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ALMOST) ANONYMOUS:  
COLLABORATORS OF SAMUEL DAS  
NEVES TECHNICAL OFFICE IN THE  
EARLY 1910S

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ABSTRACT

The presence of collaborators in engineering and architecture offices is an insufficiently researched subject, most of which remain unknown even in specialized publications. This paper analyzes the participation of some professionals in Samuel das Neves Technical Office (*Escritório Técnico Samuel das Neves*) during the first two decades of the 20<sup>th</sup> century, especially about works related to the State Penitentiary Competition (*Concurso da Penitenciária do Estado*) and to São Paulo's Master Plan (*Plano Melhoramentos*). Most of them were foreigners with extensive professional knowledge and who worked at the São Paulo headquarters of the company in its best known and commented period: Carlos Escobar, Giulio Micheli, Giuseppe Sacchetti, A. Maurice de Ladrière, José Talarico, and Giacomo Corberi.

KEYWORDS

History of Architecture. São Paulo City. Ecletism. Memory. Samuel das Neves.

(QUASE) ANÔNIMOS:  
COLABORADORES DO ESCRITÓRIO  
TÉCNICO SAMUEL DAS NEVES NO  
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RESUMO

A presença de colaboradores nos escritórios de engenharia e de arquitetura é um tema pouco estudado, sendo que a maioria deles permanece desconhecida até mesmo em publicações da área. O presente trabalho analisa a participação de alguns profissionais no Escritório Técnico Samuel das Neves, durante as duas primeiras décadas do século XX, especialmente nos trabalhos relacionados ao *Concurso da Penitenciária do Estado* e ao *Plano Melhoramentos de São Paulo*. Trata-se, principalmente, de estrangeiros com extenso conhecimento profissional e que atuaram na sede paulista do estabelecimento, no período mais conhecido e comentado do estúdio: Carlos Escobar, Giulio Micheli, Giuseppe Sacchetti, A. Maurice de Ladrière, José Talarico e Giacomio Corberi.

PALAVRAS-CHAVE

História da Arquitetura. Cidade de São Paulo. Ecletismo.  
Memória. Samuel das Neves.

## INTRODUCTION

Although unexplored by Brazilian architecture historiography, Samuel Augusto das Neves (1863–1937) was a professional recognized by his peers and by society during the period in which he worked, and his office was considered one of the most important during that time in São Paulo (LEMOS, 1989, p. 165; TOLEDO, 2015, p. 65). In the first two decades of the 20<sup>th</sup> century, the engineer executed projects for which he became better known: the first place in the international competition to the Penitentiary of São Paulo State (*Penitenciária do Estado de São Paulo*) (1910), the São Paulo's Master Plan (*Plano Melhoramentos*) (1911–1913) and the buildings in São Paulo city center during re-urbanization period, notably the ones made for Count Prates (1860-1928) on Libero Badaró Street and adjacencies (1911–c.1915).

However, little is known about the partners or even about outstanding employees of Samuel das Neves Technical Office (*Escritório Técnico Samuel das Neves*). As a standard practice of that period – and which is still nowadays – the partners or employees' names most of the time are hidden on purpose, only the establishment owner has his name released. Some associations appear on specific enterprises. Other professionals – even the most qualified – are remained anonymous.

To write this paper we checked the first monographic essays about Samuel das Neves, and the main documentation placed at the University of São Paulo Architecture and Urbanism Course Library (*Biblioteca da Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo – FAUUSP*) about the office in analysis<sup>1</sup>, the Series of Particular Constructions from São Paulo Municipal Historical Archive (*Série Obras Particulares do Arquivo Histórico Municipal de São Paulo – AHMSP*), as well as a survey from newspapers and almanacs circulated in the cities of São Paulo and Rio de Janeiro in the investigated cutting.

We aim to raise details about some of these almost unknown professionals, from the found sparse references, exposing that the current forgetfulness and anonymity are part of historiographical constructions which privilege certain architectural segments and names to the detriment of others.

## THE PARTIALLY REMEMBERED ONES

### I - Carlos Escobar

Samuel das Neves Technical Office had a number of collaborators. However, the only partner that Samuel das Neves publicly had in São Paulo<sup>2</sup> was Carlos Escobar (c.1858–1906)<sup>3</sup>, during the short period between 1904 and mid-1906. It is dated from October, 1904 the first publications of advertisements about the engineers Samuel das Neves and Carlos Escobar Technical Office including the following offered services by the professionals: civil constructions, budget and projects, railway, bridges, sanitation and electrical installations (ENGENHEIROS, 2 oct. 1904, p. 5), which emphasizes the diversity of activities proposed by the professionals.

<sup>1</sup> Until nowadays, the main research sources to a biography building about the professional path of Samuel das Neves are texts written by his son, the architect Christiano Stockler das Neves (1889-1982) or guided by him a few years later after his father's death (Dr. SAMUEL, 26 nov. 1932; TRABALHOU, 6 feb. 1954, p. 13; CENTENÁRIO, 1963), writings which are part of the material donated by the Neves family to the FAUUSP Library in the decade of 1980 and which could, consequently, serve as a mark for the 'official history'.

<sup>2</sup> Apart of his son Christiano Stockler das Neves from 1916.

<sup>3</sup> Civil engineer graduated from the Rio de Janeiro Polytechnic School (*Escola Politécnica do Rio de Janeiro*). After his studies, he moves to São Paulo (NECROLOGIA, 21 July 1906, p. 4).

