

Feliu Vega Kennedy, EC

The many lives of the traffic machine

E2 examination

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The Berlage

Center for Advanced Studies in Architecture and Urban Design

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Events rather than seasons marks the rhythm of the city. A phenomenon which is particularly present in Sao Paulo where dates such as the carnival or important soccer matches modify the behavior of streets all over the city. Hence the aim is for a recodification of streets based on a larger extend of events happening on them; from traffic flows, at various speeds, to the more extraordinary events like a parade or a riot. More particularly, the project recasts the Minhocão bypass as a place for appropriation and the staging of events while keeping its capacity to conduct the flows of traffic.

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The many lives of the traffic machine



The “Mihnocao” is a 3 kilometers bypass going through Sao Paulo center.
Burdett, R. and A Sudjic, D: The Endless City: The Urban Age Project by the London School of Economics and Deutsche Bank’s Alfred Herrhausen Society. Phaidon Press, 2010.

Back in the 20s with the apparition of cars, architects started imagining cities as broad networks of roads with buildings in between. Aiming for the most efficient flows of movement and thus facilitating the expansion of cities over the territory. This vision was later materialized in the 40s and 50s.

Fifty years ahead from the imposition of high-speed infrastructure cutting off the existing fabric of many cities all over the world, a recodification of these arteries is needed to allow a slower inhabitation. Differently from the explicit resistance brought out in the 60s by critics like Jane Jacobs, my project aims an intensification of their inherent spatial values, but these time for the staging of certain alternative events which are moreover particularly latent in the consolidated city. Places where in any case, traffic already runs at walking speed due to nowadays congestion.

Hence, a careful reading of traffic dynamics underscores overlooked spaces with the potential to host a wider range of events without significantly altering its former function. Discovering highly valuable space in the core of cities even if only temporarily.

Particularly, the Minhocao bypass in Sao Paulo (BR) is taken as the site of the project. A three kilometers bypass that was meant to go over the city to avoid any congestion but has unexpectedly proved along these years to strongly connect to the ground floor and to the adjacent neighborhoods. The proximity to residential buildings provoked a reaction among the neighbors in 1976, causing its closing to traffic during the night time. Then later in the 90s extended to Sundays and holidays.

The many lives of the traffic machine

Transversal streets

1. Av. Pacaembu

This is the most congested avenue, after Av. Concolacao. A pedestrianian path needs to be placed to allow a continuous circulation that vinculates the sidewalks in both sides. The adjacency of the pedestrian bridge to the bypass should allow the access to the "pre-event" lane. These place opens the widest views along the Minhocao; the hills of the Cantereira National Park appear in the backround.

2. Rua Conceleiro Bolero

A twenty degrees turn of the bypass, where a second oblique street bifurques opening the views. At the side of the pre event ribbon there are two contiguous plots with car related services (a gas station and a workshop), splited by this street.

3. Av. Angelica

This is the most traffic congested street among all the trasversals, also highly pedestrian due to the great amount of comerce that carries along. Directly connects to Buenos Aires park, which is the center of the wealthy neighborhood of Higenopolis. Passes right under the end of the third cars ramp, dividing the Praca Marechal Deodoro in two. Once over the flyover, this spot gives the wide panoramic vies over the tree tops.

4. Rua Albuquerque Lins

In this intersection, a second metro stop is located. Differently from Santa Cecilia station this one lies under a very visible concrete structure. Behind it there is an unused fenced plot that should be incorporated to the park aside. The coincidence of levels between the roof and the cars platform should be used to give a direct access point for the commuters.

5. Alameda Barros

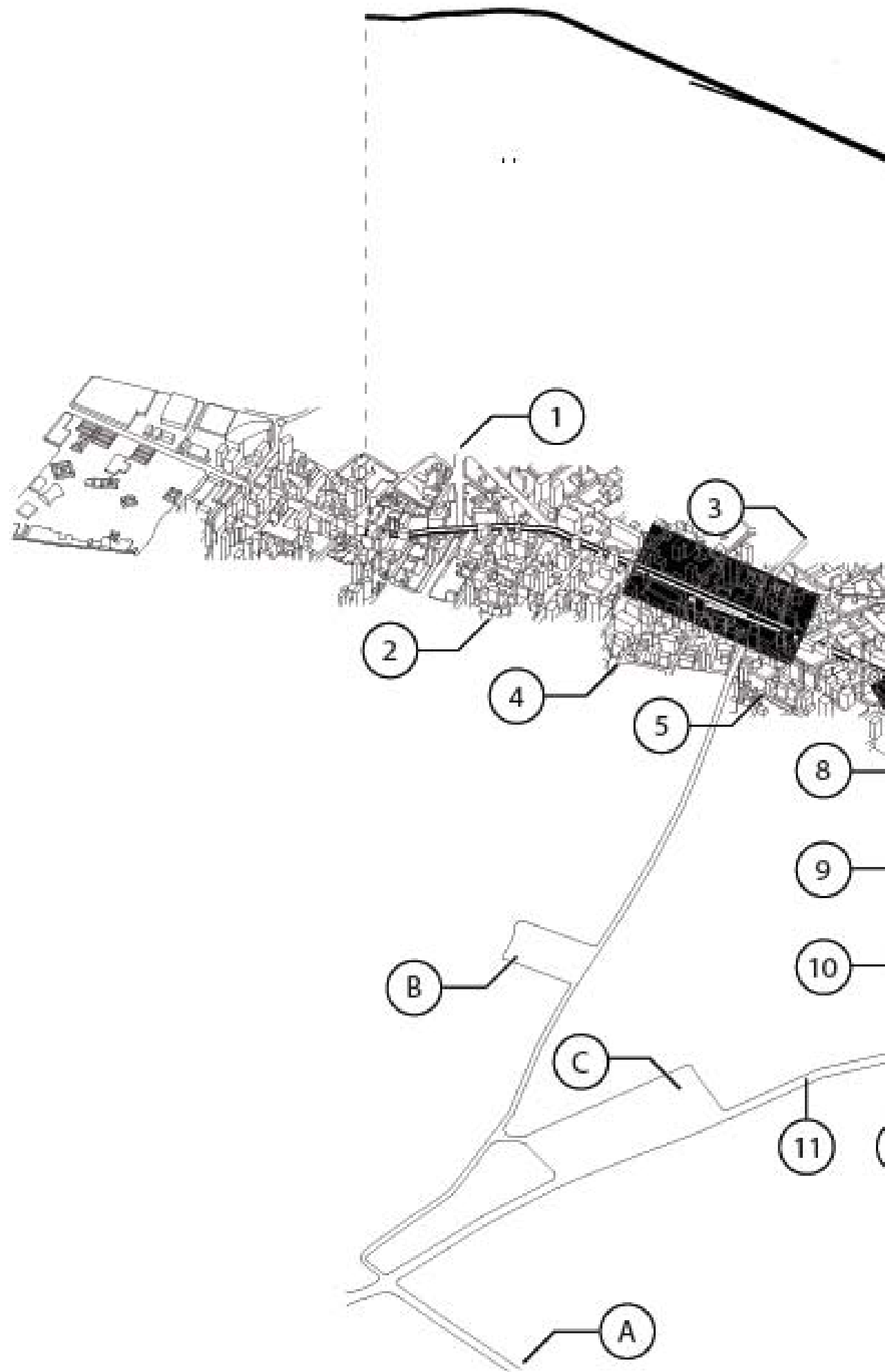
This is the other oblique radio that bifurcates to the left of the bypass. At this point the bike way goes appart from the underpass, to then yuxtapose the bypass again at mal. deodoro's metro station.

6. Rua Martin Francisco

The second car ramp reaches the flyover right above this intersection. In order to fit the plot the ramp contorts describing a subtle curb. A building is encircled inside the curb. Eighty meters apart from the intersection a large concrete electric plant can be found; this element provides the largest horizontal surface along the whole bypass. Its resistance and size suggests a great opportunity to grow useful space aside the cars platform. The proportions, that contrast the longitudinallity of streets, allow a greater concentration of people and more flexible configurations. It needs to be connected to the pre event ribbon, somehow passing over the flyover.

7. Rua Ana Cintra

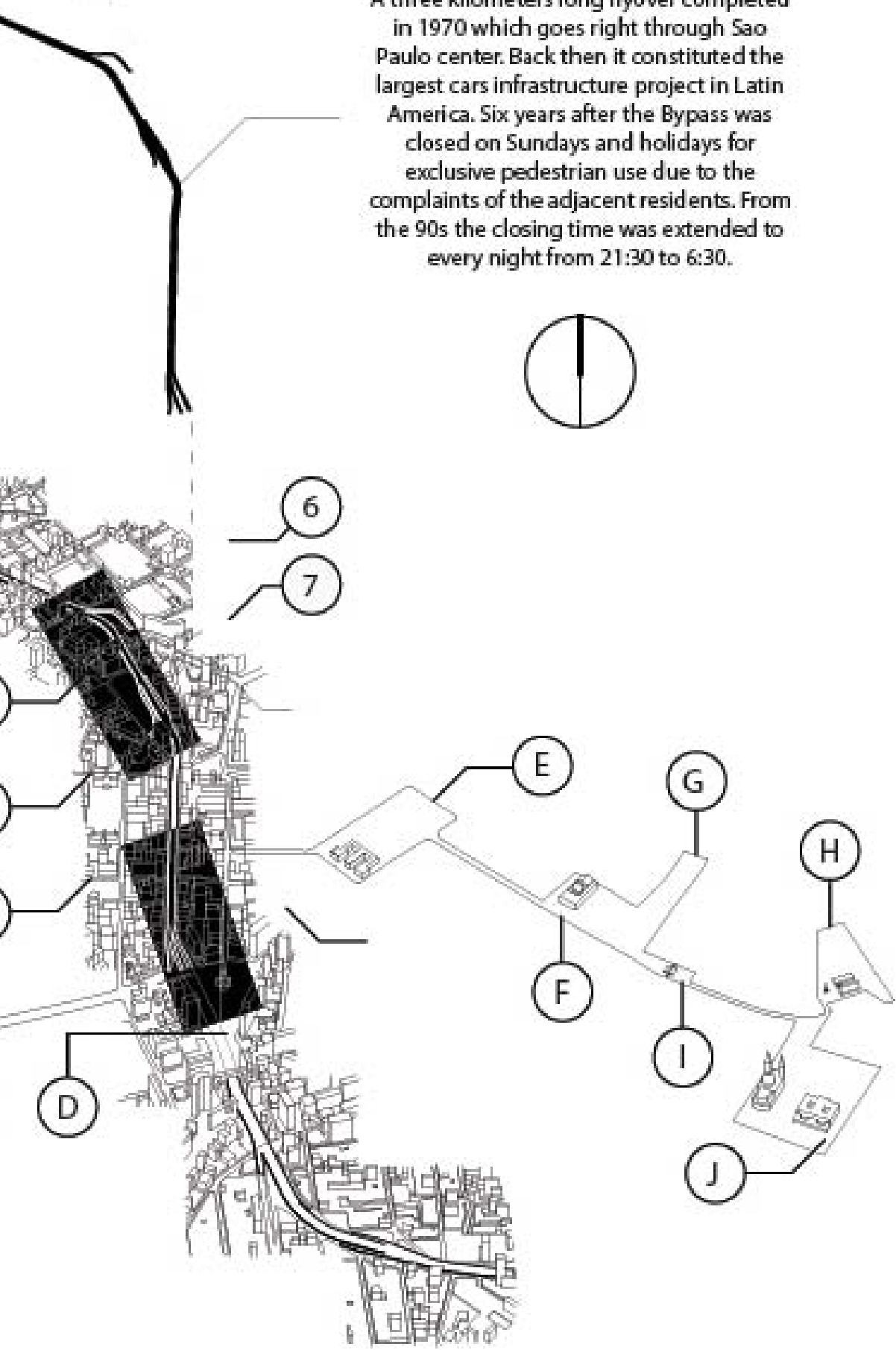
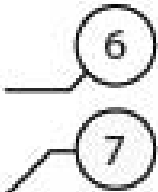
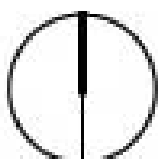
This is a very short perpendicular street that directly ends in Santa Cecilia's Church, which is the oldest landmark in the area and thus the symbolic center of the neighborhood. Right in the corner where the street meets the underpass is located the metro stop. Opposite to the metro gate there is a small parking lot that provides a useful accessing space, and thus keeping the park untouched. The underpass aside the park is occupied by the biggest bus terminal in the area (Amaral Gurgel); this hard-paved area should be incorporated to the park to form one coherent whole, though partially hindered by the precense of a car ramp. A place that should allow an oscillating use in between buses accessing and leisure use.



Potential junction with the adjacencies of the flyover.
graphic by: A. Vega, 2016.

The Mihnocao

A three kilometers long flyover completed in 1970 which goes right through Sao Paulo center. Back then it constituted the largest cars infrastructure project in Latin America. Six years after the Bypass was closed on Sundays and holidays for exclusive pedestrian use due to the complaints of the adjacent residents. From the 90s the closing time was extended to every night from 21:30 to 6:30.



8. Rua das Palmeiras

This street is 1 kilometer long; the first and last quarters go aside two parks which are also adjacent to the Mihnocao. However this street describes a shorter path between the two parks, moreover connects the two metro stops of the red line (Santa Cecilia and Mal. Deodoro). The metro stops and the great amount of commerce along this street makes it the most pedestrianly used street crossing the Mihnocao. Its eventual pedestrianization wouldnt significantly disturb traffic and could bring even greater comercial profits if well planned.

9. Rua Jaguaribe

In this intersection, the street under the bypass diverges into two oblique streets. From here the platform flies over a park along 300 meters where again overlaps a street (av. Sao Joao). Particularly at this extreme of the park other smaller portions of open space can be found; these are a consequence of the odd geometries that are usually found in a traffic node like this. The simultaneous presence of the three modes of mobility need to be solved.

10. Rua Gem Jardim

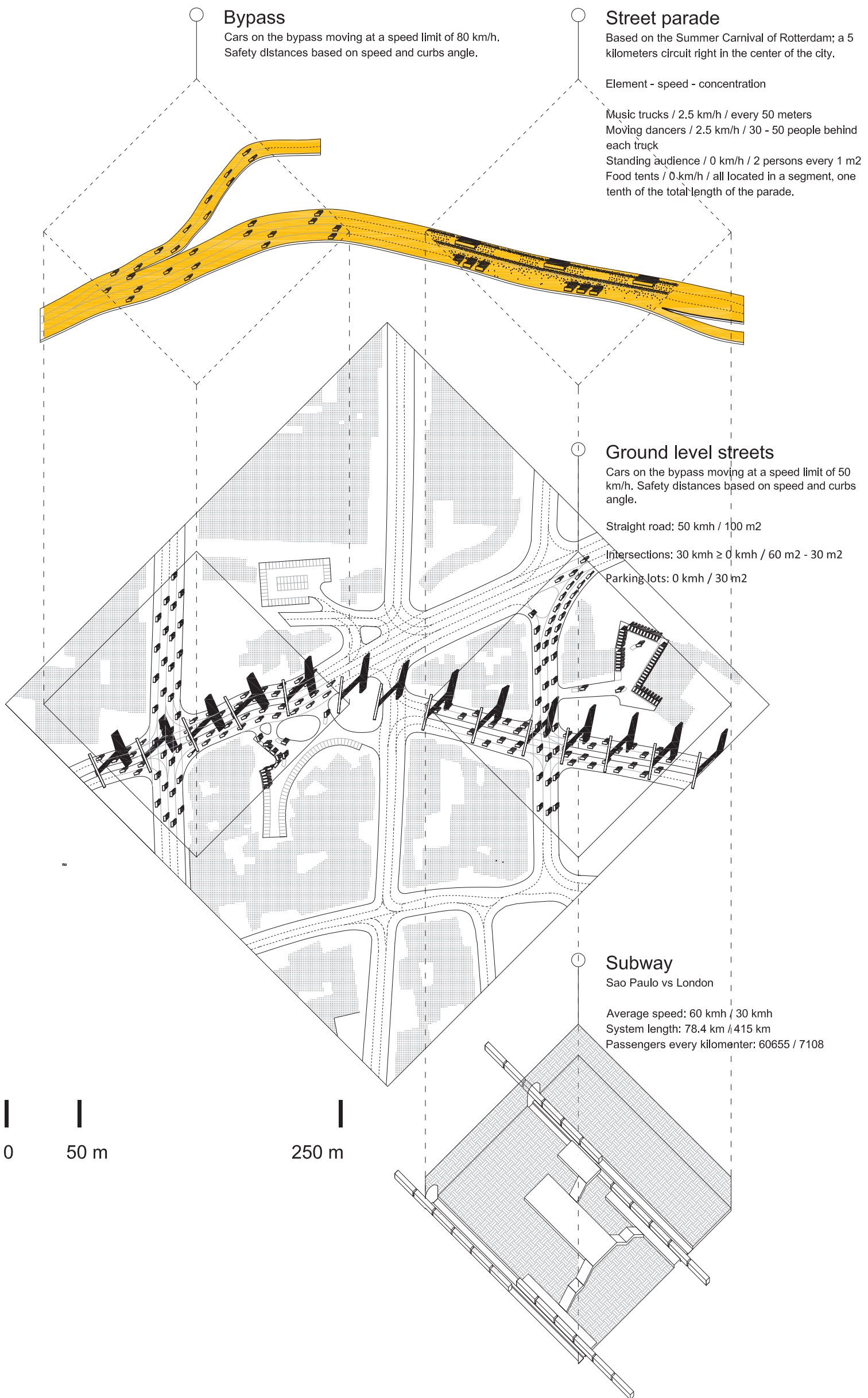
The roof top of a gas station takes the entire side of the block in between Maj Sertorio and Gem Jardim. Gas stations are integral element to this same "traffic machine", a place where traffic temporarily rests and could be easily shifted to carry the transfer from vehicular movement towards walking. This are structures that perform at the scale cars and therefore usually provides extra space if compared to the other land uses in the adjacencies of the Mihnocao.

