

## ARCHITECTURE AND THE WORLD

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Professor Hashim Sarkis, current dean of MIT's School of Architecture and Planning, was recently at FAUUSP to present a lecture, *The world according to architecture*. During the same period, he also inaugurated an exhibition consisting of illustrations and texts on the main topic of his lecture, at the central hall of the Vilanova Artigas Building. Professor Sarkis is a renowned architect, admired by the critics in the field of architectures, urbanism and design. He has written a number of books and academic articles and his research has been predominantly published in *New Geographies*, a periodical started in 2003, at GSD Harvard. The main issue linking the topics in *New Geographies* and the studies of professor Sarkis is the idea of an unified urban world - a global spatiality mediated by architecture - and the consequences of this phenomenon to contemporary society. For architects and urban planners, or even designers, this new general geography would require strategies for designing the spaces of man's everyday activities.

*Increasingly, architects and planners are being compelled to address and transform larger contexts and to give these contexts more legible and expressive form. New problems are being placed on designers' agendas (e.g. infrastructure, urban systems, regional and rural questions). Problems that had been confined to the domains of engineering, ecology, or regional planning are now looking for articulation by design* (SARKIS, 2011 p.107)

The specificities of the topics addressed in *New Geographies* can be observed by the correlation between the forms tested in the disciplines related to space - architecture, urban design, urbanism, design, etc. - and the uncertainty of contemporary realities. Thus, meaning is sought in the dialectical relationship present at various levels of intervention. That is, it is an attempt to understand the way the design process of these disciplines is organised, understand their epistemology and history, and even the meanings that arise out of the physical impact of their interventions in daily activities. In this way, we would be able to understand the designed-space as the result of a complex model of appropriation and transformation that, in the end, would encompass the whole world.

This discourse has been critically debated by various progressive strands, where the social and political obstacles we confront today are considered, both in Brazil and abroad. In the Brazilian case, social duality that has been a traditional feature of the social-space (and the form) of our cities. It has deepened inherent contradictions - marked by the prospect of becoming a great modern and multicultural nation, and at the same time, by the conflicts caused by the growing gap between extreme poverty and wealth, the indelible signs of underdevelopment. This duality is notoriously prominent in the process of favela urbanisation and walled condominiums, distinct territorialities and generic buildings, in the disregard for whatever is public, collective or common. This is an urban reality where the discipline's design strategies contribute little to alternatives, either at the level of object or city design. Indeed, there are many examples of projects that have been consolidated precisely because of this particular feature - the "modern" house vis-à-vis nature, the palace vis-à-vis urban precariousness, a clever design vis-à-vis of an incipient technological foundation.

Furthermore, policies seeking to address inequality and underdevelopment as structural elements of the Brazilian form of unequal and combined capitalism did not find fertile ground in land use planning or its spatial form which may have been alternatives to the schemes used by authoritarian and excluding administrations. In other words, from the extinct National Housing Bank (BNH), the body in charge of implementing housing policies during the military dictatorship in the 1970s, to the recent My House My Life programme, the urban conditions of Brazilian cities have not accompanied the economic, cultural and social advances that have marked Brazilian society in the first decade of the 21st century.

On the one hand, segregated spaces, until recently a more predominant feature of developing countries, now also prevail in places that seemed to find more effective solutions for their social

problems. Continental scale walls, lodging-cities and refugee routes, as well as other obstacles resulting from different segregation models are observed worldwide, given that poverty and violence are no longer confined to places deprived of consumer goods and given that wealth is supported by financialisation on a global scale.

Within this context, the topics dealt with by Revista Pós acknowledge the increasing complexity within their internal dynamics, so as to find solutions to the externalities of contemporary daily life and to address the issues resulting from a global urban territory. They point a way out from the regressionary forces that are becoming prevalent everywhere.

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The articles selected for the 40th edition of Revista Pós reflect the complexity of topics debated in the fields of architecture, urbanism and design, given the diversity of issues and methodologies employed here. They do not, therefore, form a unit, but converge in terms of research tools to provide a basis to theoretical foundations and daily practice.

The essay *The slowness in the city and its effects on urban contemporary thinking*, by Thiago de Araújo, the possibility, or another cynetic order in cities, as a way to counteract the acceleration of time imposed by neoliberalism. This inversion could lead to the “dilation of space-time” in the opposite direction observed across the globe - and for this very reason, it is promising.

Indigenous territorialization and the confrontation with traditional urbanisation projects of western societies is the main subject of the article *The plot and the maloca: indigenous territorialization, changes in knowledge - architectural practice and the landscape evolution of indigenous hamlets*. This article is based on a case study with the Kaingang, by the geographer Sandoval dos Santos Amparo. It reflects on a search for the correlation between the plot - the characteristic spatial unit of Brazilian urbanisation and the *maloca* - the main traditional indigenous housing reference. For the author, the plot prescribes the geometry of Brazilian housing, where they are it to conform with the urban space of cities. The *maloca*, in this case, is a displaced version of the western and colonising system of territorial occupation. Furthermore, the *maloca* points to the symbolic plundering of alterity towards the creation of new narratives for these historical subjects and not only a type of passive submission to the space production standards of western capitalist societies.