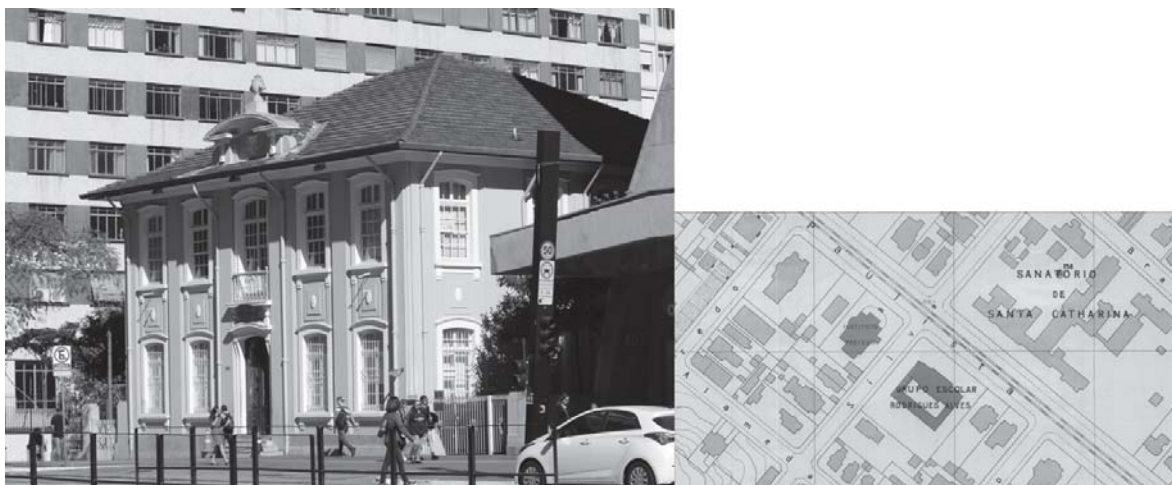


Figure 1: Pasteur Institute photo (2017) and its localization.  
Source: Author's Photo and Base Sara Brasil, 1930.

<sup>4</sup> It is dated from 1904, besides his mentioned works, a building on Quitanda Street. From the following years, buildings on Largo do Ouvidor, Direita Street, Sé Square, Quinze de Novembro Street and also studies to a railway. Source: AHMSP.

<sup>5</sup> Although Giulio Micheli is mentioned in some publications, most of the available information about the architect comes from Italian Architecture in São Paulo (*Arquitetura Italiana em São Paulo*) publications, by Anita Salmoni and Emma Debenneti (1<sup>st</sup> edition of 1953, in Italian), and Italians in Brazil (*Italianos no Brasil*). "Andiamo in Merica", by Franco Cenni (1<sup>st</sup> edition, 1960), both were really close to their form and content.

It is from the partnership with Escobar that projects of biggest scale from the Office started to be promoted by press, such as the commercial building Dolivaes Nunes & Comp. House (*Casa Dolivaes Nunes & Comp.*) and the Pasteur Institute (*Instituto Pasteur*), both probably under the designing responsibility of Escobar. Even if associated, some of the activities were performed separated, considering that since Escobar's death, he was working as a superintendent for Poços de Caldas Thermal Business (*Empresa Termal de Poços de Caldas*) (NECROLOGIA, 21 July 1906, p. 4). Most of the duo projects were buildings designed to business on the ground floor or apartments on superior floors – regular plan during that period – placed in the city's center<sup>4</sup>. Stand out as an exception the Pasteur Institute – entity dedicated to scientific research in the health field – in the middle of Paulista Avenue, this one was still sparsely populated and essentially residential. Escobar is an isolated case of the 1900 decade, whose public projection differs a lot from other professionals.

## II - Giulio Micheli

It may cause a certain strangeness the presence of Giulio Micheli (c.1862–1919)<sup>5</sup> works among other projects from Samuel das Neves Fund (*Fundo Samuel das Neves*). Giulio Micheli was a known professional in the city and with his own office. However, as well as the existence of those projects in the mentioned documentation, the same sets equally appear in the Public Constructions Serie (*Série Obras Públicas*) from Municipal Historical Archive in which the project of one of the most important buildings for Count Prates appears signed by the duo Samuel das Neves/ Giulio Micheli, what may indicate that during a period they worked in tight collaboration, previously highlighted fact by Jorge Lody (2015, p. 124-125). The uncertain authorship also appears in constructions to other clients:

Year	Responsible	Project	Locality
1910	Giulio Micheli and Samuel das Neves* Samuel das Neves**	Prates Small Palace ( <i>Palacete Prates</i> )	Libero Badaró Street, 25 and 27
1911	Giulio Micheli * **	Prates Small Palaces ( <i>Palacete Prates</i> )	Libero Badaró Street, 25 and 27, 29 and 31
1912	Giulio Micheli * Samuel das Neves Technical Office **	House "At a fixed price" ( <i>Casa "Ao Preço Fixo"</i> )	São Bento Street
1912	Giulio Micheli * Samuel das Neves **	Antonio Vaz Cerquinho Building ( <i>Edifício Antonio Vaz Cerquinho</i> )	Libero Badaró Street, 7 and 7A
1913	Giulio Micheli * Samuel das Neves Technical Office **	Building - renovation	São Bento Street, 41

Table 1: Giulio Micheli and Samuel das Neves constructions: different authorships.  
Source: AHMSP\* and FAUUSP\*\*

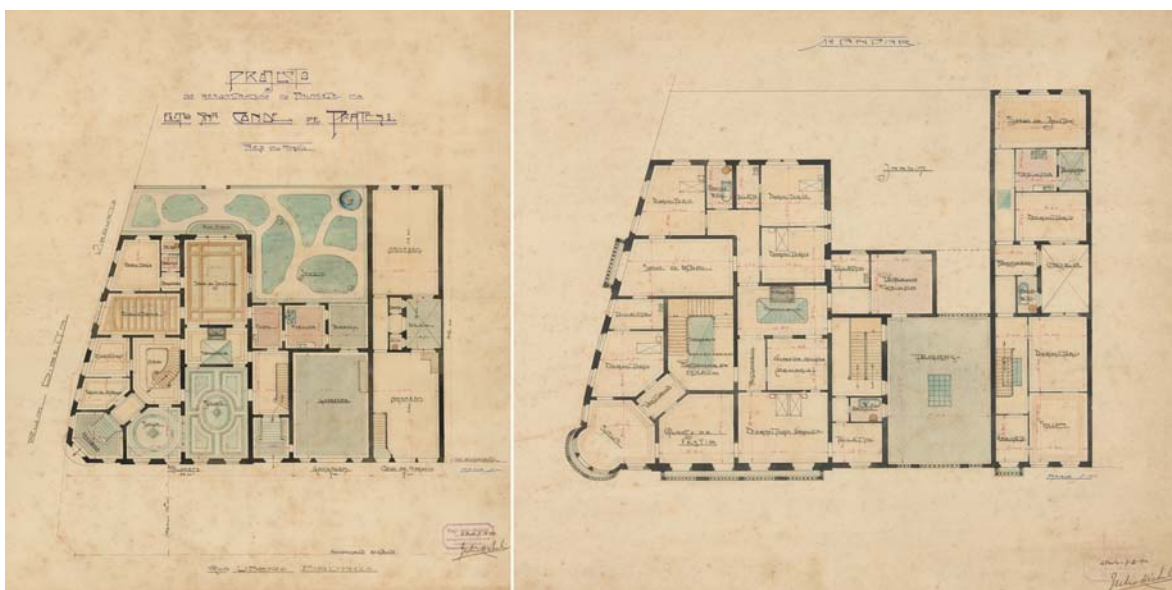


Figure 2: Giulio Micheli - Count Prates Small Palace, on the corner of Direita Street and Libero Badaró Street - rebuilding (1911) - ground floor and first floor.  
Source: FAUUSP Library archive.