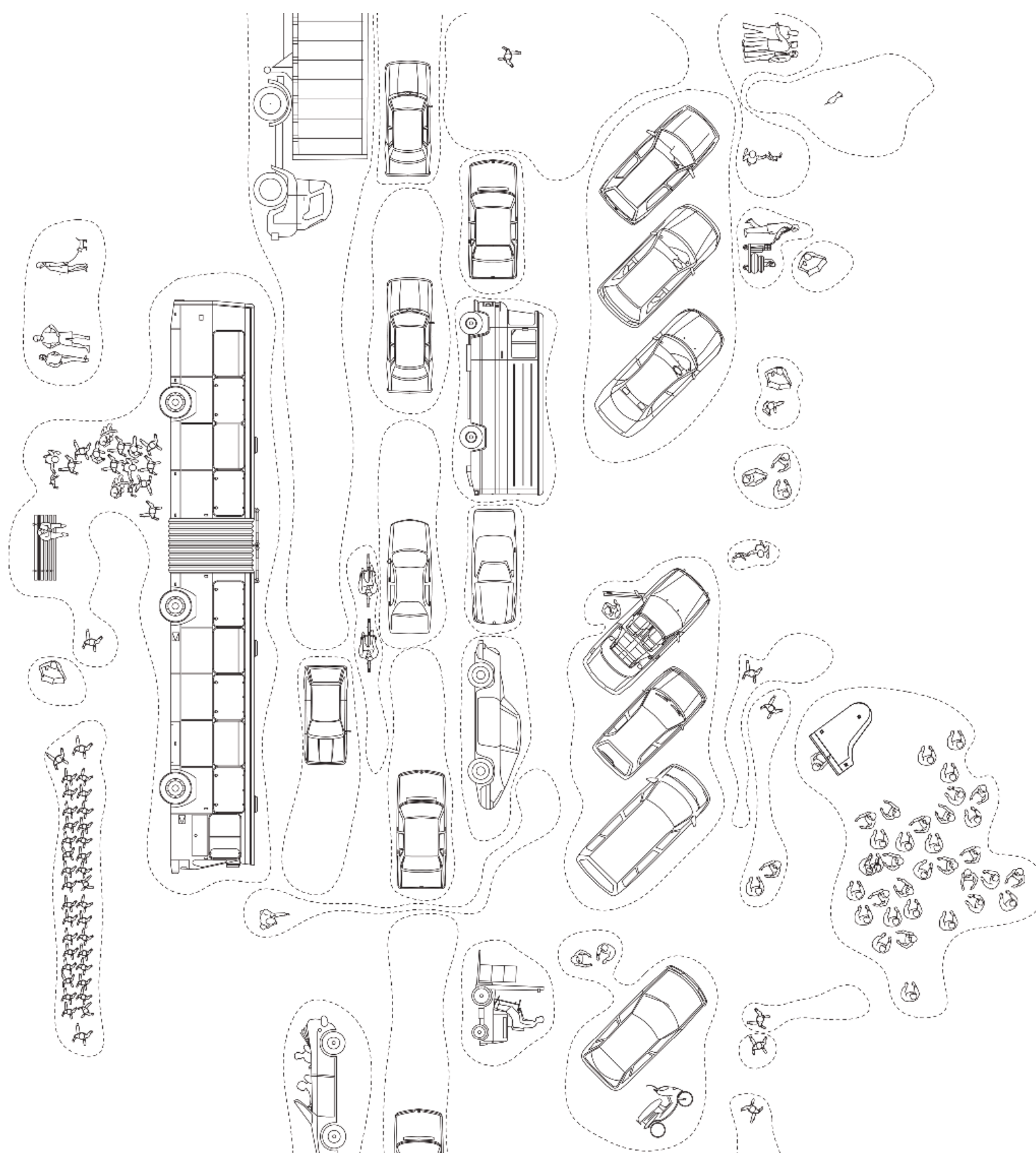
11. Av. Consolacao

This major avenue is a ridge that the bypass reaches right before the topography descends towards Anhangabau valley. Its level coincides with the bypass cars platform. Whilst, the underpass level is continued though a tunnel under Praca Roosevelt. Here, the flyovers platform bifurcates to allow the distribution of traffic to both levels, the two directions and this avenue. Its necessary to bridge the Mihnocao with this square at a pedestrian level, thus linking together the bypass to Rua Augusta and further away to Av. Paulista; a currently pedestrian conduit that goes through the busiest partying street of SP, and then reaches Paulista avenue, the more emblematic business street of the city.

Landmarks

- A. Paulista avenue
- B. Buenos Aires park
- C. Consolacao cementery
- D. Roosevelt park
- E. Republica square
- F. Municipal Theater
- G. Anhangabau park
- H. Padre Manuel da Nobrega Square
- I. Patriarca square
- J. Se square (foundational square)





Left: Growth of Sao Paulo in the XX century.

The experience of the cityscape is dictated by the means of circulation. A three folded landscape is depicted here, where speed is the main factor of perception when conducted through the lines of infrastructure. The flyover stands above the horizon, giving a advantageous sight position. While the subway remains in the mind of the commuter, only apparent to the view near the gates where the crowds come together.

Right: "Street Molecules"

The space of the street its defined by moving elements. A collection of spaces in constant mutation that responds to occupation of various kinds of animated beings. Each space describes a region according to the behaviour of the beings alone and in varying opposition to others.



Closing day of the of the Festival Baixo Centro. Twoswimmingpoolsandsynteticgrasswereimplemented. (<http://sao-paulo.estadao.com.br/noticias/geral,minho-cao-tem-um-domingo-com-piscina-e-churrasco,856338>)



Closed on Sundays and holidays for exclusive pedestrian use since 1976, only 6 years after built due to complaints of the residents. From the 90s the closing time was extended to every night from 21:30 to 6:30. (<http://www.namu.com.br/materias/minhocao-mais-um-parque-em-sp>)



“Work on the highway, the largest infrastructure project of its time in Latin America, was completed in 1970.” Gossman, Christina (18 May 2012). “Finding relief in the world’s most congested city: a Sunday afternoon on São Paulo’s Minhocão”. Atlantic Cities. Retrieved 29 September 2014. Image: (<https://www.pinterest.com/luizsilvasilva5/s%C3%A3o-paulo-antiga/>)



A swimming pool was built at the Mihnocao as part of an intervention by Luana Geiger during the Bienal de Arquitetura de Sao Paulo, 2014. (<http://sao-paulo.estadao.com.br/noticias/geral,piscina-e-montada-em-cima-do-minhocao,1144198>)



“Anhangabau Valley, SP.” Ferraz, M.C.: Lina Bo Bardi, Instituto Lina Bo e P.M. Bardi, 2008.

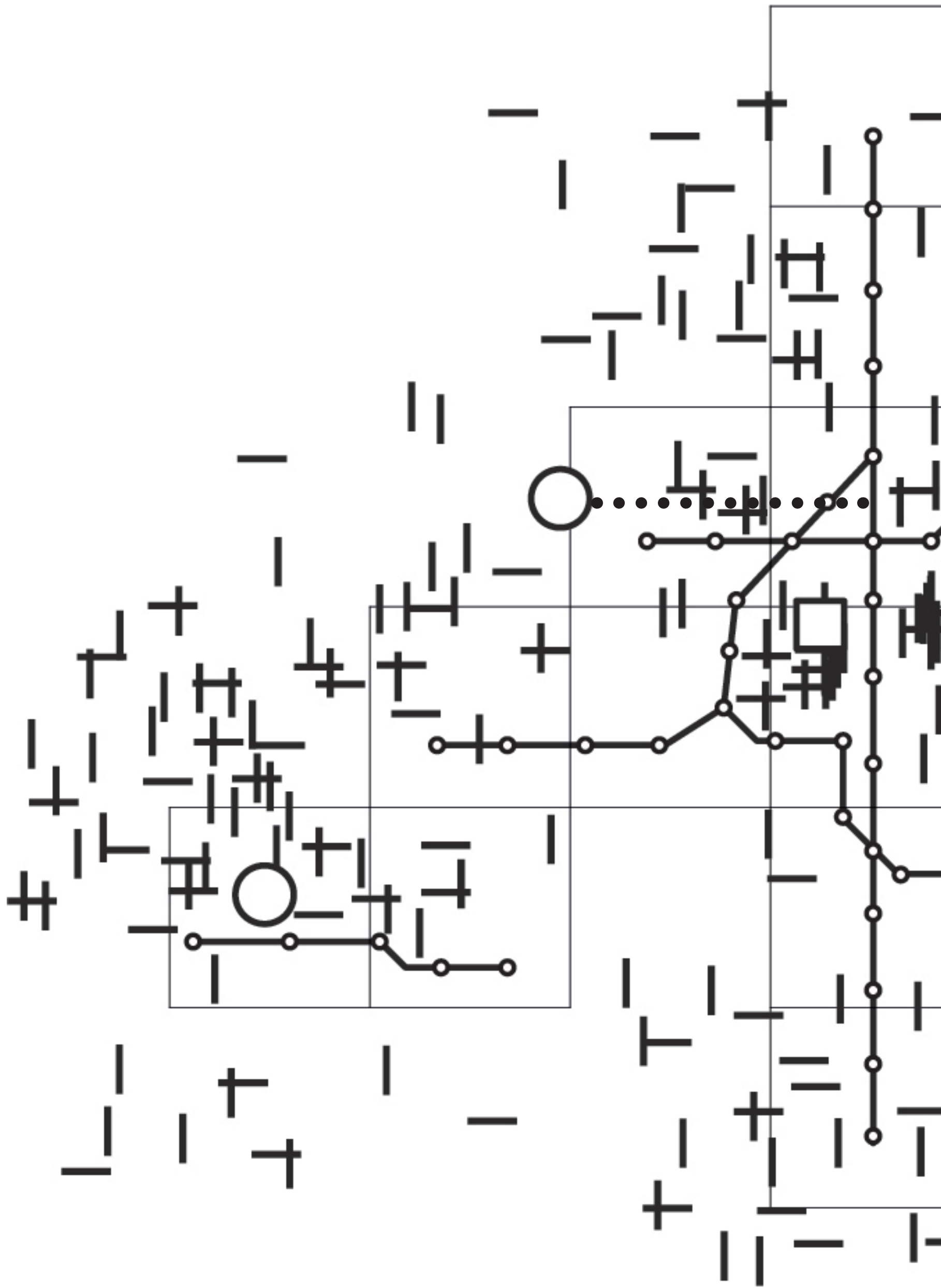
Sao Paulo, transgression in *The City of Walls**

Sao Paulo is an exemplary metropolitan city in the Latin American context. A city built under the paradigm of the private car, with the fastest growth rate of the world during the decades of the 60's and 70's. Becoming today the third in size in terms of population and the definitive center of Brazil's economy. An evident inequality in the distribution of wealth has produced a city unable to produce shared space. The rich and the poor are secluded by walls and separated by great distances. A gap that directly relates to an uneven access to services and job opportunities.

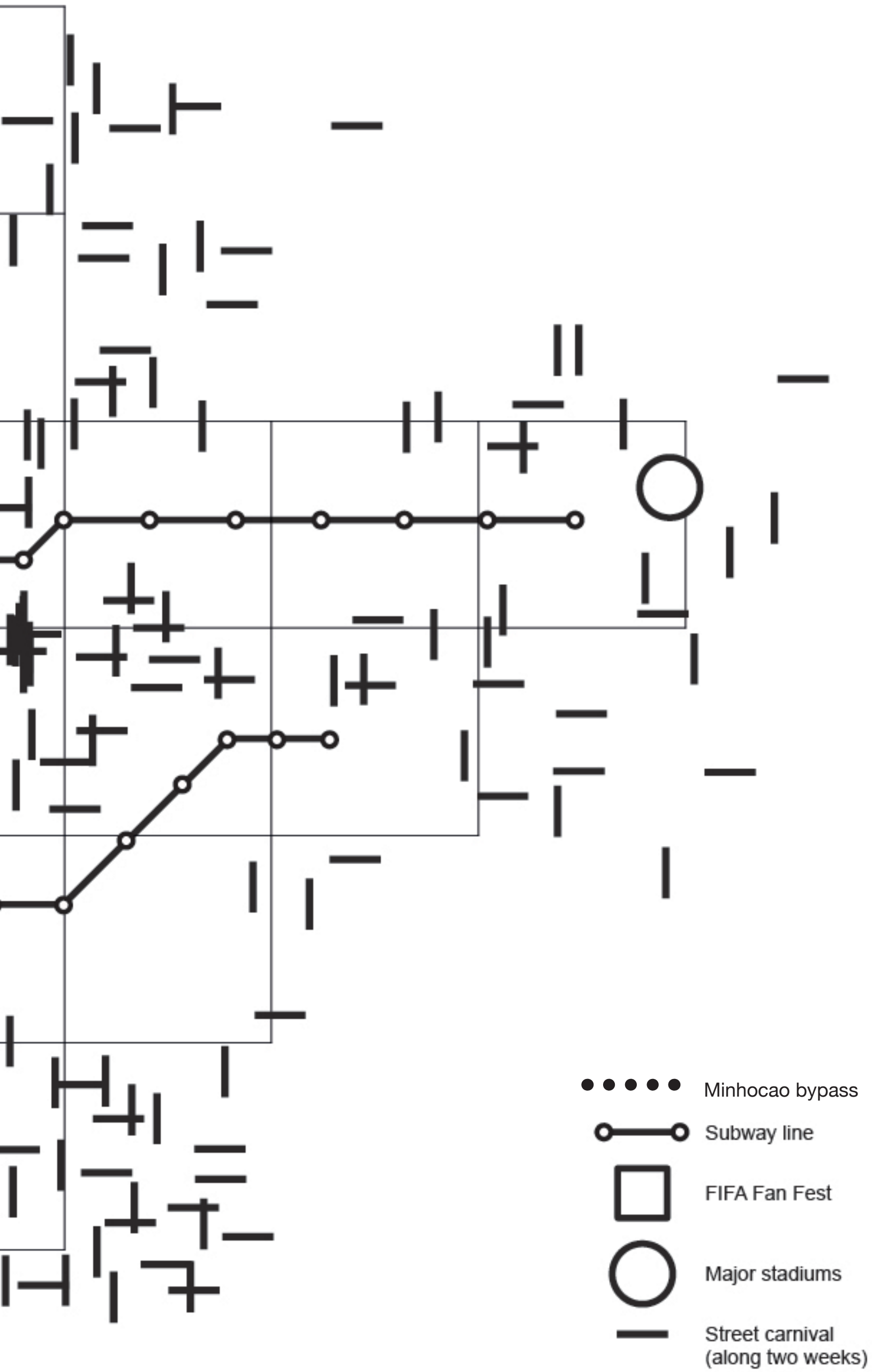
An exaggerated road infrastructure devoted to a privileged segment of the population and the insufficient public transport generates prolonged commutes and severe issues of inaccessibility which clearly mirrors the lack of public space.

Besides the frenetic reproduction of work and consumption, the city remains resilient in producing leisure time and social cohesion during the eventual happening of extraordinary events and traditional festive dates. Catholic dates such as the carnival or important soccer matches shift the dynamics of the whole city reclaiming space from the streets for congregation and celebration. Events, rather than seasons, mark the rhythm of this city.

* do Rio Caldeira, T.P.: *City of Walls: Crime, Segregation, and Citizenship in São Paulo*, University of California Press, 2000.



Sao Paulo A city of Events
Topological Map, graphic by: A. Vega, 2016.





“Traffic and security fears make the rich helicopter commuters.” Burdett, R. and A Sudjic, D: *The Endless City: The Urban Age Project* by the London School of Economics and Deutsche Bank’s Alfred Herrhausen Society. Phaidon Press, 2010.



“The lack of investment in transport infrastructure handicaps the city.” Burdett, R. and A Sudjic, D: The Endless City: The Urban Age Project by the London School of Economics and Deutsche Bank’s Alfred Herhausen Society. Phaidon Press, 2010.



Street market. Burdett, R. and A Sudjic, D: The Endless City: The Urban Age Project by the London School of Economics and Deutsche Bank's Alfred Herhausen Society. Phaidon Press, 2010.



Tower blocks with swimming pools overlook the precarious houses of the Paraisópolis favela. (<http://thegroundtruthproject.org/projects/the-great-divide>)

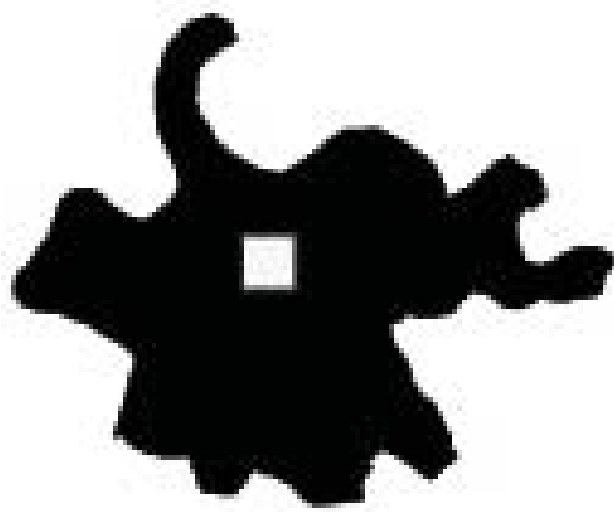
The many lives of the traffic machine



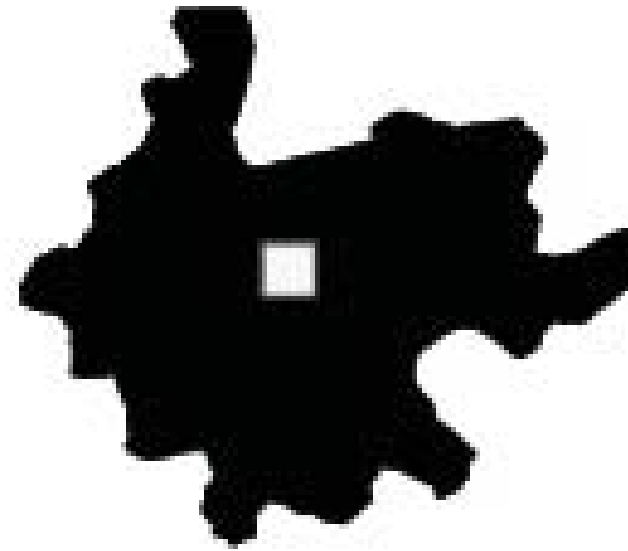
Above: Growth of Sao Paulo in the XX century
(<http://www.skyscrapercity.com/showthread.php?t=1681022>)

Below: Panoramic view of the city's centre.
(<http://forum.skyscraperpage.com/showthread.php?t=122981>)






