949. Inactive File of IAB-SP, folder 107, Black Book. The *Clubinho* rented the basement of the IAB-SP until 1952. Inactive File of IAB-SP, Book of Minutes 1952-1954, p. 22V. In 1954, there is a judicial payment of a debt in the amount of Cr \$ 54,772.80 (Inactive File of IAB-SP, Book of Minutes, 1952-1954, pages 116V and 117).
- ⁵⁴ Cf. SERAPIÃO. Perfil. In *Monolito*, 2015. n. 27, p. 17.
- ⁵⁵ Cf. Inactive File of IAB-SP. Folder 098.
- ⁵⁶ Assembly of January 16, 1948. Inactive File of IAB-SP, folder 107, Book of Minutes, p. 14-14V.
- ⁵⁷ Session of the Assembly of February 6, 1947. Inactive File of IAB-SP, Folder 107, Book of Minutes, p. 1-2.
- ⁵⁸ The "Book of Associates". Archive IAB-SP
- ⁵⁹ Inactive File of IAB-SP, folder 107, Book of Minutes, p. 22-25.

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Fernanda Ciampaglia

Universidade de São Paulo. Faculdade de Arquitetura e Urbanismo. São Paulo, SP.
fciampaglia@uol.com.br

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