It is important to emphasize the following paragraph about Giulio Micheli extracted from Franco Cenni work:

*A first embryonic plan of urbanization and renovation of the city center was studied by Giulio Micheli [...]. Counting with the support of the Engineering Municipal Section (Seção Municipal de Engenharia), extended Libero Badaró, systematized the beginning of the current Anhangabaú Avenue, leveled the streets of Ingleses Slum (Morro dos Ingleses), renewed the Quinze de Março Street and projected the foundations of Santa Ifigênia Viaduct [...]. (CENNI, 2003, p. 411).*

The aforementioned information comes very close to the project presented by Samuel das Neves to the State Government, the São Paulo Master Plan, which

expected improvements in the Anhangabaú Valley (*Vale do Anhangabaú*) and surroundings, aiming to clear the traffic from the historical center and to direct the western and southern regions as a vector of growth of the city, to beyond the Chá Viaduct (*Viaduto do Chá*). The initiative predicted the enlargement of Dr. Falcão and Libero Badaró Streets, utilization of the slope and landscaping of Anhangabaú Valley and of the old Memória Square (*Largo da Memória*), demolition of all buildings which were there, with wide expropriations, opening of the Nove de Julho Avenue and execution of three viaducts: a new one to Chá, the Boa Vista Viaduct and a suspension bridge linking Consolação Street to Ouvidor Street. Executing the Santa Ifigênia Viaduct and the leveling of Ingleses Slum, the other constructions were all expected in the elaborated plan by Samuel das Neves.

## THE FORGOTTEN ONES

### I - Giuseppe Sacchetti

It seems like Giuseppe Sacchetti (? - 1955) collaborated only in one specific moment at Samuel das Neves's office, having been the responsible for the designs of the project to the State Penitentiary Competition held in 1910. However, there was a contact with Samuel das Neves at least since 1908<sup>6</sup>. Sacchetti's city of origin and educational background are unknown.

There are signs that he established residence in São Paulo by the end of the 1900 decade, remaining in the city until late 1920s, when he goes back to Italy living there for a short period in Genoa. In 1931 he is back to Pauliceia. Later, he moves to Niteroi, where he dies in 1955. A published announcement of the 1930 decade clarifies part of his work as an architect: named as "Professor", many exhibitions are listed as well as the awards he received, specifying the activities on which the professional focused more frequently: "*projects, renovations, old style buildings and modern ones, budgets, administration*" (CONSTRUÇÕES, 3 may 1932, p. 2).

Some of the professional's constructions could be identified, such as Mutual Pension Fund (*Caixa Mútua de Pensões Vitalícias*), on Venceslau Brás Street, Sé. Project of 1907 opened in 1910, it has a broadly ornamented facade, with sculptures and relief made by the sculptor Lorenzo Petrucci (1868–1928). The three-floor building has an office on the ground floor, as well as a large hall and two rooms. On the first and second floor, it has four apartments. Also between 1907 and 1911 he executed the residence known as "Castelinho" (*Small Castle*) on Brigadeiro Luís Antonio Street – maybe one of his most known works. Idealized in 1906 for the doctor and writer Cláudio de Sousa (1876–1954) it is predominantly in *Art Nouveau* style, quite freestyle and bustling, constructed in bricks, blocks of stone and dome in Arabic style, different from most of the other small palaces projected by him, based on Florentine style, such as Pedro Bonilha's, also on Brigadeiro Luís Antonio Avenue, and others reproduced in *Il Pasquino Coloniale*, but which location is ignored (ARCHITETTI, 9 sep. 1922, p. 31), and also two adjoining residential buildings, ordered by families from Italian ascendancy, still existing on the corner of Consolação Street with Visconde de Ouro Preto Street, all subsequent to "Castelinho".

<sup>6</sup> It is what is deduced for the album of views donation of the Cesena city by Sacchetti's family to Samuel das Neves in 1908. FAUUSP Library Archive.



Cláudio de Sousa was also one of the developers of Economizadora Village (*Vila Economizadora*), on which Sacchetti projected worker residences and to lower middle class. Held in the Luz district between 1908 and 1915, it was built by Economizing Mutual Society (*Sociedade Mútua Organizadora*). It initially owned 147 buildings – 127 residential of 8 different types and 20 commercial establishments, designed for rental. Even if the construction authorship cannot be proven, in the advertising album of the enterprise, released around 1913, the illustrations were signed by Sacchetti, possible the responsible one at least for the architectural project and for the simple detailing of the facades.

He was also emphasized for cinema room projects. There is indication of a shed for cinematographic shows on the corner of São Paulo Street with Conselheiro Furtado Street, Liberdade, in 1910, maybe the São Paulo Cine Theater at Almeida Júnior Park, launched in 1914. In 1912, he reformed the old Cardinale & Co. Lithographic Establishment<sup>7</sup> (*Estabelecimento Litográfico Cardinale e Cia.*), on Correia de Melo Street, Bom Retiro, to work as a movie theater. After eight years he did his first project for Olímpia Cine, on Rangel Pestana Avenue, with exit to Caetano Pinto Street, and around 1922, he redesigns the facades and part of the floor plan for Santa Helena Cine, at Sé Square, which initial project was elaborated by Giacomo Corberi (c.1887–1964). As well as the cinema in the Santa Helena Building, he designed the theater and becomes responsible to finish the building, adding three floors to the initial project. (CAMPOS; PERRONE, 2006, p. 115)<sup>8</sup>.