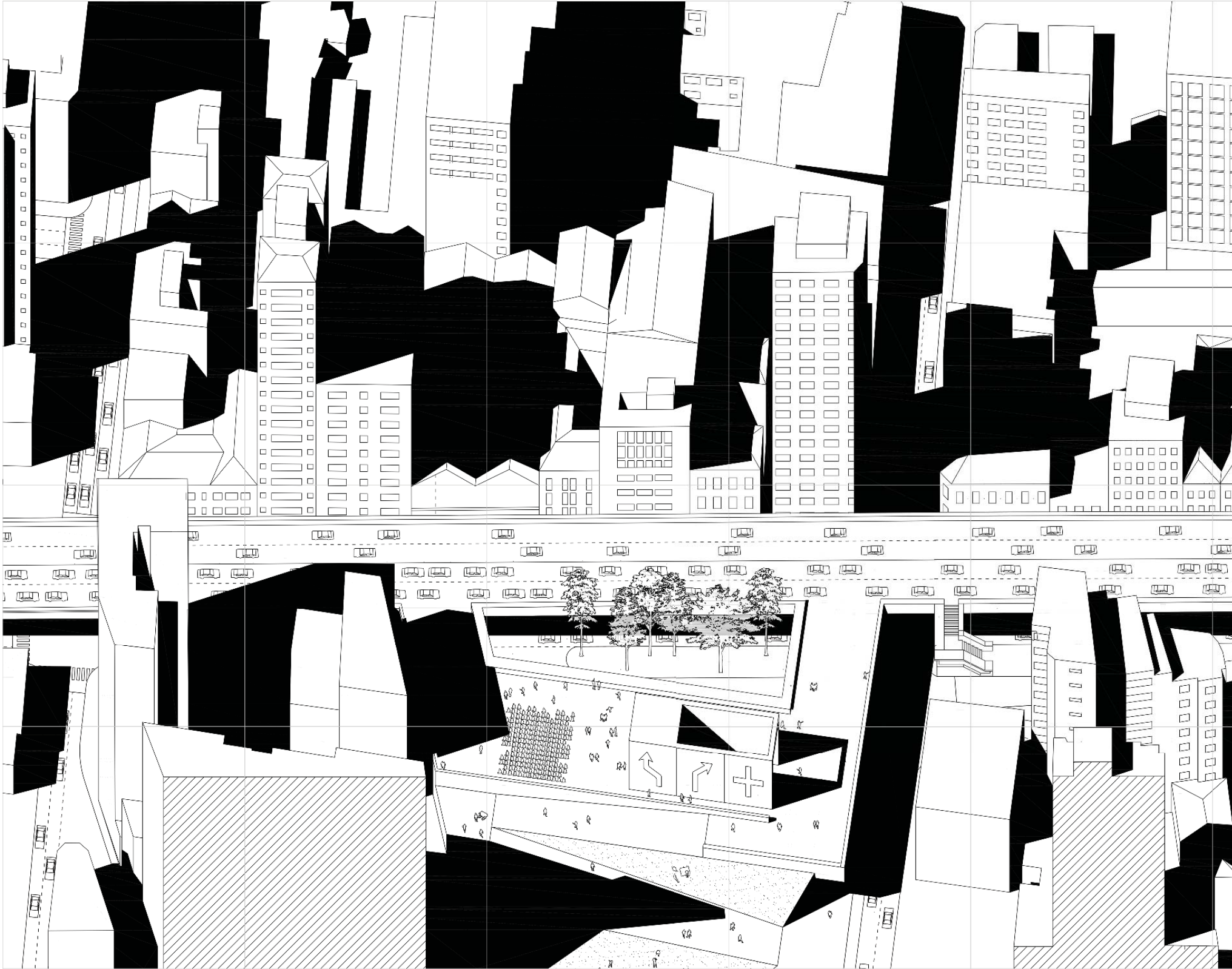
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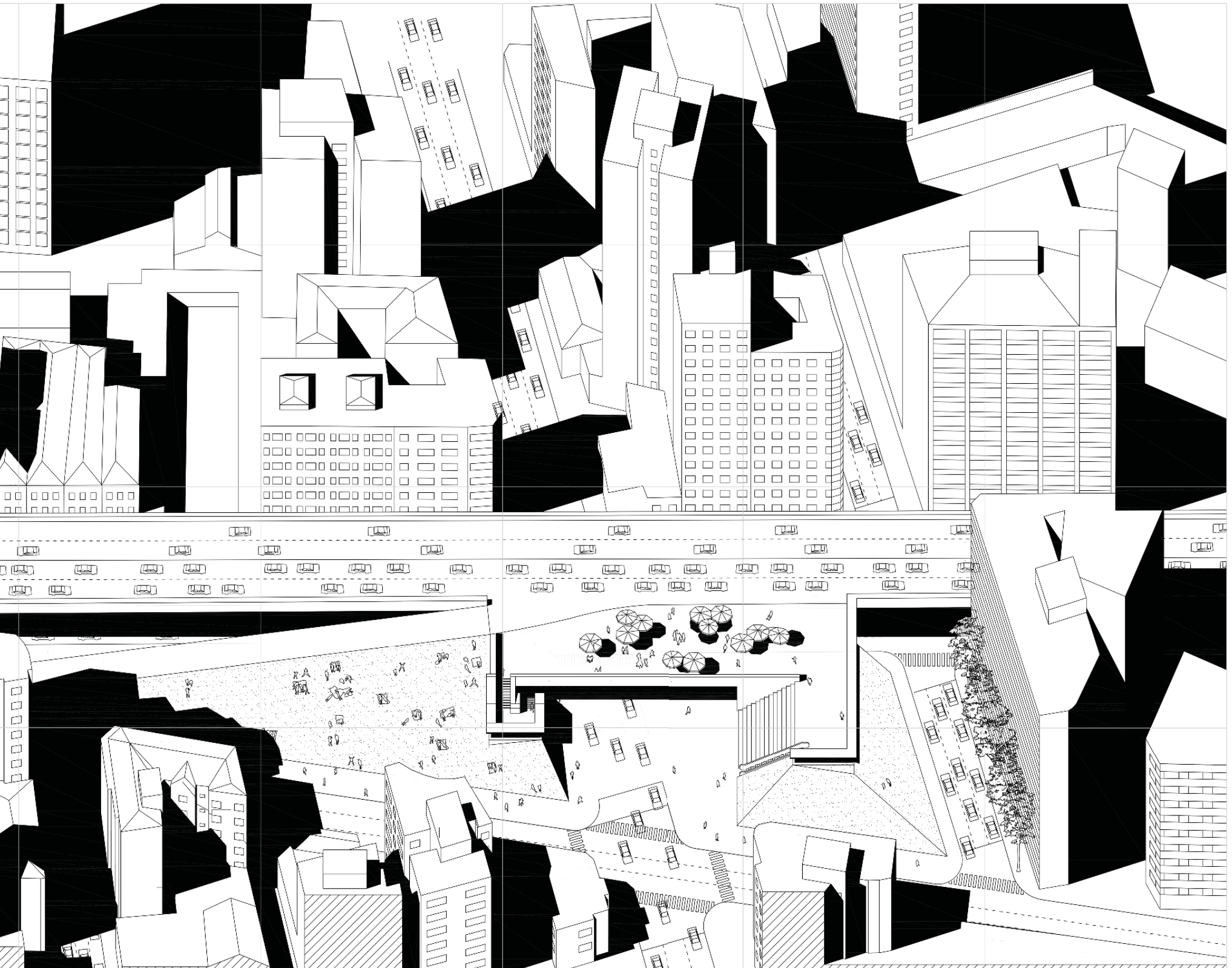
2016

 Surroundings of the Minhocao
5 km X 5 km





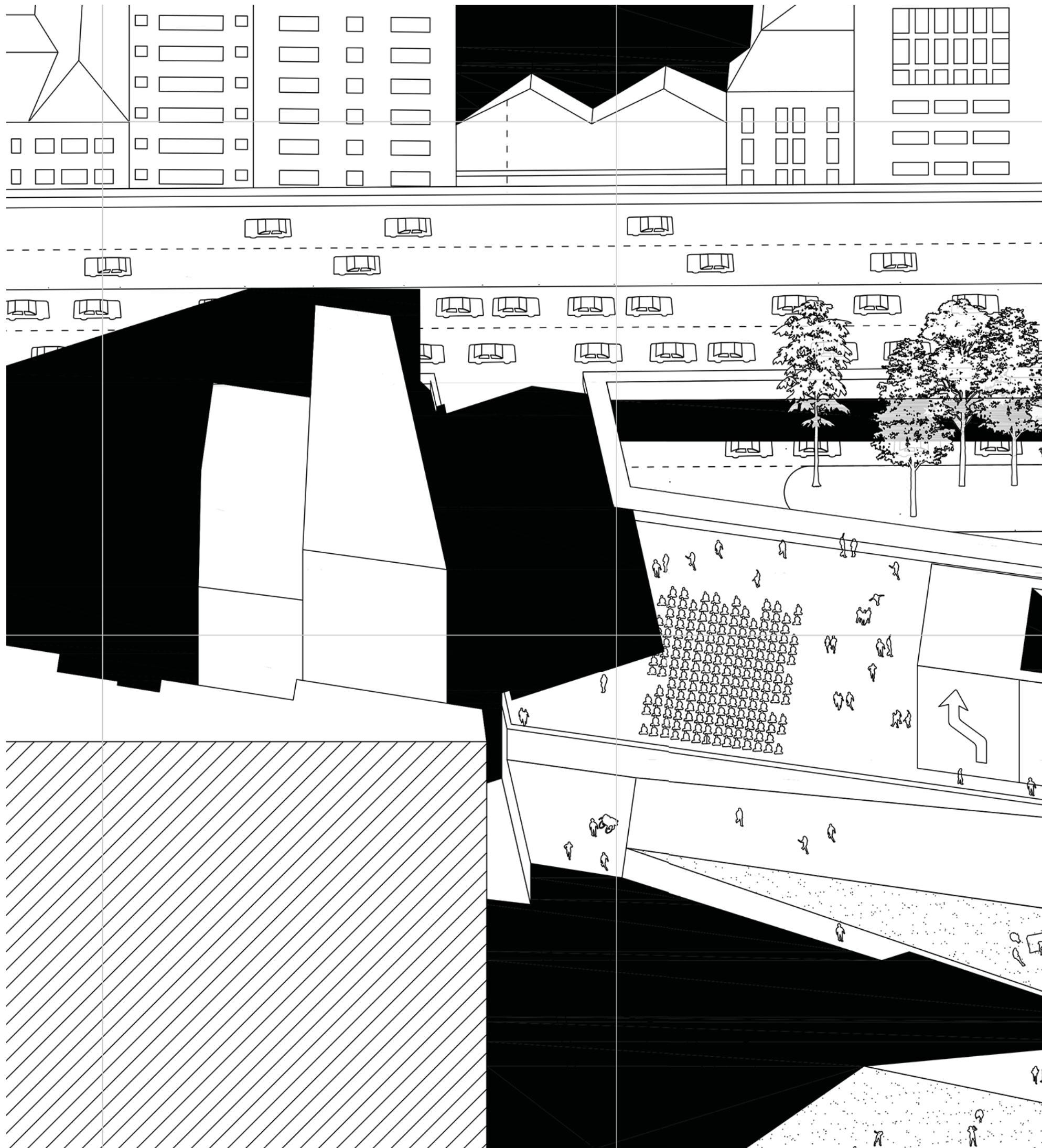
Morning scene: Junction with Maj Sertorio Metro Station. Traffic runs in normality while the two elevated platforms suit other events in te edge of the flyover.



The project stretches along the whole length of the bypass, offering various accesses to this resource. Carefully seizing to the opportunities and in conformity to each specific location.

The new elements merge with the flyover, emulating the tectonics and the outlines which originally correspond to traffic, but subtly adapts to this slower and more fragile inhabitation.

The many lives of the traffic machine



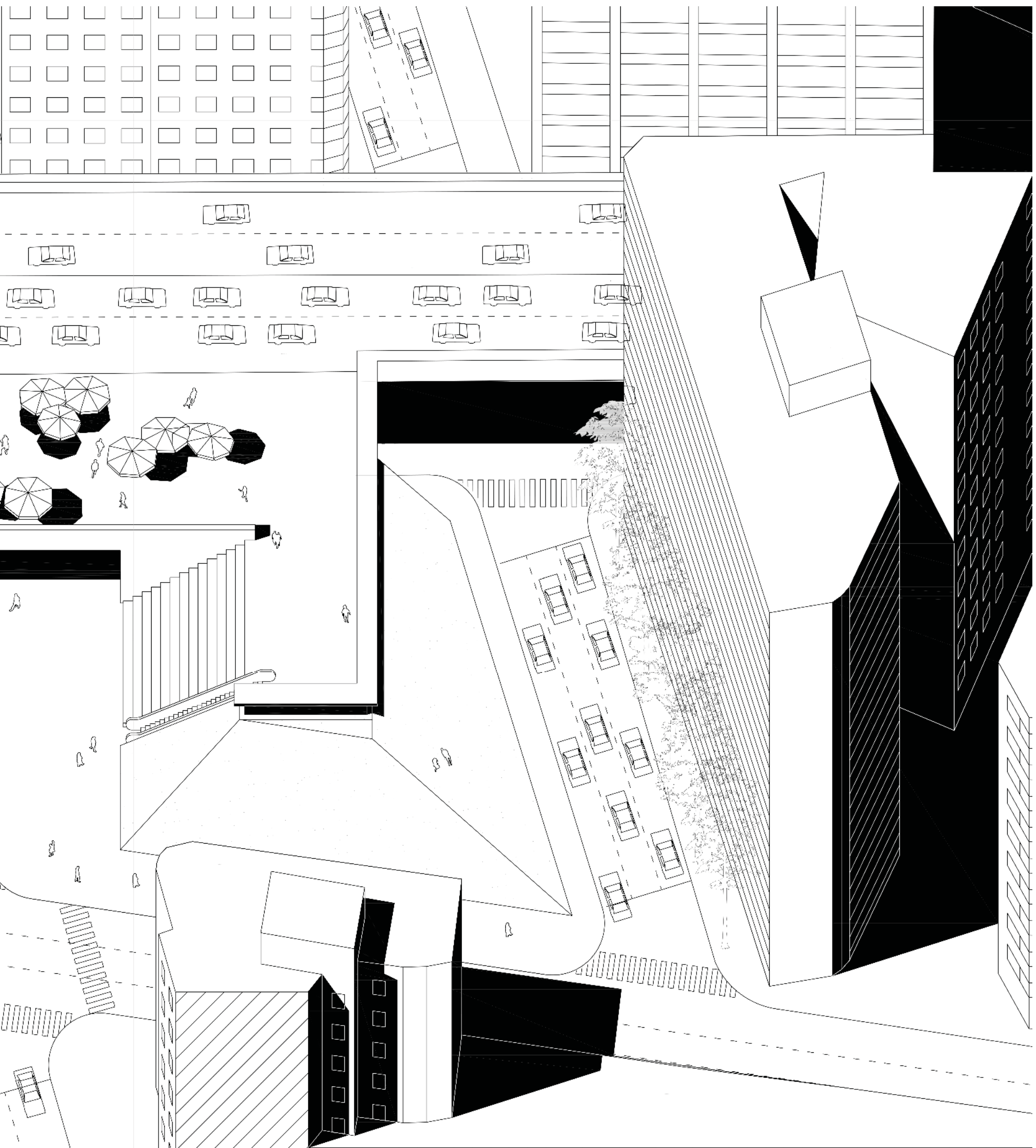
The metro station lies under a very visible concrete structure. Behind it there is an unused fenced which is incorporated to the park aside. The coincidence of levels between the roof and the cars platform makes possible a direct access for the commuters towards the bypass.

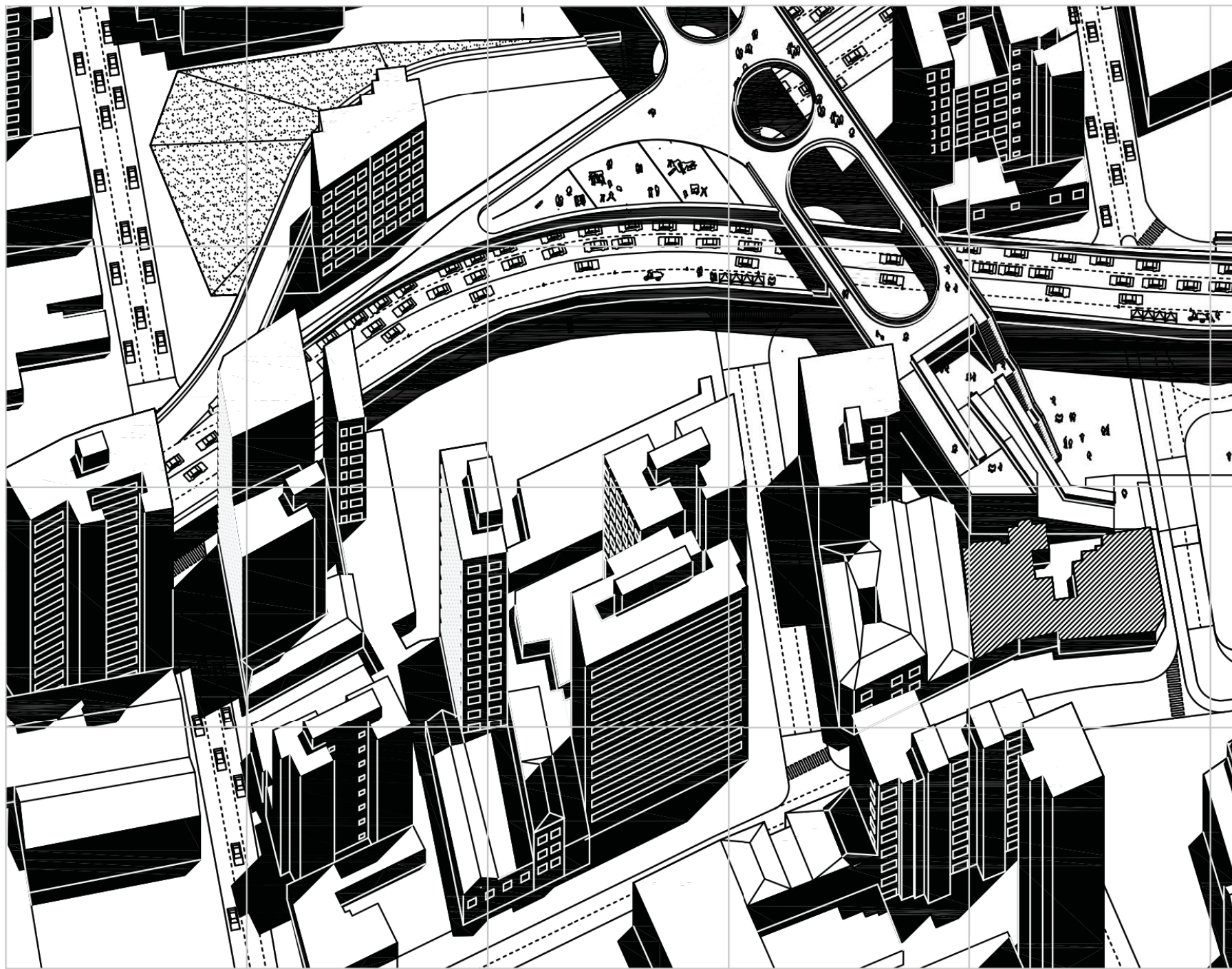
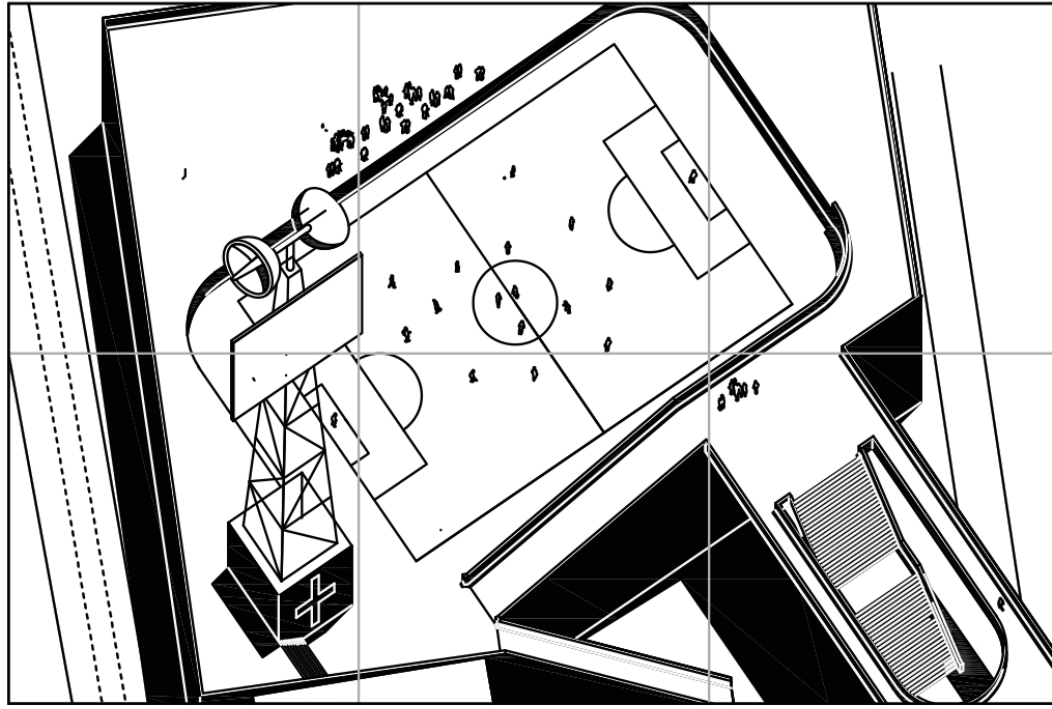