The Italian urbanist Bernardo Secchi is the subject of the article *The guiding-ideas of Bernardo Secchi*, by Milena D’Ayala Valva. This article highlights the relevance of the theoretical contributions of this Italian urbanist, more specifically from the 1980s, when he realised that Europe should revise the urban planning model - based on expansion processes - it adopted since the end of the Second World War and invest on the critical acknowledgement of the existing territory which could lead to processes of transformation. She stresses Bernardo Secchi’s ability to establish relations between urban planning theories and practice, leading to the recognition of the limits of the *modus operandi* in contemporary cities. Thus, he was able to propose theoretical contributions and design processes that have become a global reference.

The article *Creative design and social sustainability*, by Tatiane Oliveira Teles, seeks to explore the concepts of the so-called “Creative Design” through the critical study of the “Cantinho Do Céu” project. It addresses an illegal occupation of an environmentally protected area on the banks of the Billings Reservoir, in the city of São Paulo. The author argues that the complexity of the topics, especially when taking into account housing demand in the city of São Paulo, steered urban interventions toward “Creative Design” techniques that work with a change of historical perspective of a place and not on its immediate transformation.

By studying landscape and the urban form, as well as the free spaces in the city of Patos de Minas, the article *The use of landscape units as a methodological tool for analysing the free space system*, by Nayara Cristina Rosa Amorim and Glauco de Paula Coccoza, seeks to understand the System of Free Spaces in this city. Using a methodology based on the identification of Landscape Units, the research reveals weaknesses in city’s urban planning with regard to design, maintenance and the management of free spaces.

The relationship between environmental impact assessment of buildings and technological decisions on building design and the use of the Building Information Modelling (BIM) platform are the subjects of the article *The use of the building information modelling tool BIM to conduct building life-cycle assessments*, by Cristiane Bueno and Márcio Minto Fabricio. In addition to an extensive literature review on this topic, the authors also present an analysis of the various plug-ins in this area. Their findings should assist in the development of this important design tool, which is still little explored in relation to design processes in the fields of architecture, urban planning and design.

Ana Carolina Bierrenbach analyses the architecture of clubs built in the 20th century in the city of Salvador, in the state of Bahia. She reveals how, with time, the “modern” architecture of these clubs has been replaced by other types of constructions, following “architectural trends”. According to Bierrenbach, the absence of initiatives to conserve the material and cultural memory of these clubs undermines their relationship with the recent history of the local society.

The bibliography of the works of João Vilanova Artigas is the subject of the article *Comments on the literature on Vilanova Artigas*, by Fernando Guillermo Vázquez Ramos. The author reviews the existing literature on this subject and organizes it according to the type of publication, conceptual foundation and methodological strategy. He concludes that although Vilanova Artigas is recognisably one of the most prominent names in 20th century Brazilian architecture, there are still few studies on the critical analysis of his works and ideas. Furthermore, they do not explore the totality of his works and concepts. This is a field of study that deserves the special attention of the research community interested in Brazilian architecture.

A comparative analysis of the work of the American architect Frank Lloyd Wright and the Portuguese architect Raul Lino is the subject of the article *Looking at the work Raul Lino, thinking about Frank Lloyd Wright: from arts & crafts, nature, organicity and the home*, by professor José Manuel Fernandes. This article analyses the theoretical and framework foundations of these architects, as well as the “design principles” they developed. José Manuel Fernandes’ starting point is the individual family house program, analysed in case studies. The author reveals that, despite the different cultural realities and historical circumstances of the works of these architects, there are some convergences. Above all in their production between 1900 and 1910.

*Guidelines for preserving industrial heritage. The Mairinque railway village/SP* is the title of the article by Rafaela Rogato Silva and Eduardo Romero de Oliveira. It is a detailed analysis of the railway complex in the city of Mairinque and its surroundings. The article shows that both changes in railway operations and the different forms of preservation protection were not sufficient to promote an effective preservation policy for this complex. This diagnosis reinforces the importance of adopting heritage guidelines, both in this and in similar cases.

The 40th issue of Revista Pós includes two reviews: one of an exhibition about Roberto Burle Marx, which took place in 2016 at the Jewish Museum in New York, by Fernando Atique and Roseli Maria Martins D’Elboux, and another by Paolo Colosso on the book *Arte, Cultura e Cidade: aspectos estéticos-políticos contemporâneos* [Art, Culture and City: contemporary aesthetic-political aspects], by professor Vera Pallamin. The latter review is entitled *The production of urban culture: spatial and imaginary practices in dispute*.

We hope you enjoy reading this issue.

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