However, the typology for which he was most known was the churches. In the obituary he was remembered as “the unforgettable master of religious architecture” (PROF. JOSÉ, 22 July 1955, p. 15), Sacchetti executed at least four temples in São Paulo State: between 1910 and 1913 the project for Santo Antonio cathedral renovation, Guaratinguetá main church, which original construction was dated from the 18<sup>th</sup> century; around 1915, the votive chapel in Araçá Cemetery, São Paulo, in memoriam to Italian soldiers dead on their way to Europe; in the decade of 1940, the renovation of Bom Jesus do Brás Church, on Rangel Pestana Avenue, also having been the responsible for Our Lady of Achiropita Church (*Igreja de Nossa Senhora Achiropita*), on 13 de Maio Street, in Bela Vista (1981, p. 113), according to Salmoni and Debenedetti.

### The State Penitentiary Design

Although it's usually only credited to Samuel das Neves the first place in the Penitentiary contest with the project “Laboravi Fidenter”, Sacchetti was also named the contest winner at least by *Paulistano Mail* (*Correio Paulistano*), having been the project designer (A NOVA, 12 May 1910, p. 3 and PENITENCIÁRIA, 17 June 1910, p. 5). However, after some time, this information about the joint work with Samuel das Neves it is lost even in the engineer archive. In 1927, Sacchetti sends the letter to *Paulistano Mail* (*Correio Paulistano*) because of the published article about the Penitentiary project authorship:

*A complaining...*

*Days ago we received from the architect José Sacchetti, resident in this city, a letter in which he requested to render to Caesar...*

<sup>7</sup> Samuel das Neves's original Project executed in 1907.

<sup>8</sup> Important complex demolished in 1971 during Blue Line (*Linha Azul*) construction of São Paulo metro.



Figure 3: Samuel das Neves e Giuseppe Sacchetti – State Penitentiary, Santana, graphite drawing of the lot and construction.  
Source: FAUUSP Library Archive. Drawing reproduction of the State Penitentiary published in *Paulistano Mail* on May, 12<sup>th</sup> 1910.

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*The letter writer claims for himself part of the project authorship “Laboravi Fidenter”, awarded first place in the open contest, at the Department of Agriculture in 1910.*

*We looked for a newspaper of that time, indicated in the letter. We talked to Dr. Samuel das Neves. And, of course, we became aware of the truth.*

*[...] The illustrious Prof. Candido Mota, the president of the commission that chose the Penitentiary project, in the brilliant interview he gave us, didn't mention Mr. Cav. José Sacchetti's name, mentioning only the old engineer, Dr. Samuel das Neves. In the printed statement that we have at hand, that name also does not appear.*

*There was in fact a forgetfulness: Mr. José Sacchetti, who was a designer in Dr. Samuel das Neves's office, also signed with this engineer the project “Laboravi fidenter”.*

*We have no doubt in restoring the truth. [...]. (SYLOS, 19 sep. 1927, p. 7).*

Even with Samuel das Neves having carried out several studies and a quite advanced proposal for that time in terms of confinement, Sacchetti was also an active professional and with experience and, at the time of the competition, his name does not appear as a mere designer, role that was previously given to him after claiming about his participation in the plan.

Aside from project activities, Sacchetti actively participated of the cultural and artistic environment of both São Paulo and Italy, acting in national and foreign exhibitions, in cultural groups as “Dante Alighieri” Society, for which he was one of the responsible for the team to construct the Monument to Giuseppe Verdi. Evidence of the highlight is the nomination to the *Circolo Italiano's* board of directors in 1920 and the unanimously election as an Academy of Fine Arts of Genoa's member after ten years, what seems to show publicly recognized prestige.



## II- A. Maurice de Ladrière

Another professional who had a connection with Samuel das Neves Technical Office during that period is A. Maurice de Ladrière, whose information is even scarcer. According to *Brazil Impressions in 20<sup>th</sup> Century (Impressões do Brasil no século XX)* (1913), Ladrière was french, civil engineer and architect, having served as a captain of that country's Army. In 1910 he settles in São Paulo as a self-employed. In the same entry there is mention to the fact that he worked at the builder [emphasis mine] Samuel das Neves's office and for developing activities in São Paulo, Santos and Rio de Janeiro. During a period he had Giacomo Corberi as a working partner, who is going to be mentioned afterwards.

Ladrière's name is associated to two projects from Samuel das Neves Fund, part of the boards for a new Chá Viaduct (part of the floor plans from 1912)<sup>9</sup> and in a survey profile of Vergueiro Road – São Paulo and Santos (1911)<sup>10</sup>. The possibility to sign the boards seems to indicate that the engineer-architect was the central figure at the office between 1910-1911, in both São Paulo Master Plan and more highlighted projects, as the ones for Count Prates, apart from helping at one point during the negotiations with Joseph-Antoine Bouvard (1840-1920) – who would come to São Paulo because of a City Hall invitation to try to consider the disparate

<sup>9</sup> It is worth pointing out that in one of the Project boards appears on the stamp the inscription "Transformation Project for current Viaduct by the engineer Maurice de Ladrière – Samuel das Neves Technical Office". In another copy from the same profile, Ladrière's name was crossed out.

<sup>10</sup> In the Municipal Archive there is the construction process for a wall to Carlos Monteiro de Barros's residence on Veridiana Street, in Santa Cecília (1911).