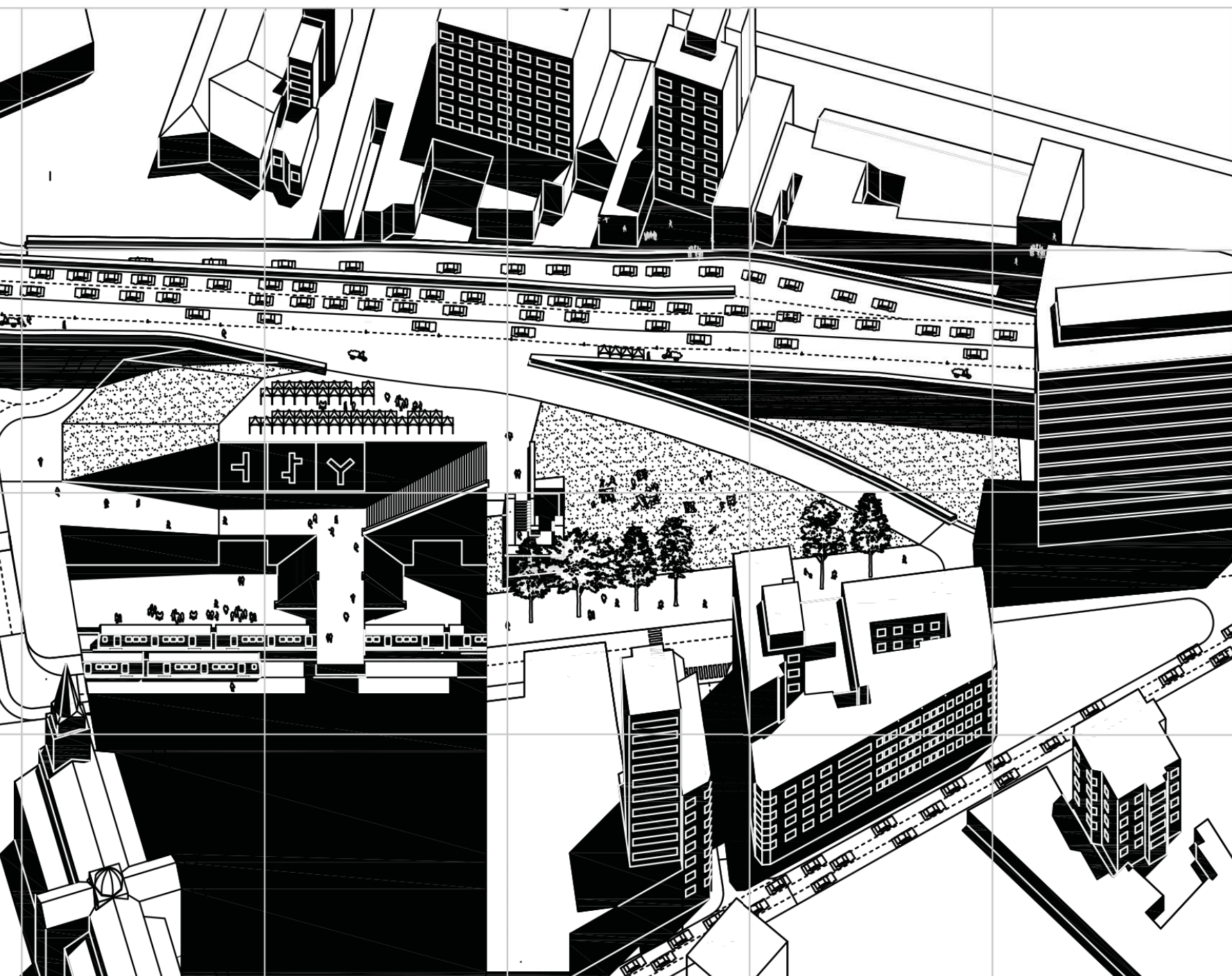
This intersection is one of the most traffic congested street among all the transversals, also highly pedestrian due to the great amount of commerce that carries along. Directly connects to Buenos Aires park, which is the center of the wealthy neighborhood of Higenopolis. Passes right under the end of the third cars ramp, dividing the Praça Marechal Deodoro

in two. Once over the flyover, this spot gives the wide panoramic views over the tree tops. The plaza is sloped giving a generous access to the bypass level. On top a big square relates to the bypass, offering space that precedes opening of the bypass for pedestrians.



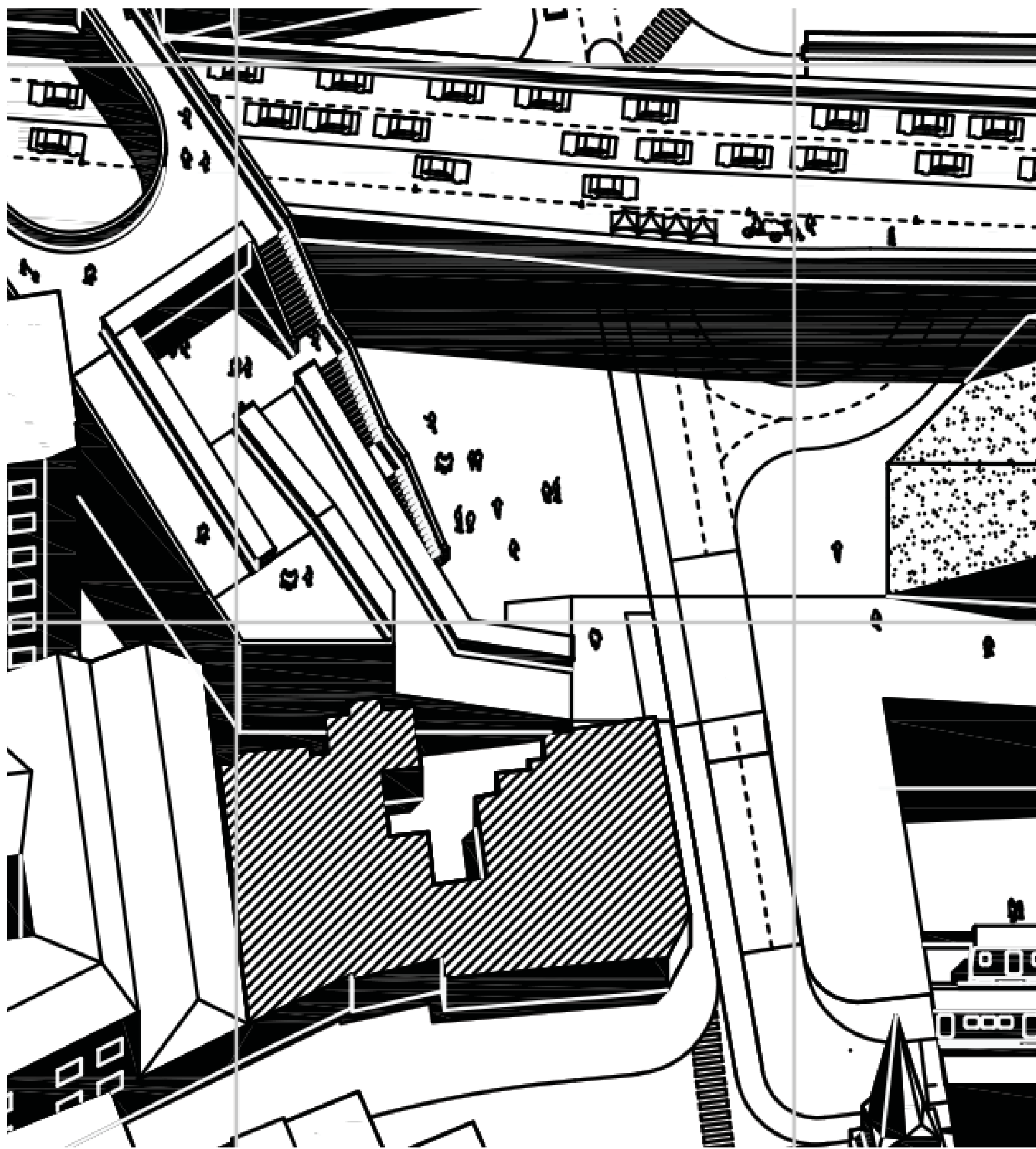


Afternoon scene: Junction with Santa Cecilia Metro Station. The less congested lane of the bypass is closed for the setting of the event some hours in advance the coming of the crowds.

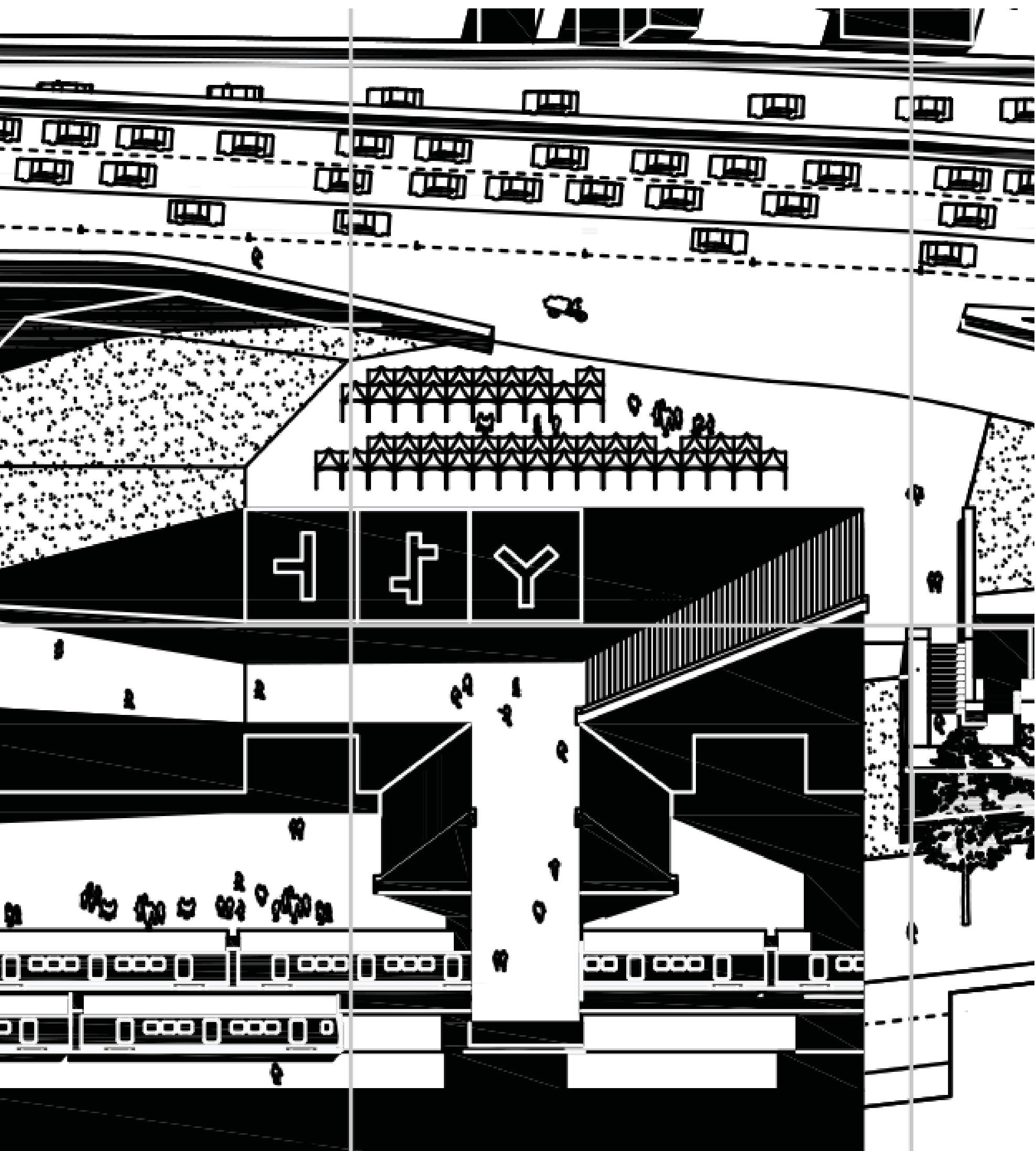


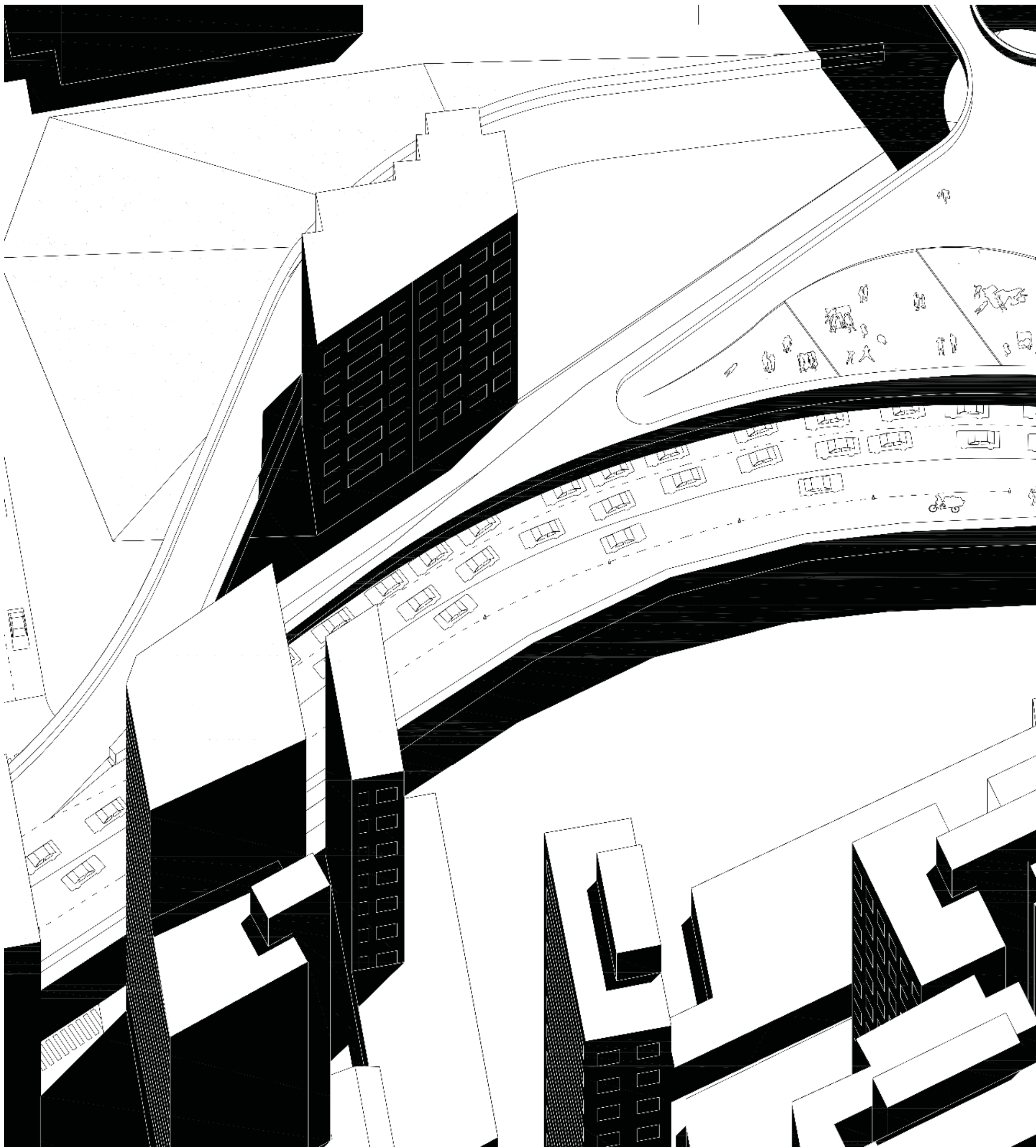
The design is sympathetic to the infrastructure's aesthetics. Turning the old and new into one coherent whole; which doesn't discriminate the original function nor its overall reading.

The robustness, the unclutters and size of the intervention Are some of the features that evolve further taking the same basic principles of its predecessor.



A doubled connection is provided to allow an easy access to the bypass and over it towards the opposite side of Sao Joao avenue. Across to the metro gate there is a small parking lot that provides a useful accessing space, and thus keeping the park untouched.





At this point the bypass turns 30 degrees and juxtaposes again a street, Sao Joao avenue.

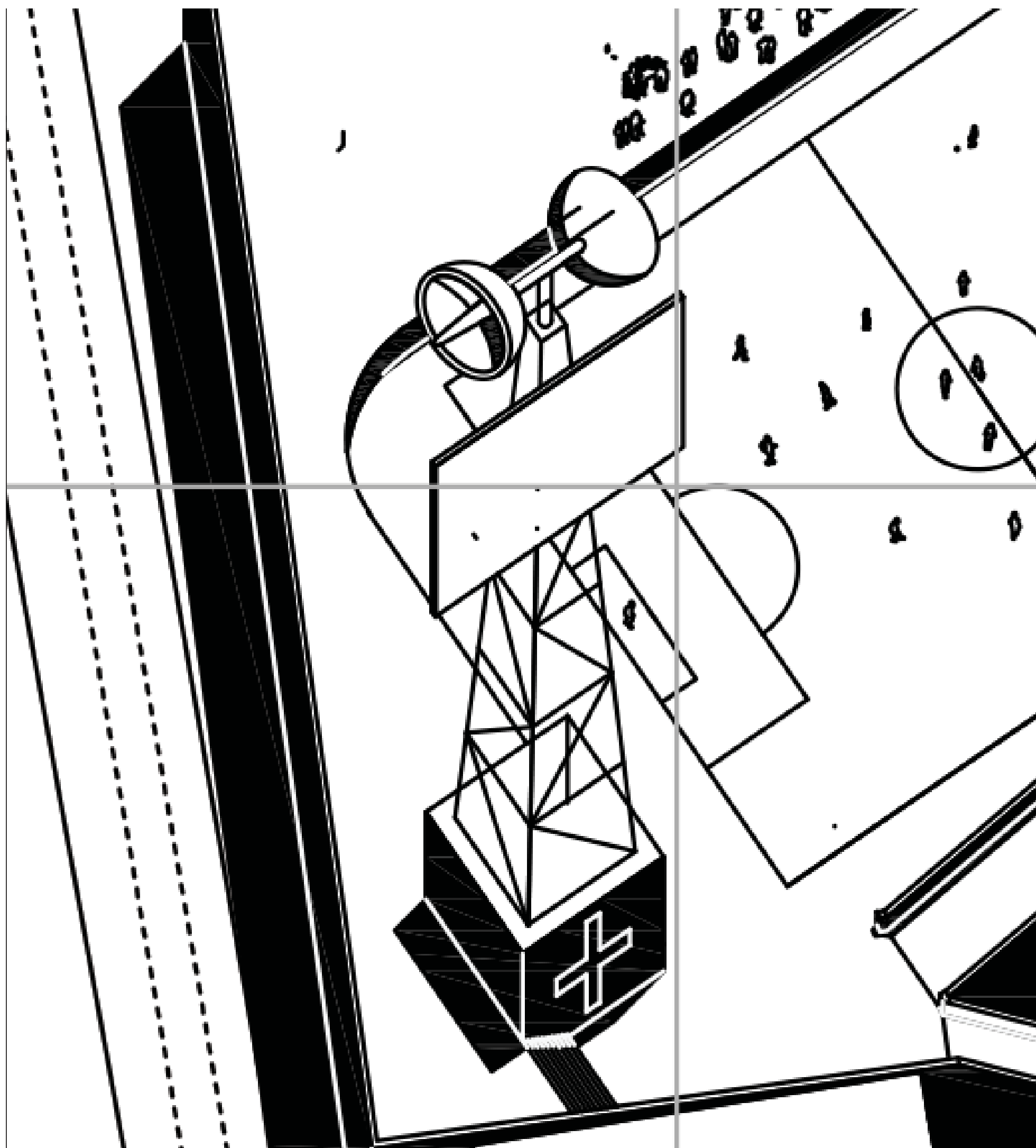
This avenue is the shortest way to get to Sao Paulo's center; in fact, one kilometer away from here it becomes pedestrianized marking a kind of

entrance to the downtown's core. This artery it's been symbolically important since the 40's as it is one of the paradigmatic modern arteries breaking through the city limits at the beginning of the city's "growth explosion". In the end one of the most emblematic



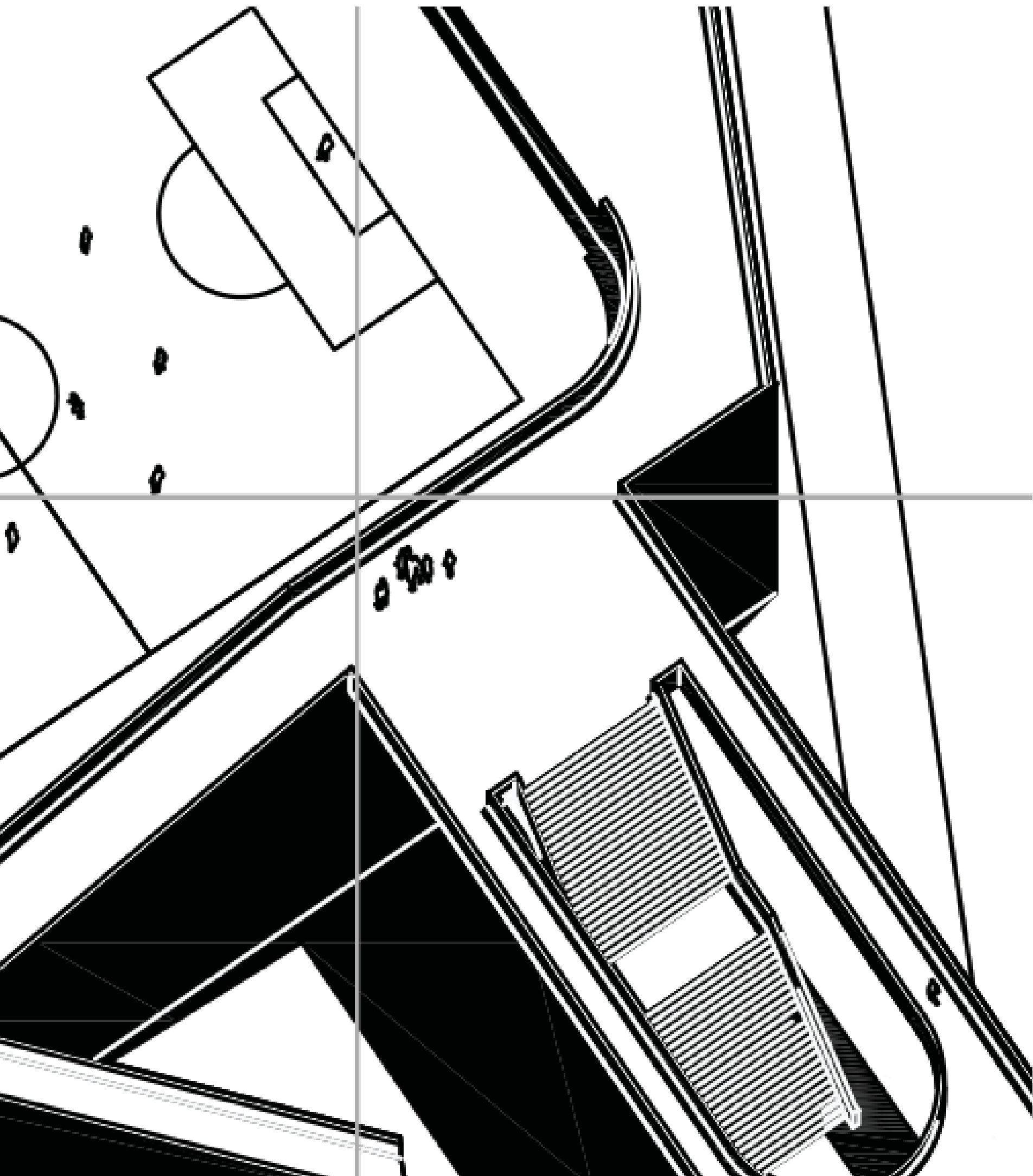
buildings, the Edifício Altino Arantes (Banespa), sets a strong focal point indicating the center of the city. Turning your head clockwise, in parallel to the bypass direction, another emblematic building, the ed. Copan, comes to sight.

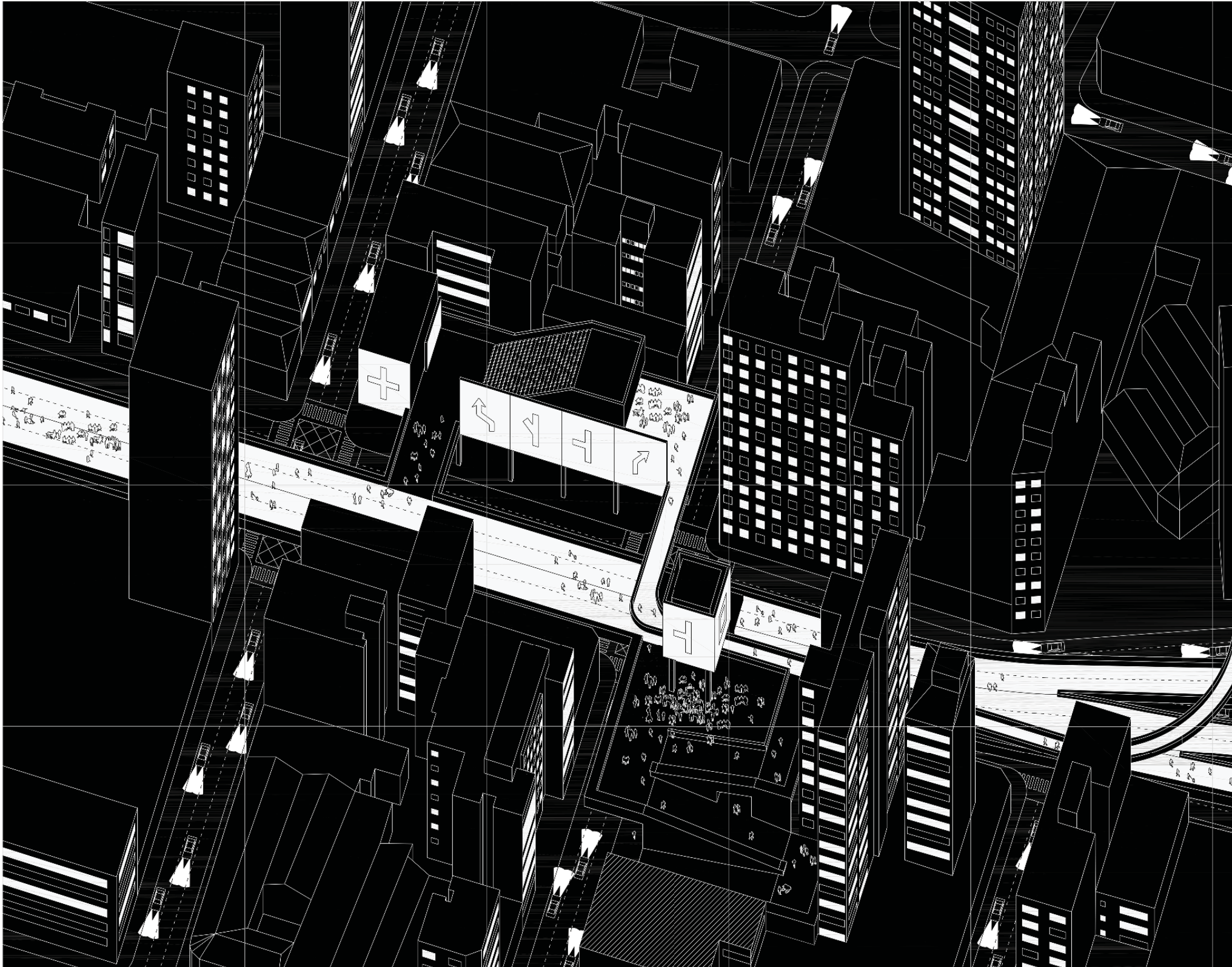
A big pedestrian flyover goes over Sao Joao avenue connecting the two sides of the neighborhood, settling an elevated promenade that dramatizes the relation with cars in various ways.



Eighty meters apart from the intersection a large concrete electric plant can be found; this element provides the largest horizontal surface along the whole bypass. Its resistance and size suggests a great opportunity to grow useful space aside the cars platform. The proportions, that contrast the longitu-

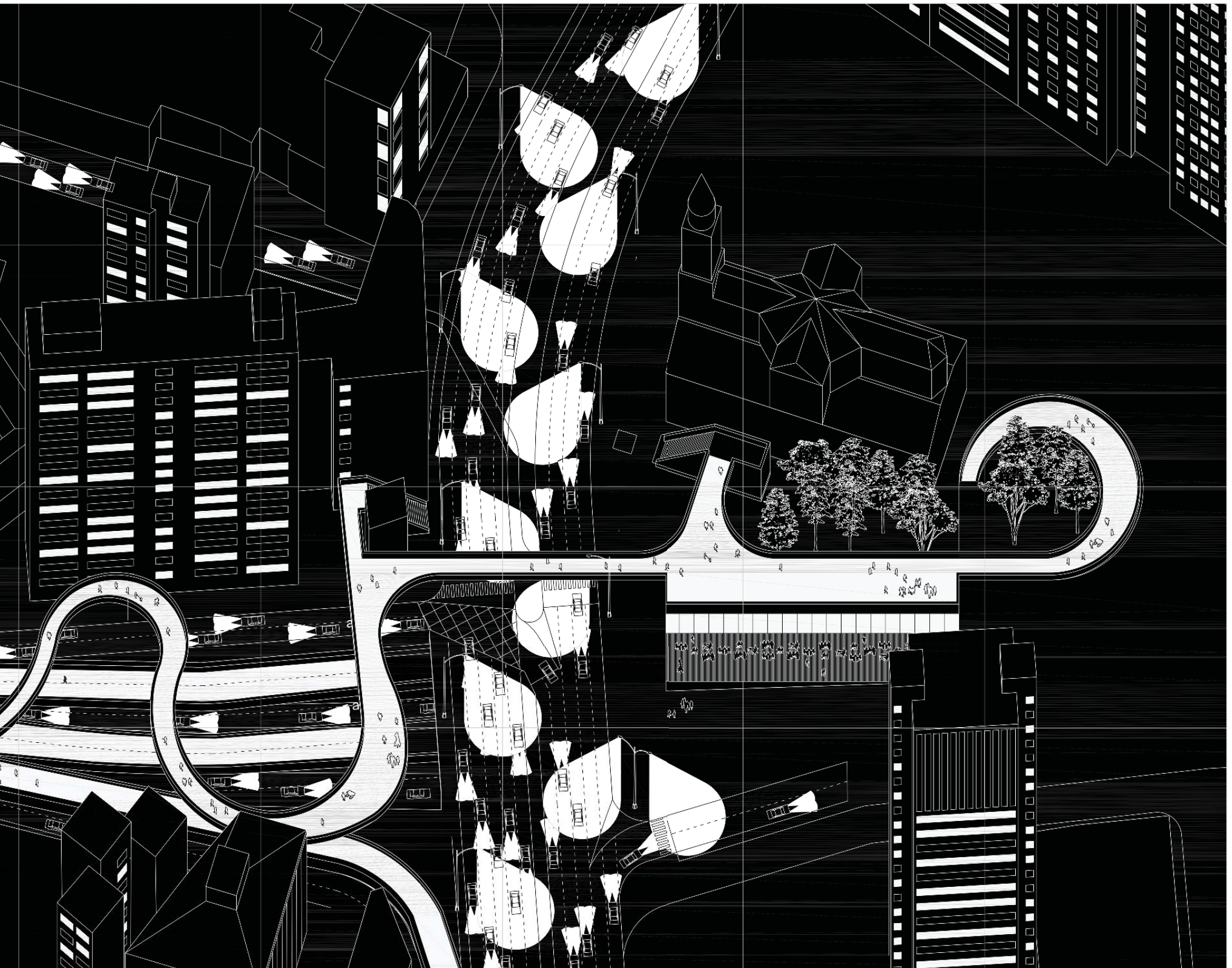
dinality of streets, allow a greater concentration of people and more flexible configurations.





Night scene: “Flying over” a major avenue. Here the Minhocao is bridge with Roosevelt square, linking together the bypass to Rua Augusta and further away to Av. Paulista; a currently highly pedestrian conduit that goes through the busiest partying

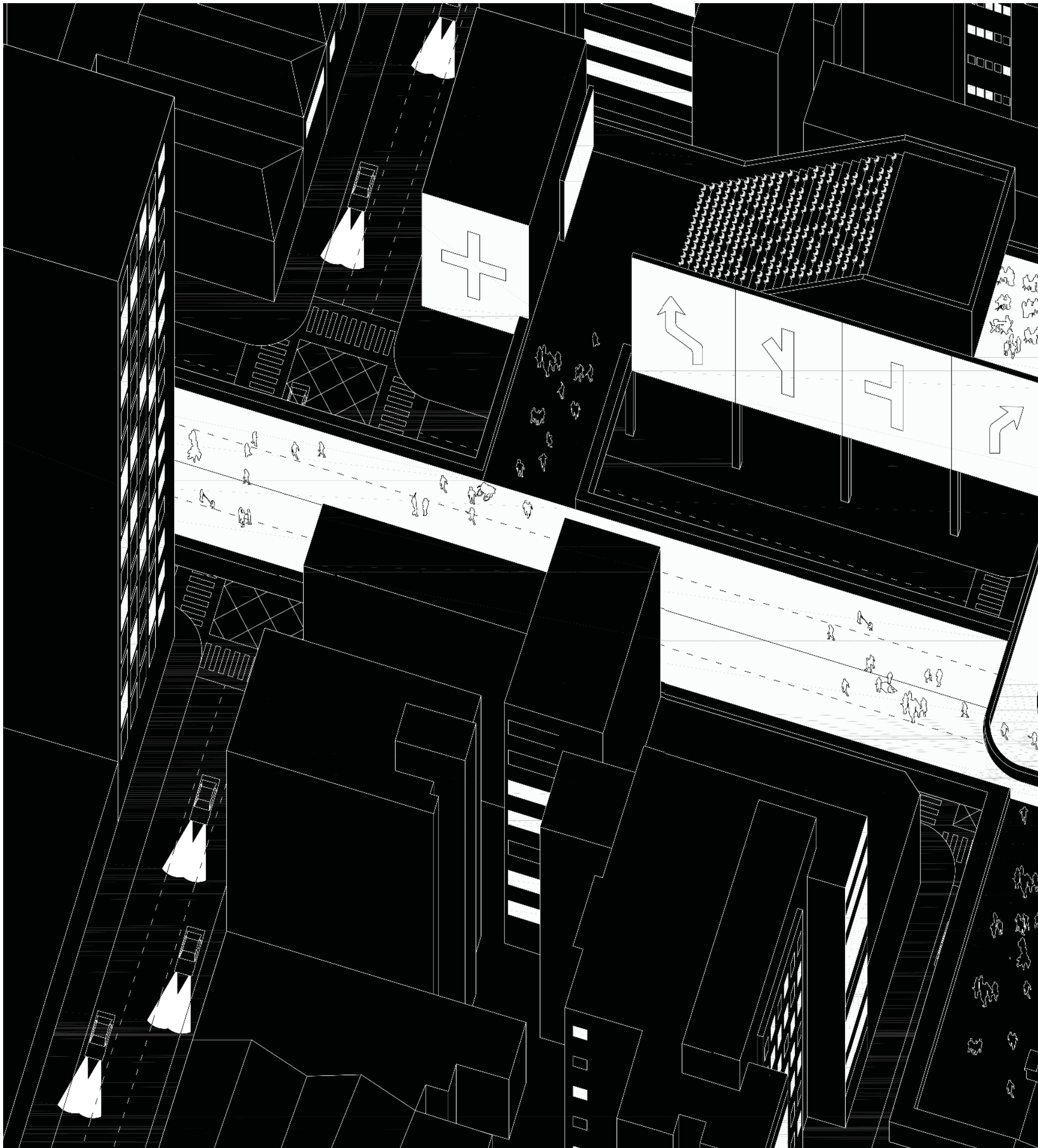
street of SP, and then reaches Paulista avenue, the more emblematic business street of the city.



This appears to the eyes of the citizen as a strong presence that differs from the chaos, the weaker and the everchanging architecture in the surroundings.