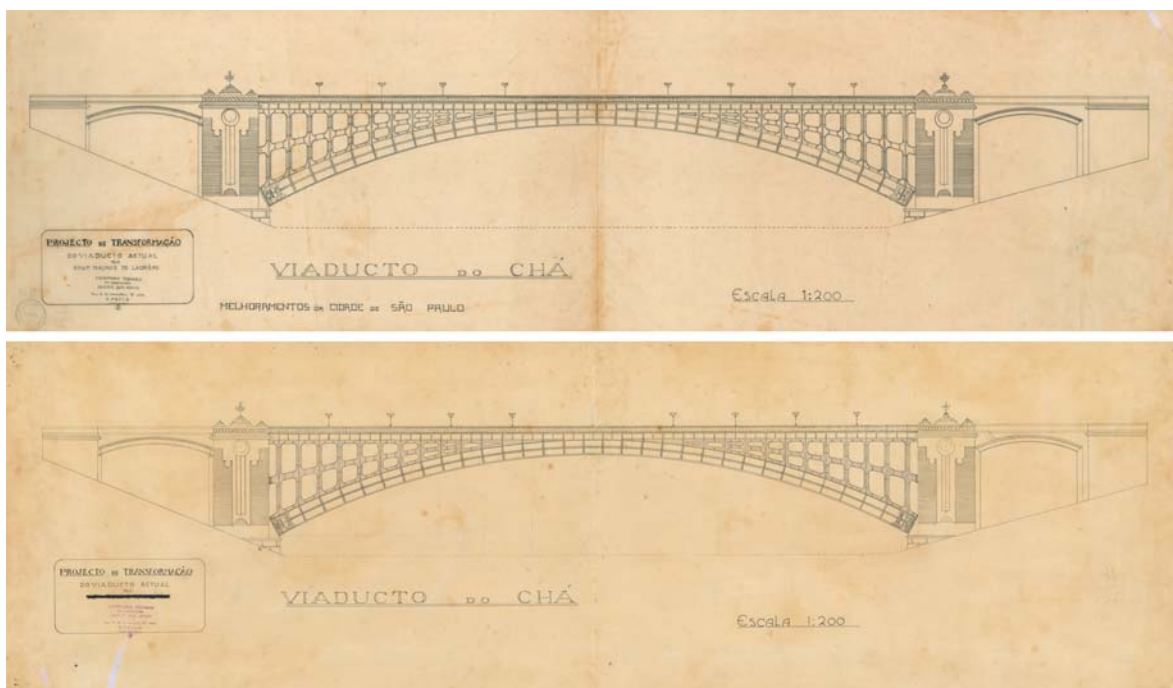


Figure 4: Elevation of the transformation project of Chá Viaduct, Anhangabaú Valley, c.1911. Both boards are quite similar apart from a stamp: the upper one has Ladrière's name as the responsible engineer for the project and, the bottom one, his name is crossed out and there is a stamp from Samuel das Neves Technical Office.  
Source: FAUUSP Library Archive.

proposals for the reorganization of at least the Anhangabaú Valley and adjacencies<sup>11</sup>, as can be seen from the following articles:

*Soon after Bouvard arrival in Rio de Janeiro, a compatriot, engineer of the Department of Agriculture Study Commission, asked him for an audience to show him the sketches of projects under development by that Department for São Paulo Master Plan. (O ENGENHEIRO, 5 apr. 1911, p. 1).*

There is no doubt that Bouvard's compatriot in this case is Ladrière, what clearly unveils the intention that the choice could hang for the project presented by Samuel das Neves Technical Office – which aimed to gratify at the same time public and private interests, since there were many clients with lots in the area involved to redesigning. Equally, attention is drawn to the published note in the carioca periodical *The Century (O Século)* a few days later to the above-mentioned, after several newspapers released the disagreements between the City Hall and São Paulo State about the improvement proposals to the city center. Victor da Silva Freire claims that he showed to Bouvard “an individual whose business card could be read the name – marquis de Leadrière [Ladrière], to whom the engineer of the main office from Agriculture Department had been responsible for the city improvement” (S. PAULO, 24 apr. 1911, p. 2). In the same article he declares that “Ladrière was introduced at Sportsman Rotisserie – by Samuel das Neves himself”. It seems that the French ancestry to deserve attention in that period, and the fact that the Samuel das Neves Technical Office developing a large number of projects to private individuals in parallel to official constructions was a main factor for Ladrière to direct or to be quite involved with the Master Plan. The debate continues via newspapers. Another article signed by Freire and published on April 25<sup>th</sup>, 1911 in *The S. Paulo State Mail (O Estado de S. Paulo)*, very similar to the previous one reinforces the view on the case:

*[...] On the following day to Sr. Bouvard arriving in Rio, I had an interview with him in which I explained, on behalf of the Major, about the program which was proposed to him. After finished the interview, the illustrious architect handed me a business card on which could be read the name of “marquis M. de Ladrière from...” (I can't remember the full title), followed by some lines which I didn't read.*

*“Who is this gentleman?”, asked me Mr. Bouvard. “He is the main engineer from the office whom the Agriculture Department put in charge of the improvement works, I answered, to whom Mr. Samuel himself introduced me at the Rotisserie [Sportsman], declining more the titles of former student of the Paris Polytechnic and former official of the French Army as an excuse for the special mission he trusted him to study the two most important works of the project art.”<sup>12</sup>*

*And it was me, when leaving, who told the doorman of the Foreigners Hotel (Hotel dos Estrangeiros) to ask Mr. Ladrière to go up.*

*Later, during lunch, I knew then that he made Mr. Bouvard see a huge drawing copies, among them the bridge ones, which irons were going to be ordered by these days, according added [...]”<sup>13</sup>. (p. 8).*

On the following day, is Ladrière's turn to report through the same periodical the reason why he met Bouvard, in a note originally published in French:

<sup>11</sup> Bouvard was hired by São Paulo's City Hall to give an opinion about the submitted projects to remodeling Anhangabaú Valley's region, Samuel das Neves's one and the one captained by Victor da Silva Freire (1869–1951), that time City Hall Public Works Department's director and professor at Polytechnic School. Bouvard came to Brazil because of an invitation from a group of capitalist. Besides Rio de Janeiro and São Paulo, he visited Minas Gerais and Paraná. Aside from Anhangabaú Valley, he conducted Dom Pedro II Park and Buenos Aires Square's organization projects.

<sup>12</sup> Supposedly Count Prates's small palaces.

<sup>13</sup> Possible the projects for Chá Viaduct and Boa Vista Viaduct.

<sup>14</sup> Author's Translation.

<sup>15</sup> Ladrière's announcement: The engineering A. Maurice de Ladrière has the honor to announce his friends, clients and acquaintances that he voluntarily separated – on late August 31<sup>st</sup> – from Samuel das Neves Office, with who he no longer has something in common. He [Ladrière] is available and at service to anyone who wants to honor him with your confidence at his office, located in 22<sup>nd</sup> room – Bricola Small Palace – São Paulo. Author's Translation.

<sup>16</sup> At least in the constructions of Carmo Street with Carmo Steep Street, 1912-1913; Andradas Street, 38-44, 1912-1913; to build properties for Samuel das Neves himself on São Vicente de Paula Street with Albuquerque Lins Street, 1912-1914; in construction on Albuquerque Lins Street with Baronesa de Itu, 1912-1914; in Michel House (*Casa Michel*), 1912-1914.