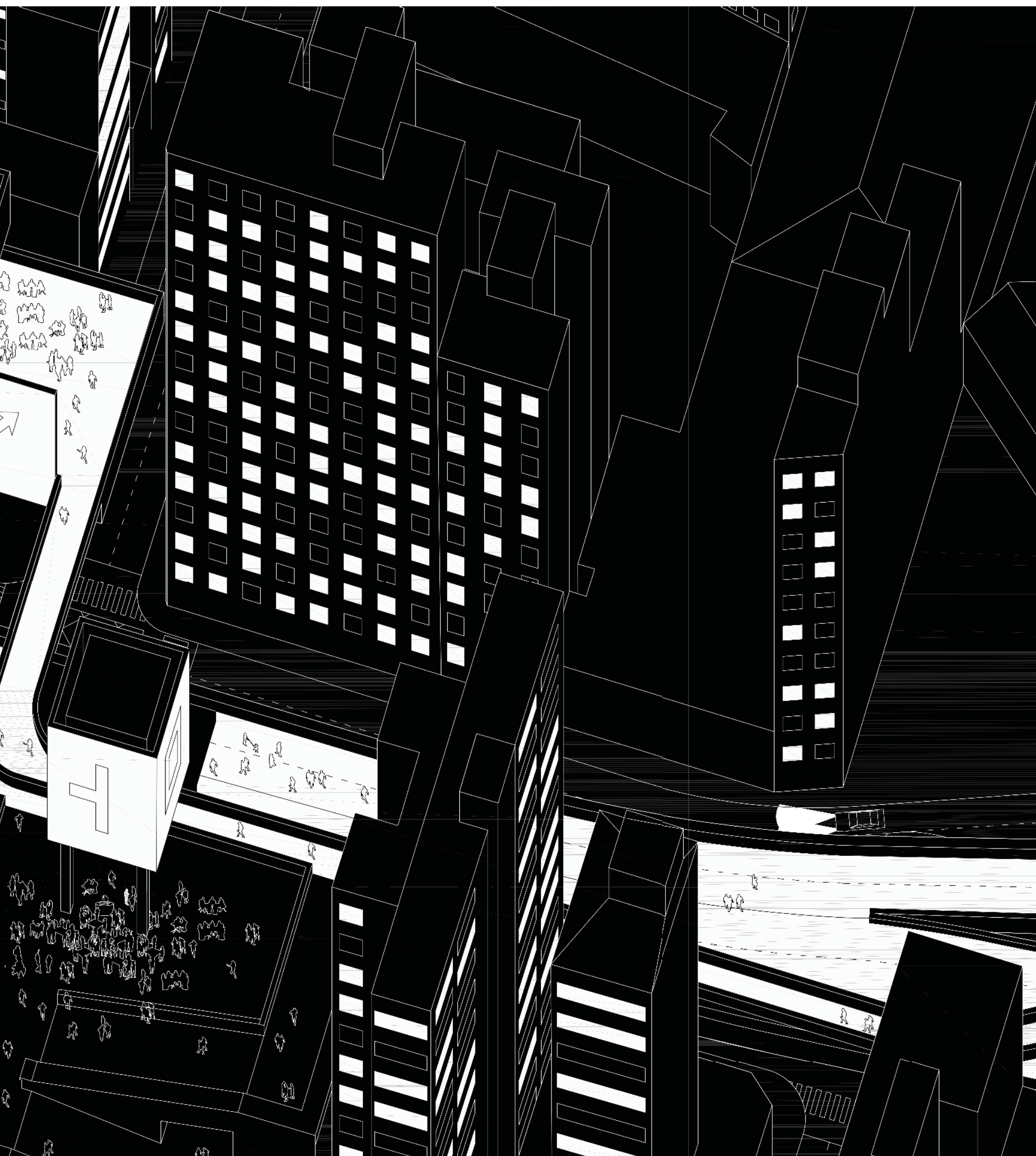
Exalting infrastructure as a place for public

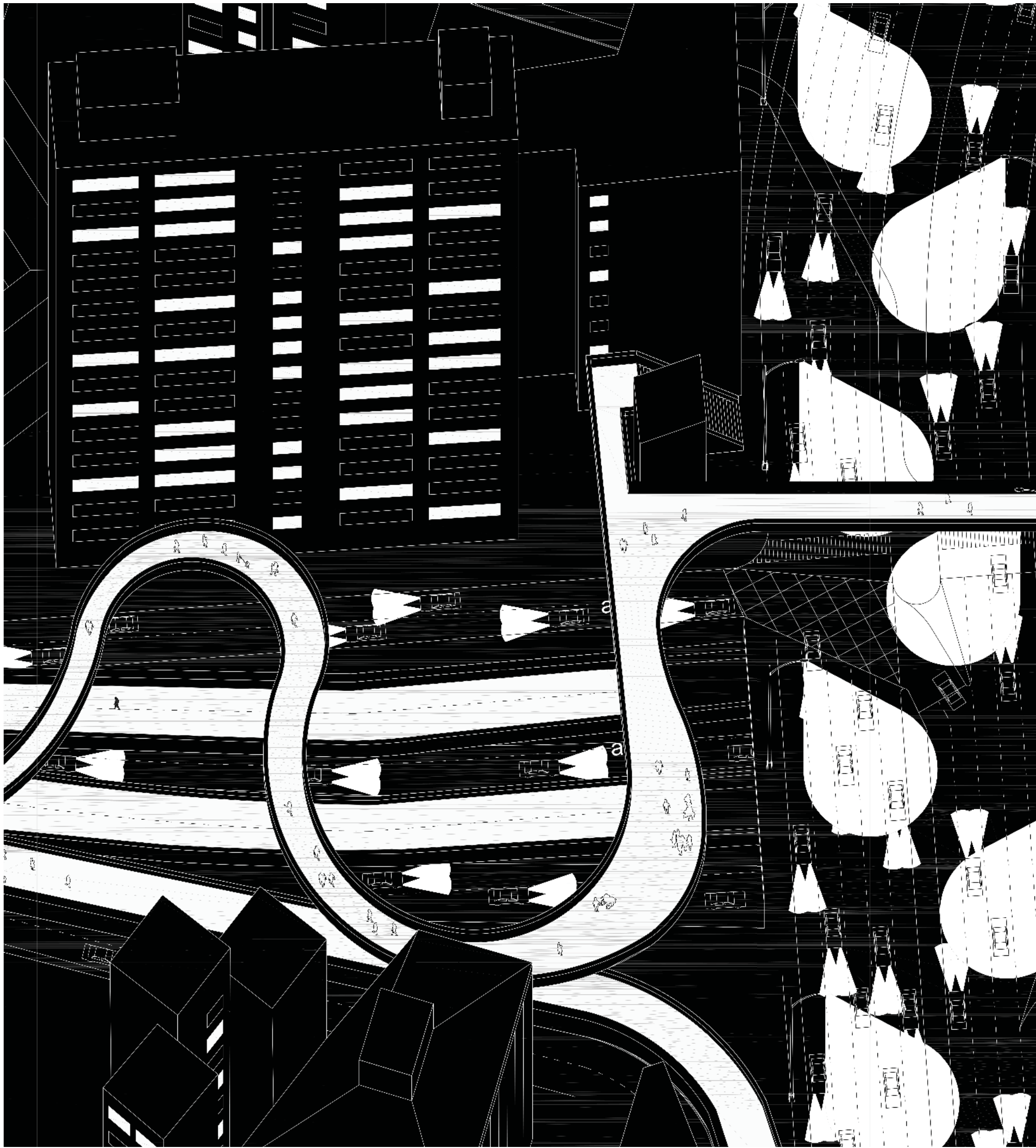
encounters and identification based in the premise that these elements are more meaningful to the collective comprehension of a city such as Sao Paulo, if compared to the more traditional understanding of public space.



The roof top of a gas station takes the entire side of the block in between Maj Sertorio and Gem Jardin. Gas stations are integral element to this same “traffic machine”, a place where traffic temporarily rests and could be easily shifted to carry the transfer

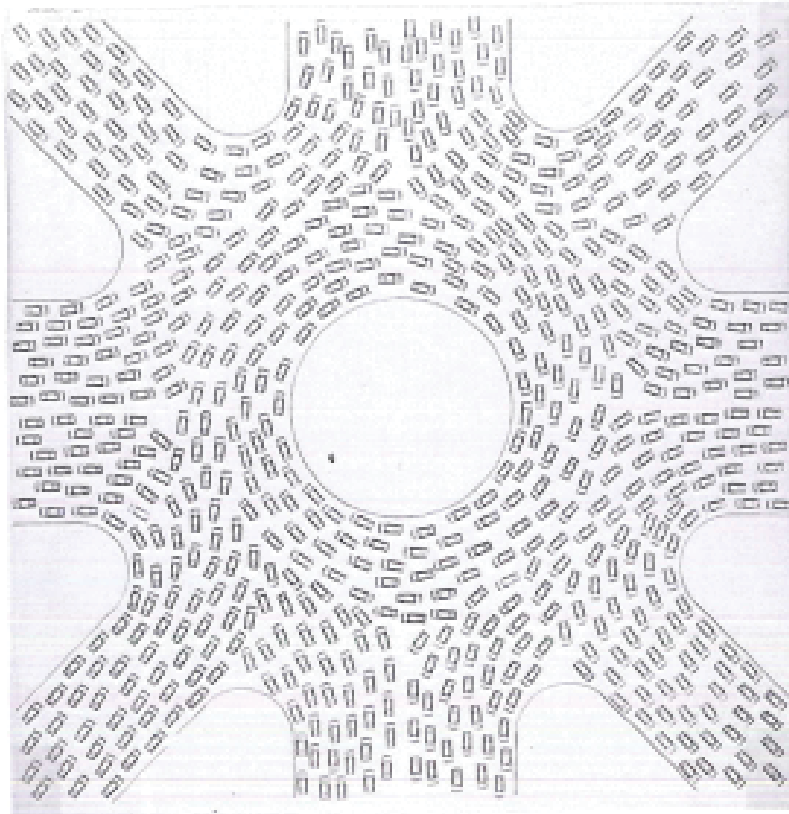
from vehicular movement towards walking. This are structures that perform at the scale cars and therefore usually provides extra space if compared to the other land uses in the adjacencies of the Mihnocao.





A meandering pasarell overpasses a wide streets juncture. Its width gets expanded at certain crucial sghting points.





RANSOU LETTERS.

The many lives (afterlife) of the

*Ask for architectonic references

Speech.

Sketch, first try:

Intro:

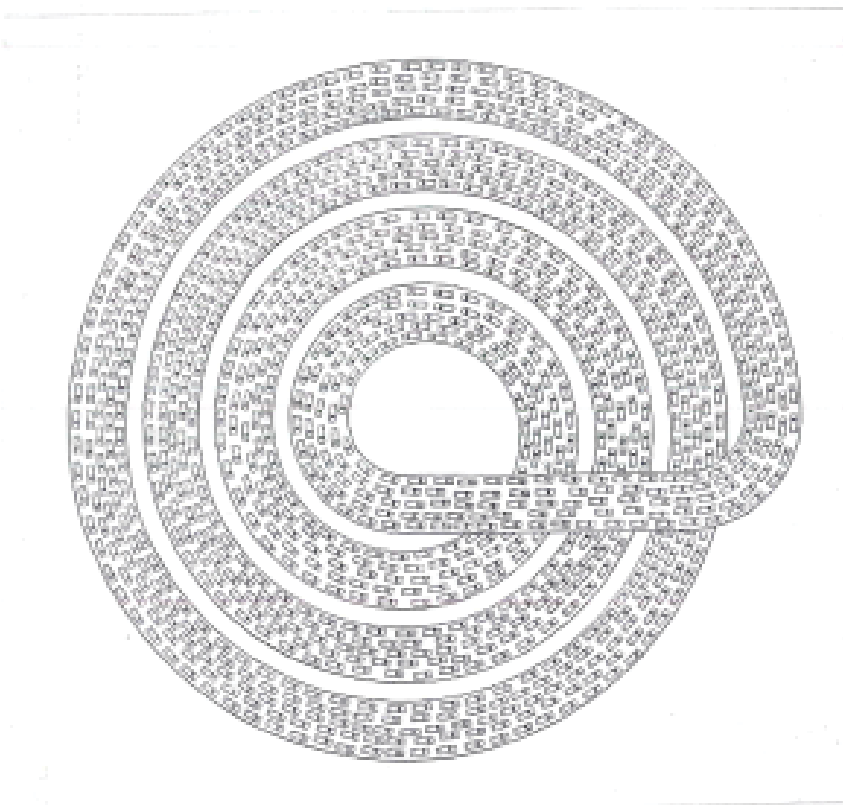
- Redefinition of streets
- Based in a wider range of events, most extraordinary (occupation ins)
- Two species that overlap in time, c to the other.
- The Minhocao: a diagram that is s connect to the adjacencies. Descri a highpoint to rest from chaos and born.

Enviroment:

- The relation of form (street profile) highly varies in time (in peak hour)
- Street molecules. Coexistence an species of distanced nature (mate that mutate in time, evidencing int the standard traffic flow to the clim flow.

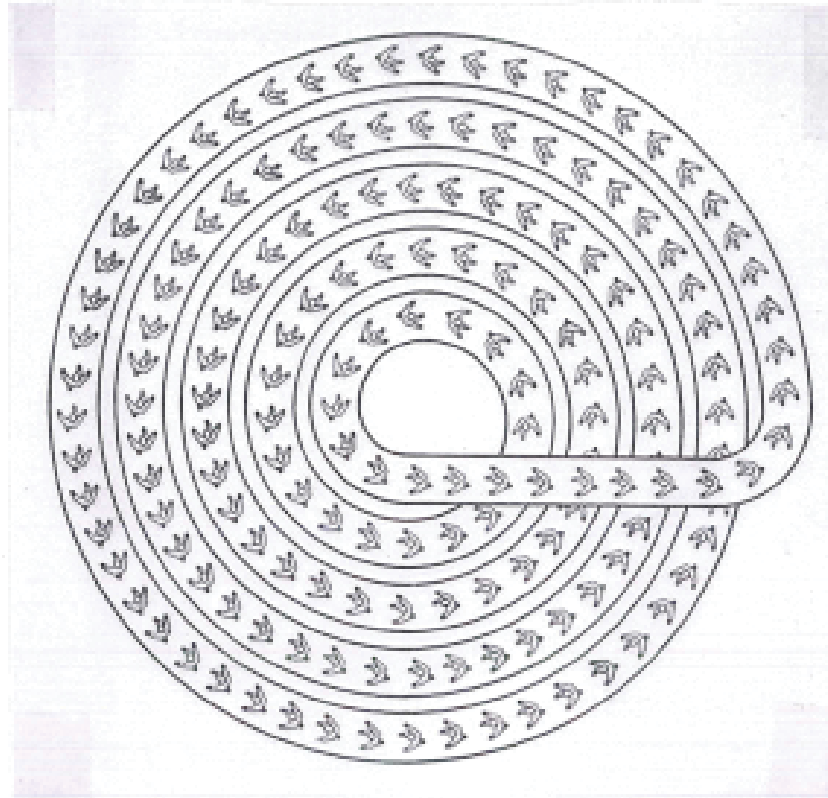
Response:

- a. Polarized structures along the line, hi
- b. The pre- event: Extension of leisure i



Speech, Claim and Project Description.

The traffic machine

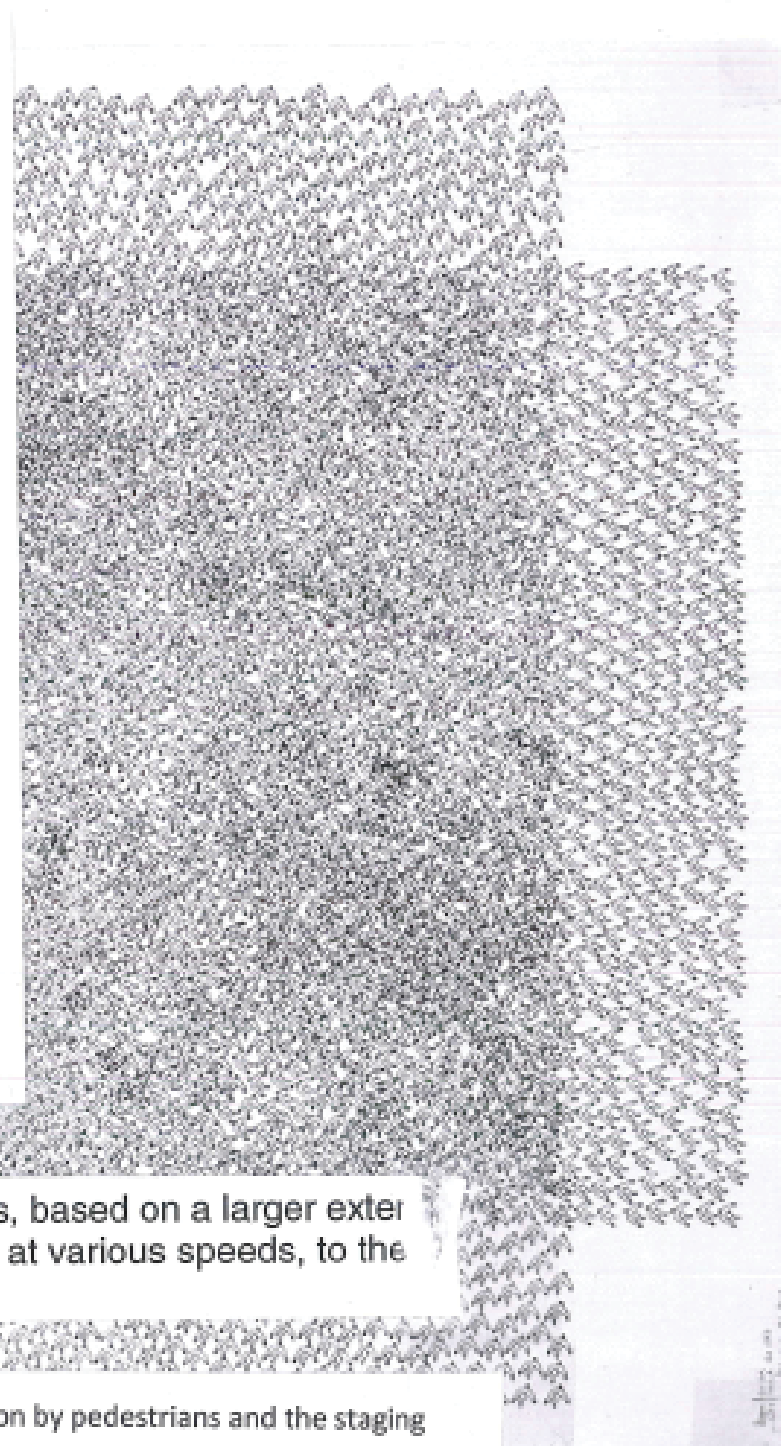


nts, from traffic (in its various speeds) to the
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is supposed to go over but has proved to
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and enjoy the views) + the era in which was

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climax of events, and back to the natural

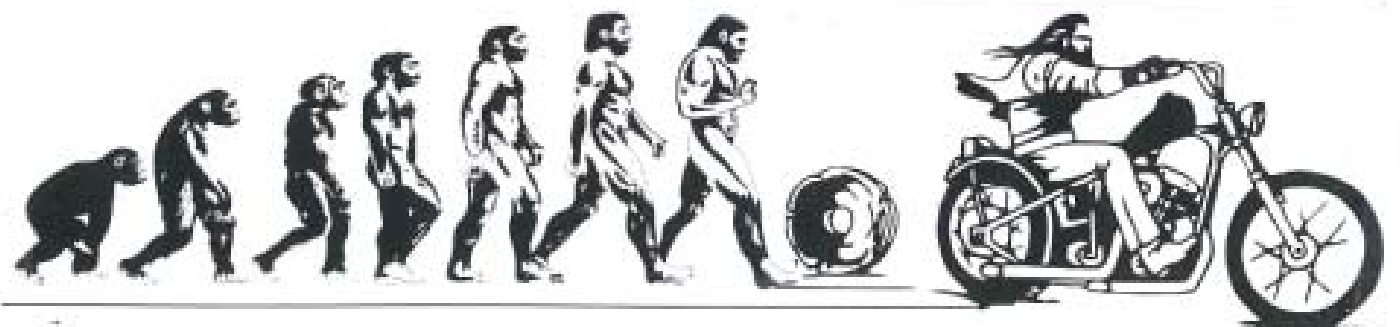
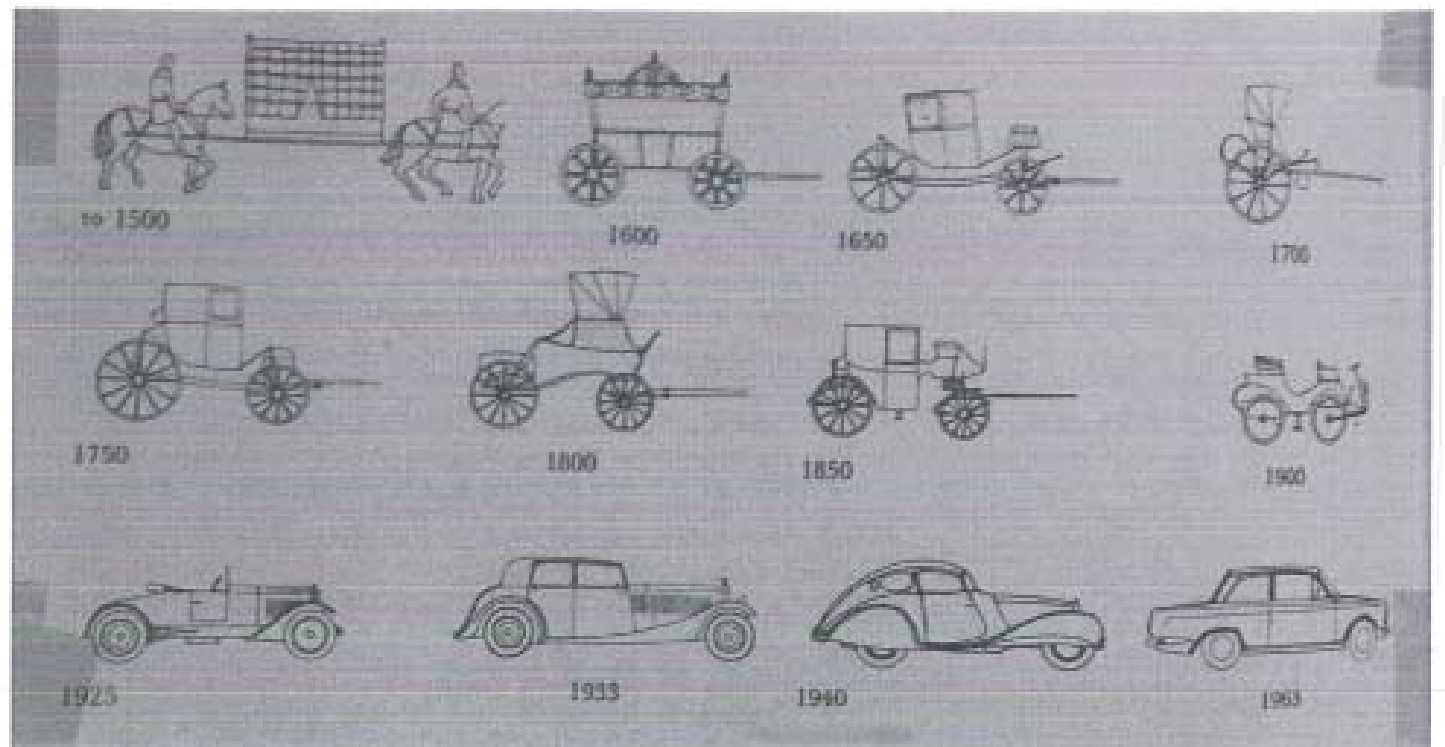
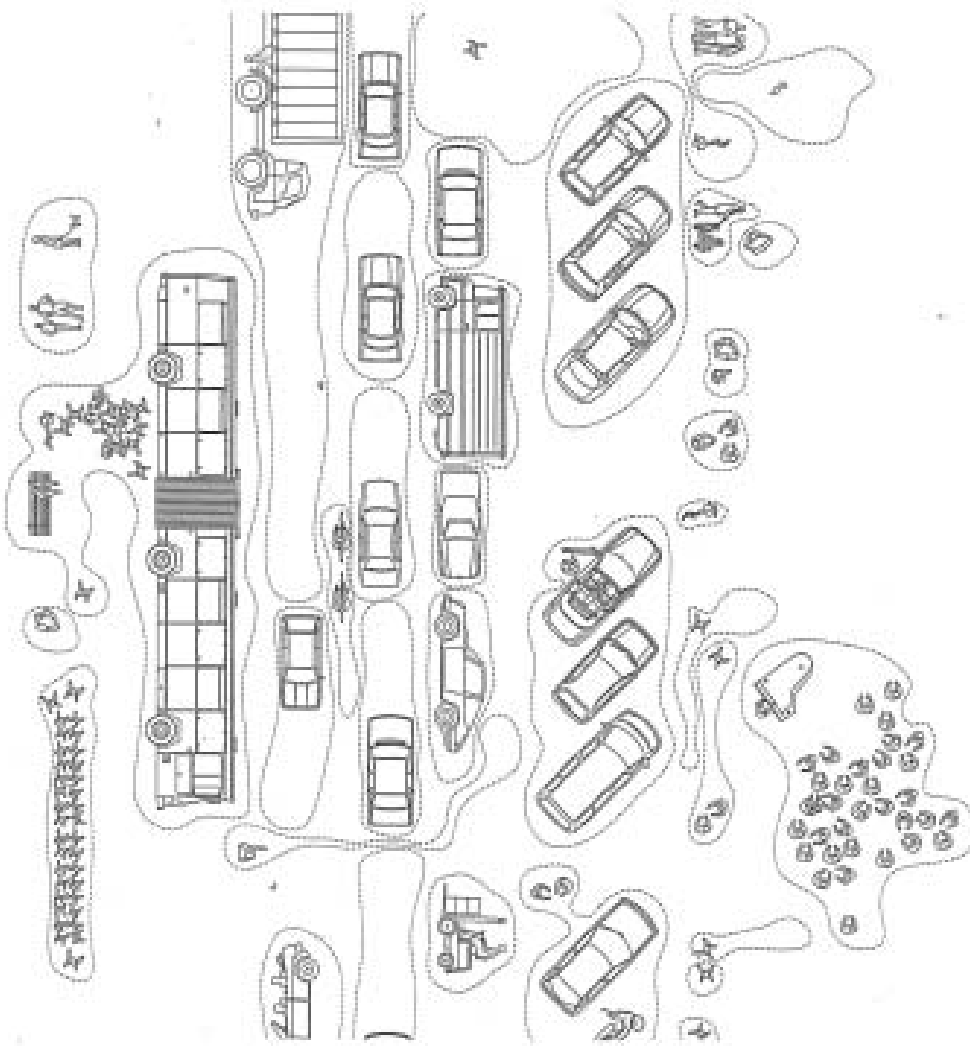
e, highly reactive to movement.
ure in time and space.



1. An architectural redefinition of the Minhocao bypass, based on a larger exeter of events happening in the streets; from traffic flow, at various speeds, to the most extraordinary events like a parade or a riot.

My project recasts the Minhocao bypass as a place for appropriation by pedestrians and the staging of events while keeping its capacity to conduct the flows of traffic

A. Street molecules I Done



“Street molecules”

3. Street molecules: The space of the street is defined by moving elements. A collection of spaces in constant mutation that respond to occupation of various kinds of animated beings (particles). Each space describes a region according to the behaviour of the beings alone and in varying opposition to others. The Neufert style catalogue suggests a close interaction of bodies and/or vehicles with the space that surrounds them and provides them with a comfort zone. Types of interactions: Attraction and repulsion.

6. The pedestalization of the Minhocão takes place along 24 hours in the night and 12 hours on the day (Sundays). Thus, lighting is very important (i.e. Light festival gent). Design should be tested in day and night scenarios; what are the consequences of each?

Unlike the overly simplified view of the city as a static composition, with the planner as the figure in charge, landscape urbanism views the emergent metropolis as a thick, living mat of accumulated patches and layered systems, with no singular authority or control. Such a dynamic, open-ended matrix can never be operated upon with any certainty as to outcome and effect. It escapes design and, even more so, planning. The contemporary metropolis is out of control – and this is not a weakness but its strength.

In viewing the city as a living ecology, landscape urbanism offers neither remedies nor fixes. Instead its protagonists look for opportunities to simply engage the dynamics of the city on their own terms, to be a player, an agent continually looking for ways to make a difference.

J.C.

In one sense perhaps Banham was correct. The concept of landscape as such was formulated in painting, and only later deployed in actual parks, nature and cities. If architecture refers to an origin in the body or primitive shelter – in other words, to a natural order – landscape finds a less authoritative origin myth in painting. Landscape design was a copy of painting, which was itself a copy. All landscapes, it might be argued, are profoundly picturesque.

C.H.

relationship leaves the polarization intact. In tacit recognition of this problem, the conversion of landscape design into a model for urban design is often accompanied by a shift in the idea of landscape from the picturesque to the operative. However, the attempt to remove the

C.H.

The approach may seem technical, but it is rooted in the landscape traditions of the nineteenth century. The aesthetic is the aesthetic of transformation: the landscape develops as a product of processes of transformation, which are proposed and organized by the landscape architect. But it is true that these techniques do tend to result in a 'naturalistic' landscape –

M.D.

architecture. The aesthetic of this American landscape, established by the likes of Frederick Law Olmsted, dates from the nineteenth century. It is far removed from the aesthetic of picturesque or naturalistic gardens: it seeks neither to re-create imagery from paintings nor to enforce ornamental principles, but proceeds from a desire to establish aesthetically pre-determined, authentic living environments. Unfortunately, contemporary American landscape

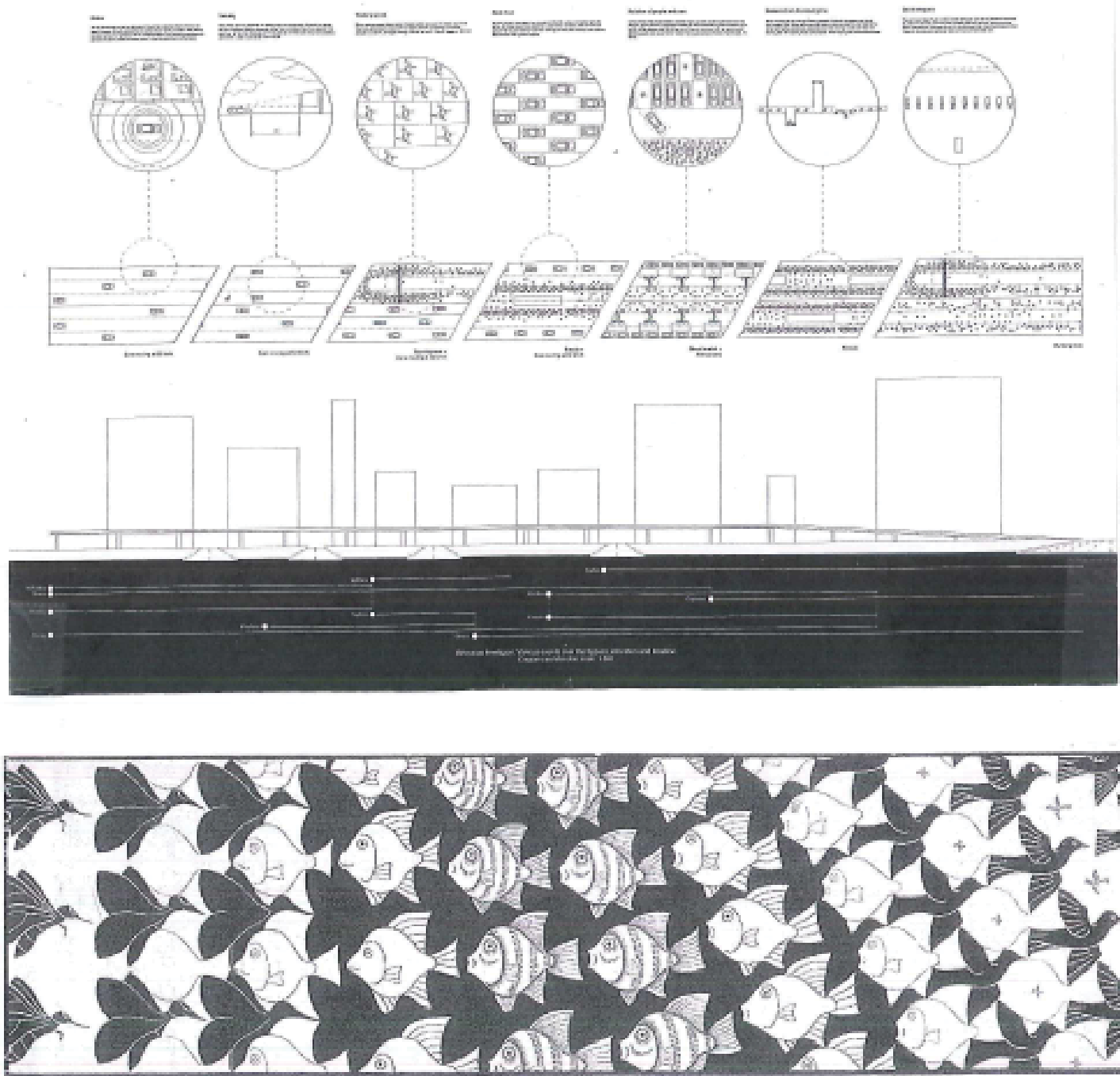
WB.

In many instances the current, temporary uses of such sites already contain clues to the potential diversity of future activities they might contain. Indeed the nuances of this relationship between permanent and temporary programmes are one of the key factors in maintaining the dynamism of a city.

W.M.

B. Street molecules expanded Done This is the depiction of a parasitic* relation happening in the bypass between the pedestrian "specie" and its host the vehicular "specie". Describes a time sequence logic, relating the transition of inhabitation by one specie to the other with the unfolding of polarized structures along the line which are highly reactive to movement.

* Parasitism is a non-mutual symbiotic relationship between species, where one species, the parasite, benefits at the expense of the other, the host.



“Metamorphosis”: from cars to pedestrians.

2. Architecture vs. Infrastructure:

- Paradoxically the more permanent and solid constitution of infrastructure carries the more transitional presence of transit flows. How could the relatively lighter constitution of architecture allow a more frequent and/or more permanent occupation?

create hidden cascades of effects to continually evolve forms in time. Such a dynamic, ongoing process of codependency and interaction is highlighted in ecology, accounting for a particular spatial form as merely a provisional state of matter on its way to becoming something else. In this sense, cities and infrastructures are just as 'ecological' as forests and rivers. This may be a

3.4.

Techniques drawn from landscape – such as mapping, cataloging, triangulating, surface modelling, implanting, managing, cultivating, phasing, layering and so on – may be combined with urbanist techniques – such as planning, diagramming, organizing, assembling, allotting, zoning, marketing and so on – to help create a larger bag of tools than the traditional planner has had in the past. Add to this Robert Rauschenberg's 'fathed' process

3.4

and timelessness; urban planning operates via control, determinism and hierarchy. In contrast, landscape design appears to offer an ethics of the temporal, complexity and soft-control with a commensurable spatial and organizational repertoire. It supposedly

2.14

purge its pastoral and pictorial referents. In a recent article, Alex Wall argued that 'the term landscape no longer refers to prospects of pastoral innocence but rather invokes the functioning matrix of connective tissues that organized not only objects and spaces but also the dynamic processes and events that move through them'.¹⁰ He further argues the need for

2.14.

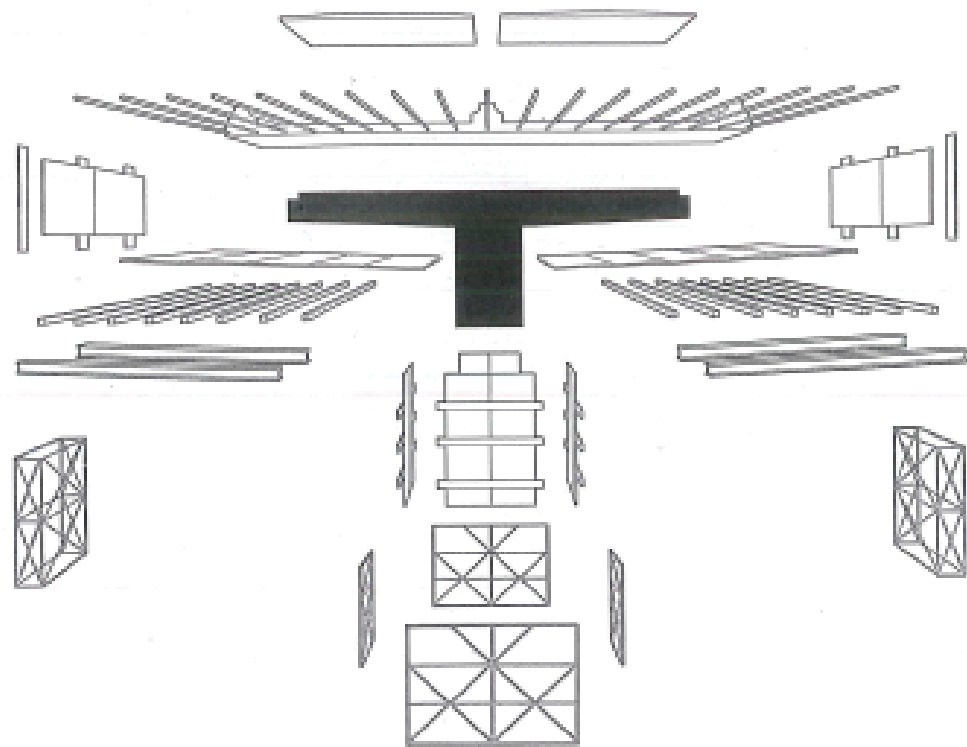
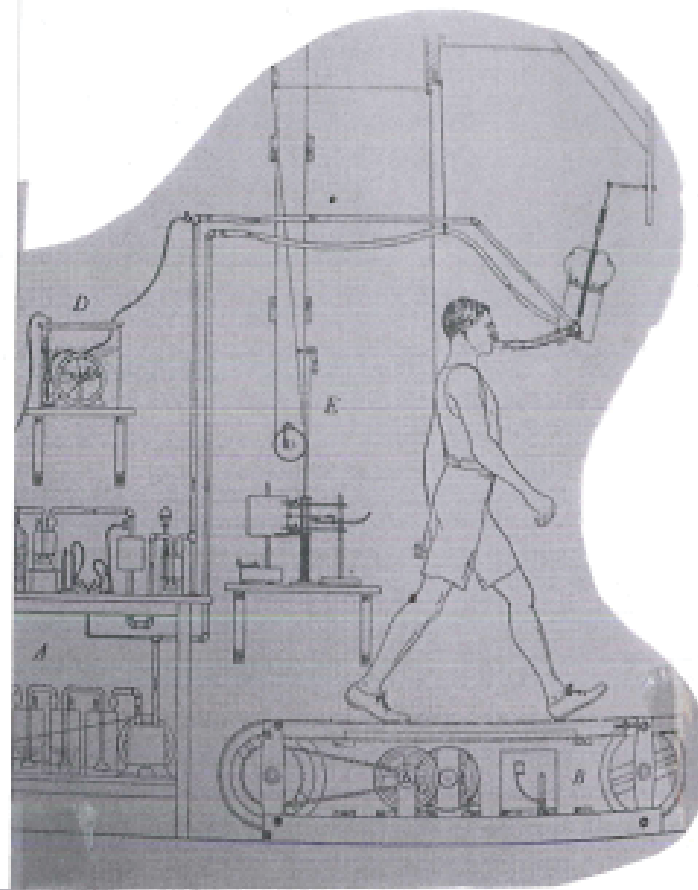
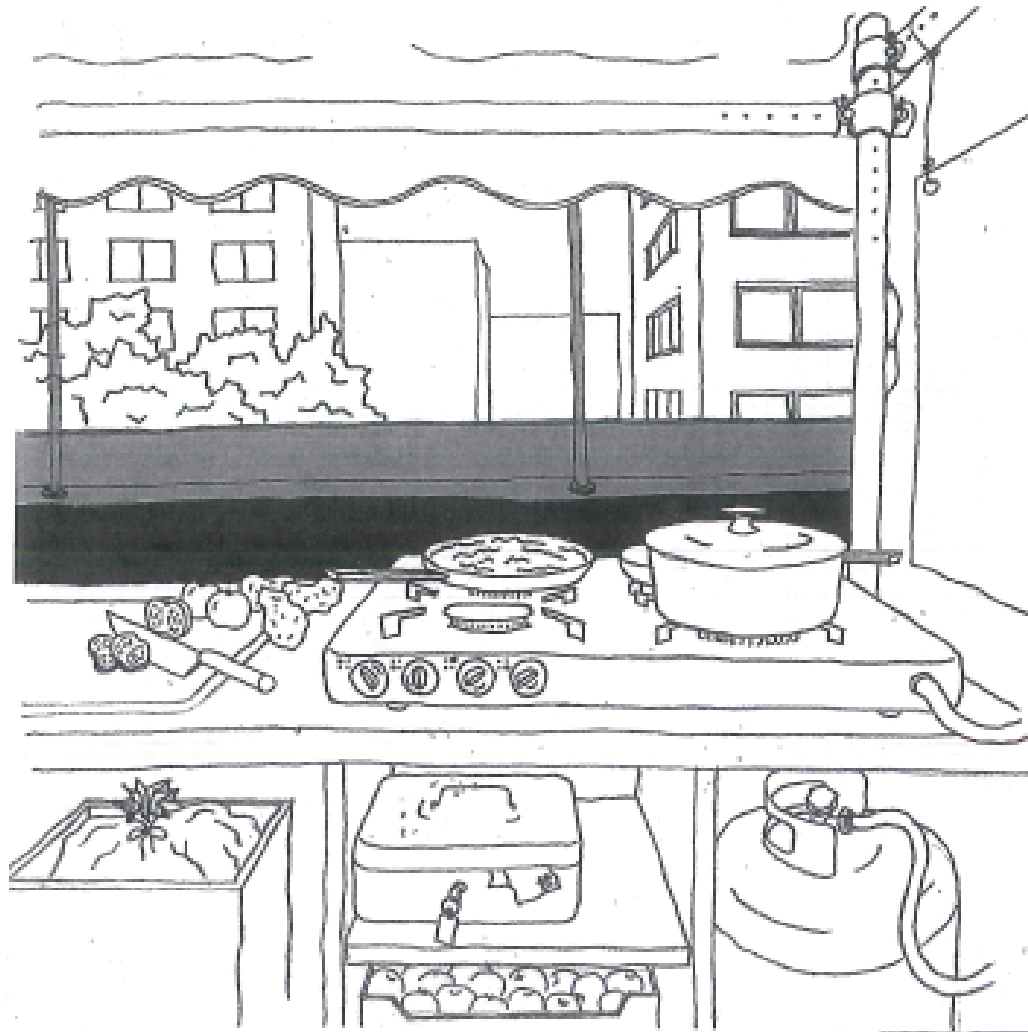
Although commuters' day-time parking is useful for evening occasions it becomes clear that only in special circumstances can large-scale gatherings reasonably depend on a great proportion of private cars, unless it is right out in the country where cheap land can be obtained and a local bus service or "pedestrain" is installed to bring people from the edge of the parking area, i.e. three quarters of a mile away, to the entrance. This is the solution at

5.8.

the city lives, and the lives that are lived through it. According to Bergson, duration is a transition, '... a change, a becoming, but it is a becoming that endures, a change that is substance itself'. Duration is not 'merely lived experience; it is also experience enlarged or even gone beyond; it is already a condition of experience'.¹ Experience, however, involves a

4.11.