<sup>17</sup> Sacchetti also exhibited at the event.

Gentlemen,

*I don't want to to leave a misunderstanding or a mistake about my trip to Rio, let me explain the exact reasons.*

*It's true that I had the honor to see our illustrious French architect, Mr. Bouvard. But, as I highlighted to Mr. Bouvard himself, I went because of my own goodwill and without any official mission. [...]*

*By that time I needed to have some specific information about places to import cables, steel etc. to finish the government's projects. It was natural that, knowing about Mr. Bouvard arrival, I would try to schedule my trip to Rio to coincide with his arrival. As a compatriot and, especially, and admirer of his big talents, I was very happy to make myself available to him and to communicate the studies carried out for project which was of his interest. [...]*<sup>14</sup>. (FONGAUFIER, 26 apr. 1911. p. 9).

The news about the Master Plan does not cease and, nor do the disagreements. After five months two announcements are spread continuously arranged on September 7<sup>th</sup>, 1911 at least in *The S. Paulo State Mail* (*O Estado de S. Paulo*) (7 sep. 1911, p. 10) about the eventual joint work between both and Ladrière's office quitting<sup>15</sup>:

As most of the found data about the characters under analysis appears only in periodicals, it is worth to mention the article published in *Gazeta de Notícias Mail* from Rio de Janeiro in which Ladrière is introduced as associated to Samuel das Neves enterprises also in that state, when they ask for the concession of a railway between the then federal capital and the city of Niterói. (16 sep. 1911, p. 2) This note, subsequent to the public announcement about the rupture between the engineers, may explicitly that Ladrière performed way more as an associated or independent professional than as just an employee or that they had planned several projects that were not achieved.

### III – José Talarico

José Talarico was another professional who worked with Samuel das Neves, Italian from Calabria with passage through the United States of America and Argentina before arriving in São Paulo (TALARICO, 1982, p. 34). According to a documentation from FAUUSP, he worked as the master builder of the Office at least during the first five years from the decade of 1910.<sup>16</sup> However, according to Talarico's son, the politician and journalist José Gomes Talarico (1915–2010), many of Samuel das Neves's office constructions are from his dad's authorship:

Figure 5: Samuel das Neves and A. Maurice de Ladrière's announcements about the second engineer quitting Samuel das Neves Technical Office. Source: *The S. Paulo State Mail*, 7 sep. 1911, p. 10.



[...] What happens is that my father was one of the biggest architects from São Paulo, he was the one who introduced in Brazil the cement reinforced with steel. [...] Who introduced this kind of construction in São Paulo was my father [my emphasis], who also brought, for his architectural tendency, what we can call plaster stucco, now widely applied.

There is still a building in São Paulo which he constructed, on the corner of 15 de Novembro Street with Ouvidor. It is the building of the old Michel House (Casa Michel), of French jewelers [...]. (TALARICO, 1982, p. 37).

Christiano Stockler das Neves credits the same improvements and constructions to his father, Samuel das Neves, in a statement published shortly after to the celebrations for the City of São Paulo 4<sup>th</sup> Centenary:

[...] Samuel das Neves was a great innovator in the art of construction in São Paulo. He was the first to use metal structure in commercial buildings (Count Prates's buildings, Weisflog Brothers, Michel House). He also built the first building in reinforced concrete in the city center, the Médici building, on the corner of Libero Badaró Street with Dr. Falcão Steep Street, 1912 [...]. He was also the first to use metal lath for stucco linings [...]. (TRABALHOU, 6 feb. 1954, p. 13).

For the same constructions, different versions. However, the constructions mentioned by José Gomes Talarico, there are proofs that the recognized authorship is the one from Samuel das Neves Technical Office, pointing that they were projected by one of the employees from the establishment and hardly by his father. Talarico dedicated himself to simpler productions: at least a complex with eight terraced houses on Anhangabaú Street (1909) – possibly dismantled in the following decade – a house of Talarico himself on Belo Horizonte Street – Brás (1911); in the same year a house to Ricardo Guimarães on Cardoso de Almeida Street, in Perdizes; in 1912 another four houses of his own property also on Belo Horizonte street, aside from a loft on the same street; in the following year another house complex on Firmiano Pinto Street, what leads us to believe that, besides being a constructor, Talarico used to buy lots and to build rental houses for his income, usual activity to several constructors during that time. Talarico family

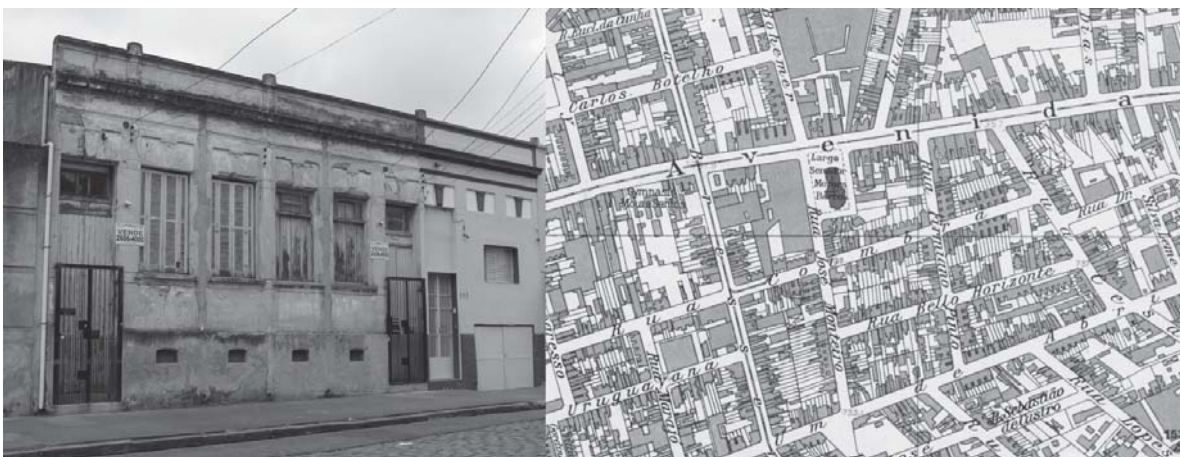


Figure 6: House complex projected and built by José Talarico on Firmiano Pinto Street. Localization.  
Source: Author's Photo and Base Sara Brazil, 1930.



was also responsible for the allotment of Talarico Village, on Matilde Village, São Paulo East Side, during a period after 1940 decade.

#### IV – Giacommo Corberi

As other professionals listed before, there is little information about Corberi. According to José Inácio de Melo Souza (INVENTÁRIO), he was an architect and came from Italy to Brazil in 1911. In the above-mentioned entry about Ladrière in Impressions about Brazil in 20<sup>th</sup> century (1913), Corberi was described as the responsible architect for several projects from Samuel das Neves Office:

*[...] The last one [Corberi] was the author of the projects to several constructions for Count Prates, and always under Dr. Ladrière direction. Among these projects, there are the ones of two large buildings on Libero Badaró Street, and one of a small palace to Count Prates on the same street. (IMPRESSÕES, 1913).*

This information is reiterated by Marcelo do Espírito Santo (1988, p. 42). Everything suggests that Corberi and Ladrière worked closely together during a period, possibly Corberi working as the designer for projects elaborated by Ladrière. The partnership is expressed during the participation in the 1<sup>st</sup> Brazilian Exhibition of Fine Arts (*1ª Exposição Brasileira de Belas Artes*), held at São Paulo School of Arts and Crafts (*Liceu de Artes e Ofícios de São Paulo*) (1911-1912), with joint registration of 20 works in the architecture section. (ATRAVÉS, oct. 1911, p. 10; EXPOSIÇÃO, 30 oct. 1911, p. 3)<sup>17</sup>. On the other hand, the only mention to Corberi in the documentation from FAUUSP is part of the litigious procedure between Samuel das Neves and Count Prates about the works progress and cost of the second Anhangabaú Valley:

*[...] details that not often were modified by the Italian designer Corberi, Ferrara's son-in-law who used to change the style, as can be seen in the floor plans and the facades approved by the Council and in the power of Dr. Samuel das Neves [...]. (NOTAS, c.1914, p. 1).*

Francisco Tommaso Ferrara (? - 1931), recognized builder and building contractor in the city of São Paulo, aside of being Count Prates's trusted employee, he was responsible for the capitalist constructions since the end of 19<sup>th</sup> century both in São Paulo and at Santa Gertrudes Farm, in Rio Claro (ROCHA, 2008, p. 94). Aside from being a builder, Ferrara was also used to do masonry services, just like the one he offered to the Municipal Theater (BELLUZZO, 1988, p. 435). The bond between Count Prates, Ferrara and Corberi is equally expressed in Giacommo Corberi's project to Count Prates's residence on Conselheiro Nébias Street, dated from 1915 (DANON; TOLETO, 1974, p. 175).

Around 1914, Corberi is associated to Antonio Ferrara, Tommaso Ferrara's son. This partnership is responsible for several projects: a building renovation on Liberdade Street, in 1915; a building expanding and renovation on Triunfo Street, in 1915; a building expanding on General Osório Street and a building renovation on São João Avenue in 1916; in the following year, a building construction on Liberdade Street and the expanding of a residence on Visconde de Parnaíba Street. They still work in a partnership in 1918 building a house on Brigadeiro Luís Antonio Avenue and a garage on Brigadeiro Galvão Avenue.

Parallel to the construction company, Corberi and Ferrara a stonemasonry located in the then distant Itaquera, possibly the same which previously belonged to



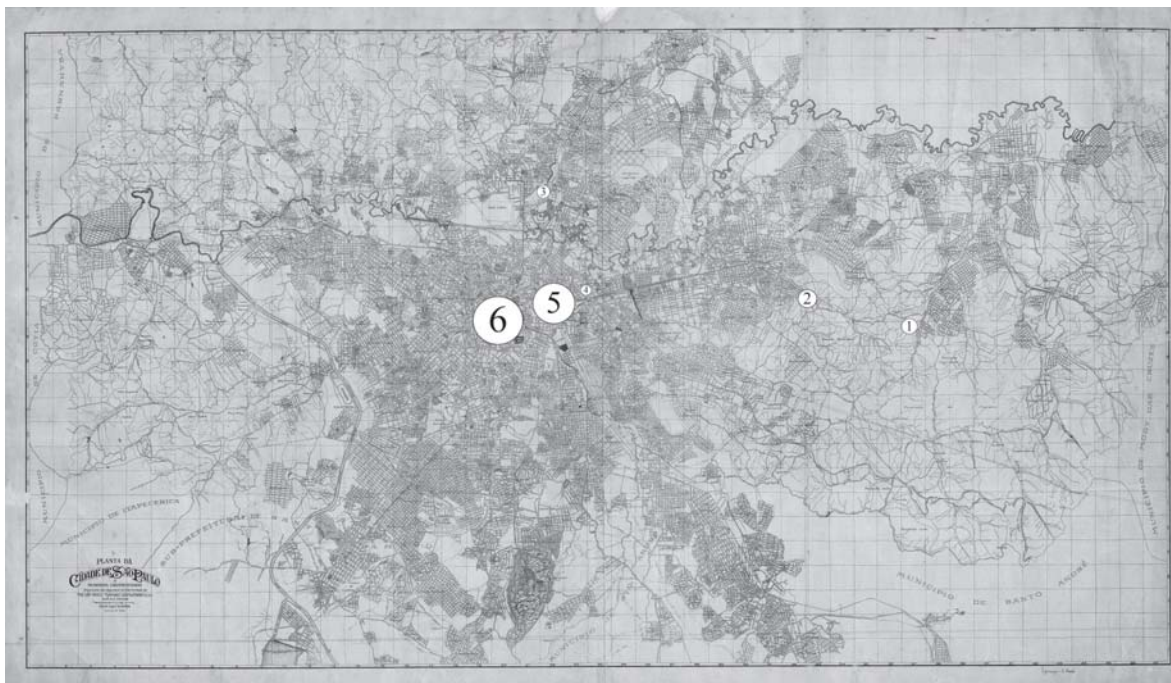


Figure 7: Parts of the city with the most operation of the professionals studied: 1- Corberi Village; 2- Talarico Village; 3- State Penitentiary; 4- José Talarico's main constructions; 5- Brás Region - Giuseppe Sacchetti and Giacomo Corberi's constructions; 6- Central Region.

Source: The São Paulo Tramway, Light & Power Co. Ltd: City of São Paulo floor plan in 1943.

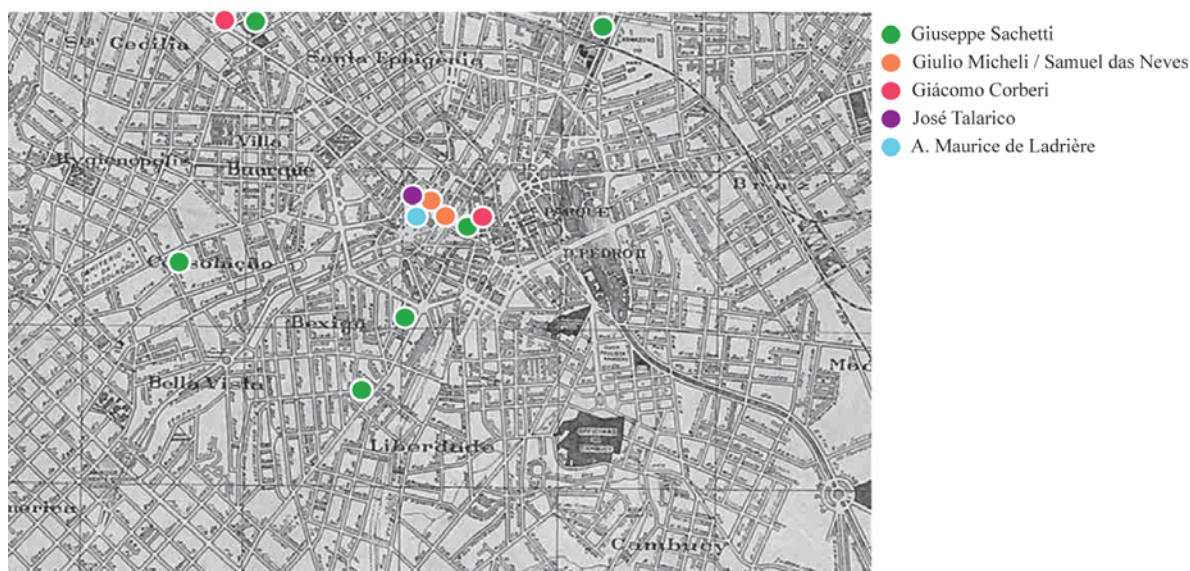


Figure 8: City center of São Paulo and adjoining neighborhoods. Location of some works from the professionals studied.

Source: The São Paulo Tramway, Light & Power Co. Ltd: City of São Paulo floor plan in 1943.

Tommaso Ferrara. From several works that they must have carried out in this field, we get to know about the granite supply for Bernardino de Campo's mausoleum at Consolação Cemetery and for the Paulista Museum garden terrace in a remodeling carried out as part of the celebrations for the Independence Centenary, in 1922. In the decade of 1940 the old *chacra* which served to the extraction is parceled in land lots, the Corberi Village – which nowadays includes, alongside popular residences, the Rio Verde Linear Park.

Besides his works with Ferrara, Corberi executes in 1916 with the Italian architect Alberto Sironi part of the Humberto I Hospital outbuildings. He was also responsible for the Fasoli Bakery renovation, on Direita Street in 1921 and, in the following year, he carries out the electrical plan to Brás-Politeama Cine, at 53, Celso Garcia Avenue. Other cinematographic rooms linked to Corberi's name are Paulista Coliseum; Largo do Arouche Street with the current Duque de Caxias Avenue and the Santa Helena Cine. (CAMPOS; PERRONE, 2006, p. 115). He is also dedicated to innovations in the construction field, getting the patent of an improved perforated brick project. (AGRICULTURA, 13 sep. 1917, p. 4).

In the cultural field, a part of keeping in touch with artists from the Italian colony, to participate and to attend exhibitions, in 1918 he is responsible for the direction of the monthly periodical *La Difensa Dell'Arte*, issue dedicated to amateur artists in general. In another periodical from the Italian colony in São Paulo, *Il Pasquino Coloniale*, he is introduced as “*art critic and professor sir*”.

## FINAL CONSIDERATIONS

From the found data, it was possible to note that most of the professionals previously talked about were not unknown during the time they were working. Some of them, such as Sacchetti and Corberi, had a highlighted participation in cultural life at least to the Italian community in São Paulo. In the meantime, they took part in bigger events in the city, being part of associations, exhibitions and equally working with journalists or commentators. They have similar professional characteristic: projects for cinemas, true fever in the early decades of 20<sup>th</sup> century, both taking part in different phases of the Santa Helena Small Palace project. However, from the available data, it seems that Sacchetti came from Europe with a great knowledge in the design field and with a kind of prestige, carrying out bigger constructions, while Corberi's career must have developed entirely in Brazil, with a strong support from Ferrara's family.

Like so many immigrants, Corberi and Talarico chose the East Zone of the city of São Paulo for residence and investments, either in the construction of rental properties or parceling areas into land lots, and nowadays both have their names marked in their “Villages”. Ladrière, perhaps because of his formation or his French ancestry, he was considered an eminent professional. Brazil was a good possibility for employment to qualified foreign professionals who migrated from Europe to America looking for professional opportunities, social recognition and financial improvement.

Two main issues are the historiographical anonymity and the fact that the same construction, for example, one of the Count Prates small palaces, had its authorship claimed by different characters: Samuel das Neves, Giulio Micheli, Ladrière and Corberi. In the case of Michel House, Samuel das Neves and José Talarico.

We can notice on the six analyzed paths, the difficulty of having your work public recognized, even in Giulio Micheli's case, the most known professional from this group. Their extinguishment might have happened for different reasons: the fact that most of them were foreigners; they didn't have strong relationship with economic and political dominant groups and they didn't have their biographies written – just like Christiano Stockler das Neves did for his father. It should also be equally highlighted that all the professionals participated for a relatively short period of time at Samuel das Neves Office, what could indicate conflicts or unveil to be only a transition place.

Perhaps because of a professional survival, Samuel das Neves didn't like to share the achievements and the lights. Many factors proves this trait of his character and corroborate to the forgetfulness of his collaborators, not that this didn't have supported being recognized in architectural history, at least for the Paulista one, since his path was gradually being obliterated by peers and scholars.

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