A. A primitive hut. Do it more like a neufert style of drawing where the street vendor reaches are shown. Look for: Harold Hotelling ice cream vendors at the beach



A "primitive hut"

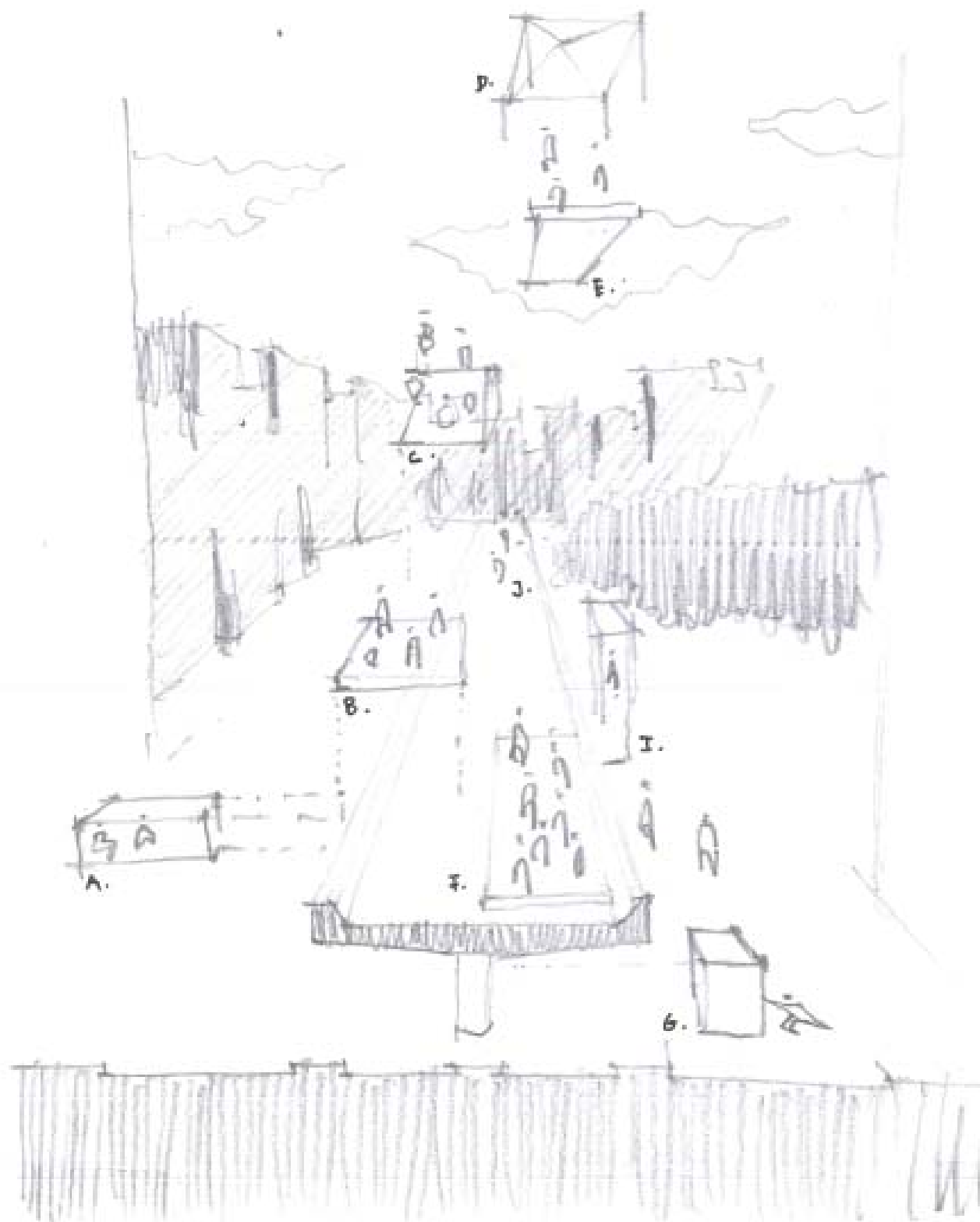
The mihnocao bypass its closed for pedestrian use every night and Sundays. How does the street vendor adapts and benefits from this circumstance?

The street vendor anticipates every kind of event. His presence and the kind of merchandise chosen for sale mirrors the event and his audience. The need to move long distances carrying their goods and all what is needed to accomplish a decent service have developed the most ingenious tools and work processes. Becoming even more complex when selling perishable goods; which need to be stored, prepared and produce tons of trash.

The camelos come early in the morning, they fix their storefront in a pre established segment of the sidewalk, and they leave at the very end of the event. In spite of being illegal, many times they temporarily own a specific place of the sidewalk, which is even inherited across generations and protected by their community.

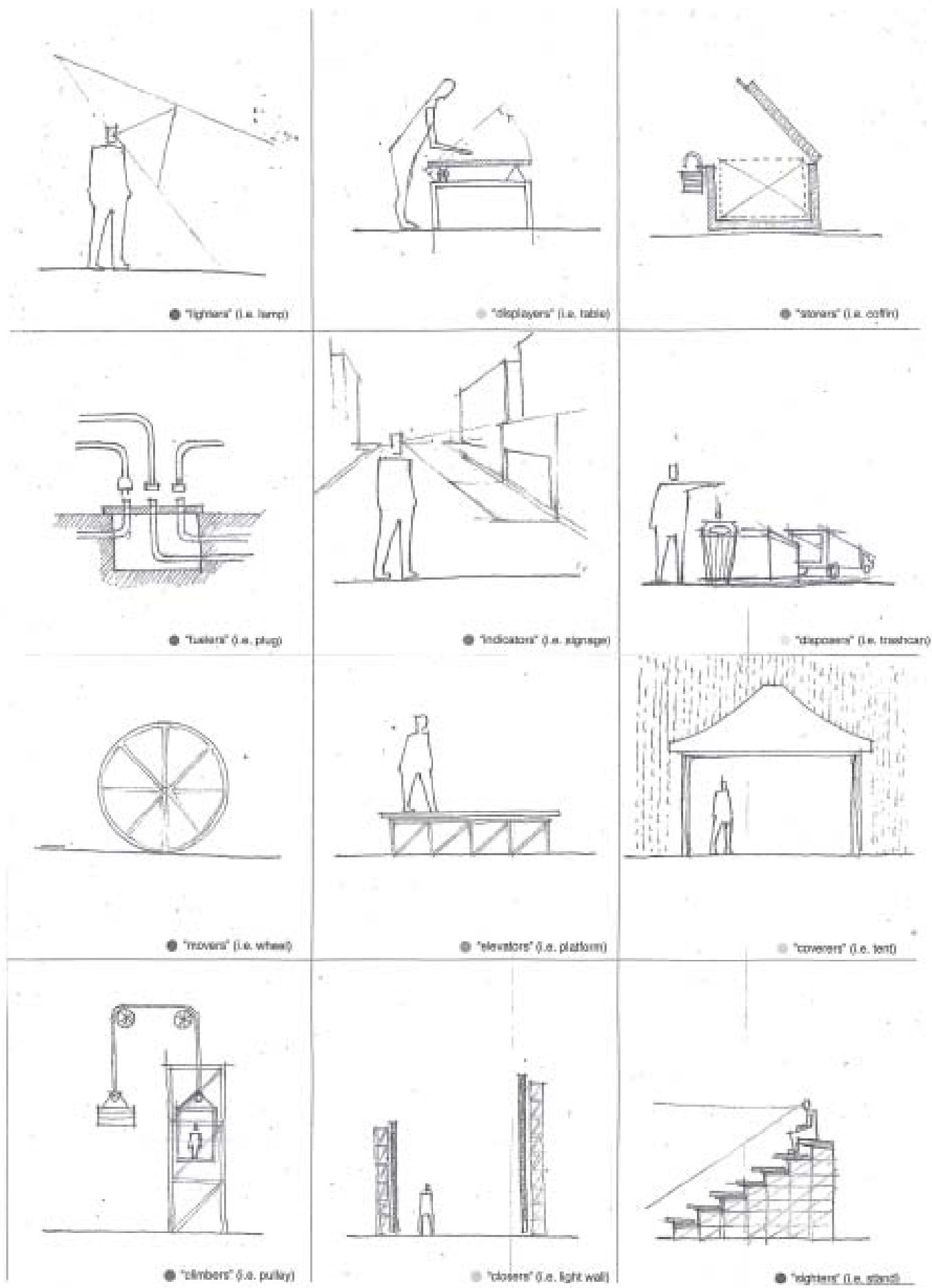
- What is architecture? That which relates more directly to the human body / something that provides meaning while responding to functional demands.

B. Blast the Machine II (section) The performing elements floating around the bypass

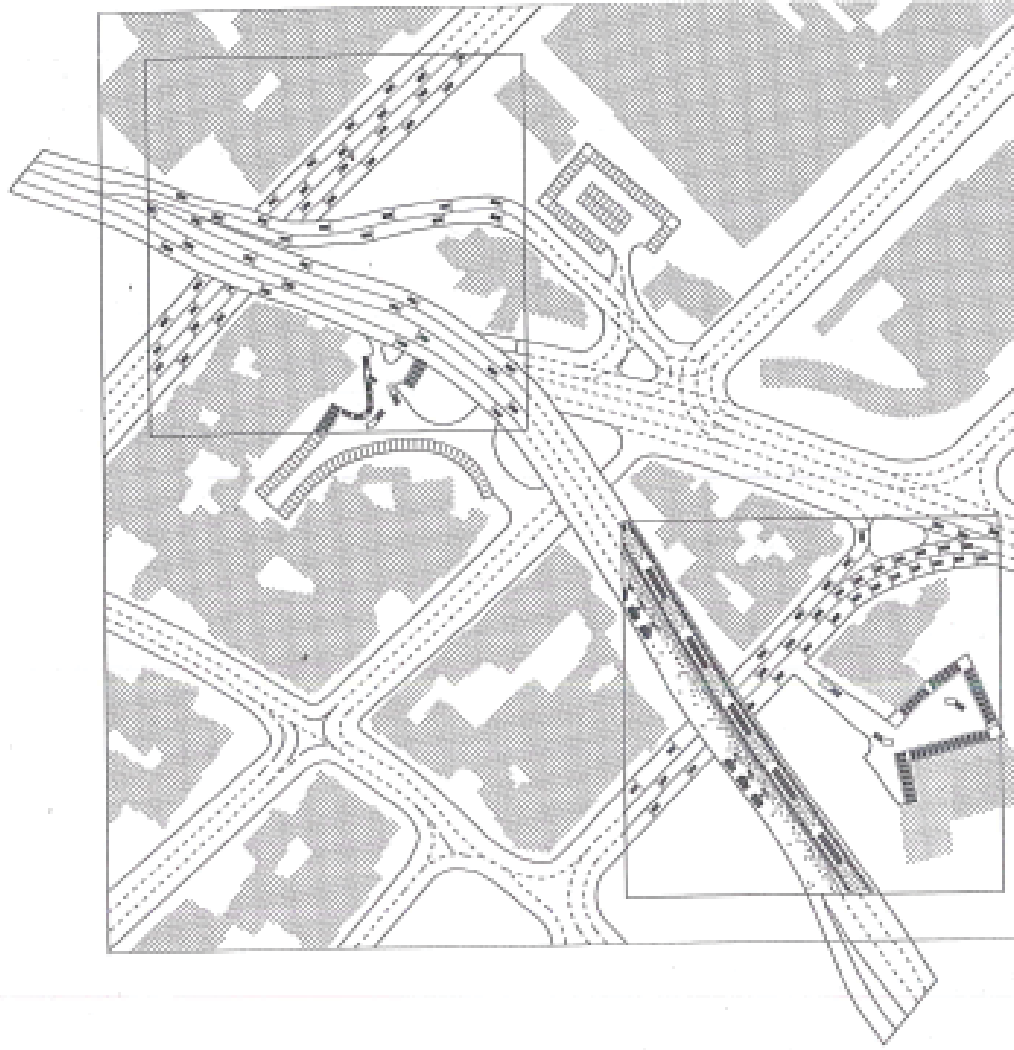


Blast the Machine: Polarized light- weight structures along the lines of infrastructure.

Varies: Light architecture's catalogue (the street IKEA, Street furniture and lighting manuals), a series of performing elements that directly respond to the behaviour of the molecules.



A. The meandering river (perspective floorplan of the whole minhoca) + access ramps + parking lots + all data concerning the former's infrastructure's syntax (angles, radius, etc) Needs to show more clearly the meanders, in other words the marginal spaces produced with the imposition of the Minhoca. View from a helicopter, the greatest surveillance



The urban motorway suffers, basically, from a contradiction. Motorways can have few access points, as each requires a long slipway, loops under and so on, and in urban areas a motorway with few access points has a limited use. It is a hollow triumph if an immense freely flowing number of cars on a new motorway merely represent those who now have a specially created, longer, if somewhat safer, journey.

P.R.

The "meandering river"

This plan drawing synthesises the different hierarchies of infrastructural elements that allow the flows of transit in this parcel of the city and connects it to the surroundings. Bypass, ramps, parking lots beneath and aside the concrete structure, the two parallel streets running along and the streets cutting it, all create one continuous system that intermediates between different volumes of transit and correspondingly connects the scale of the neighborhood to scale of the city. The emphasis is placed on depicting the different speeds that coexist on this line of infrastructure. Speed values that are directly affected by the volumes of traffic that are carried at different times of the day and week. Besides time is the shape of the streets what conditions the behaviour of traffic, more specifically speed. Straight lines allow greater speed while curbs or ramps describes the slower transit; parking lots for example describes the slowest possible. Variations to the system that alter not only the experience of the driver but to all those living or passing nearby.

- An architectonic language needs to be developed and overlapped to the piece of infrastructure. A new language that responds to the partial alteration to the infrastructure's original *syntax** (Relate to the brutalist architecture of Sao Paulo)

* the set of rules, principles, and processes that govern the structure of sentences in a given language, specifically word order.

An artery that facilitates flows and speed, while the projects aim is to recast this line as a place of appropriation and staging.

Landscape urbanism deploys geometry, materials and codes less to control composition or determine social programme than to liberate future sets of possibility - cultural as well as logistical. It is an art of staging. And as such, it is an art that is concerned with spatial form and geometry less for stylistic or semiotic modes of expression and more for the effects that those forms and materials produce.

J.C.

privilege and gross inequalities of political-economic power'. His point is that the processes of urbanization (in terms of capital accumulation, deregulation, globalization, environmental protection, codes and regulations, market trends and so on) are much more significant for the shaping of urban relationships than are spatial forms per se. Consequently, he argues that the search for new organizing structures and cities ought to derive from a Utopia of process rather than a Utopia of form. Here, the emphasis shifts from what things look like to how they work and what they do.

J.C.

argument for process must also demand that physical form and material be valued not only for their aesthetic and qualitative aspects but also for their instrumental and productive effects. Thus, whereas practices of design and planning concerned with time and process are

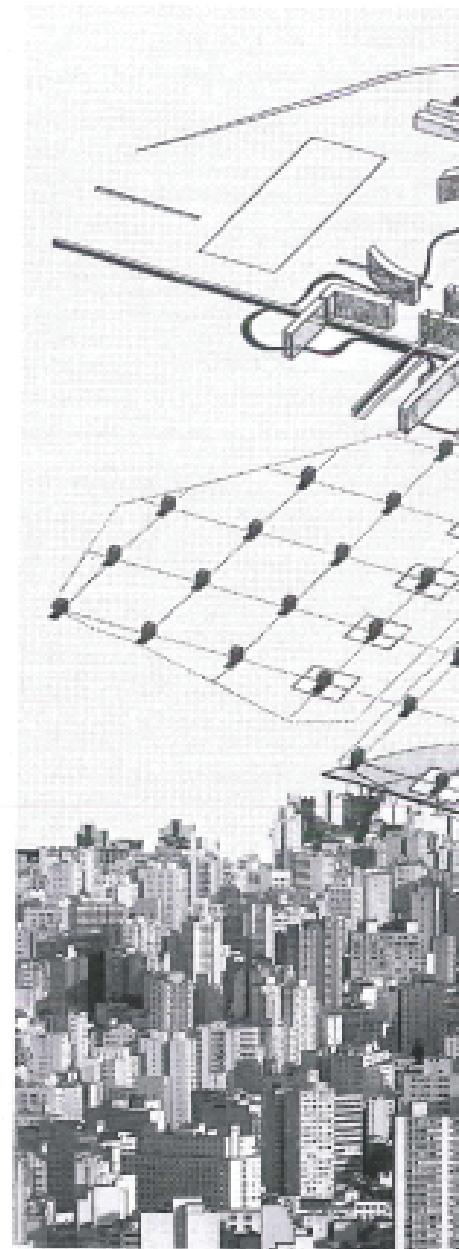
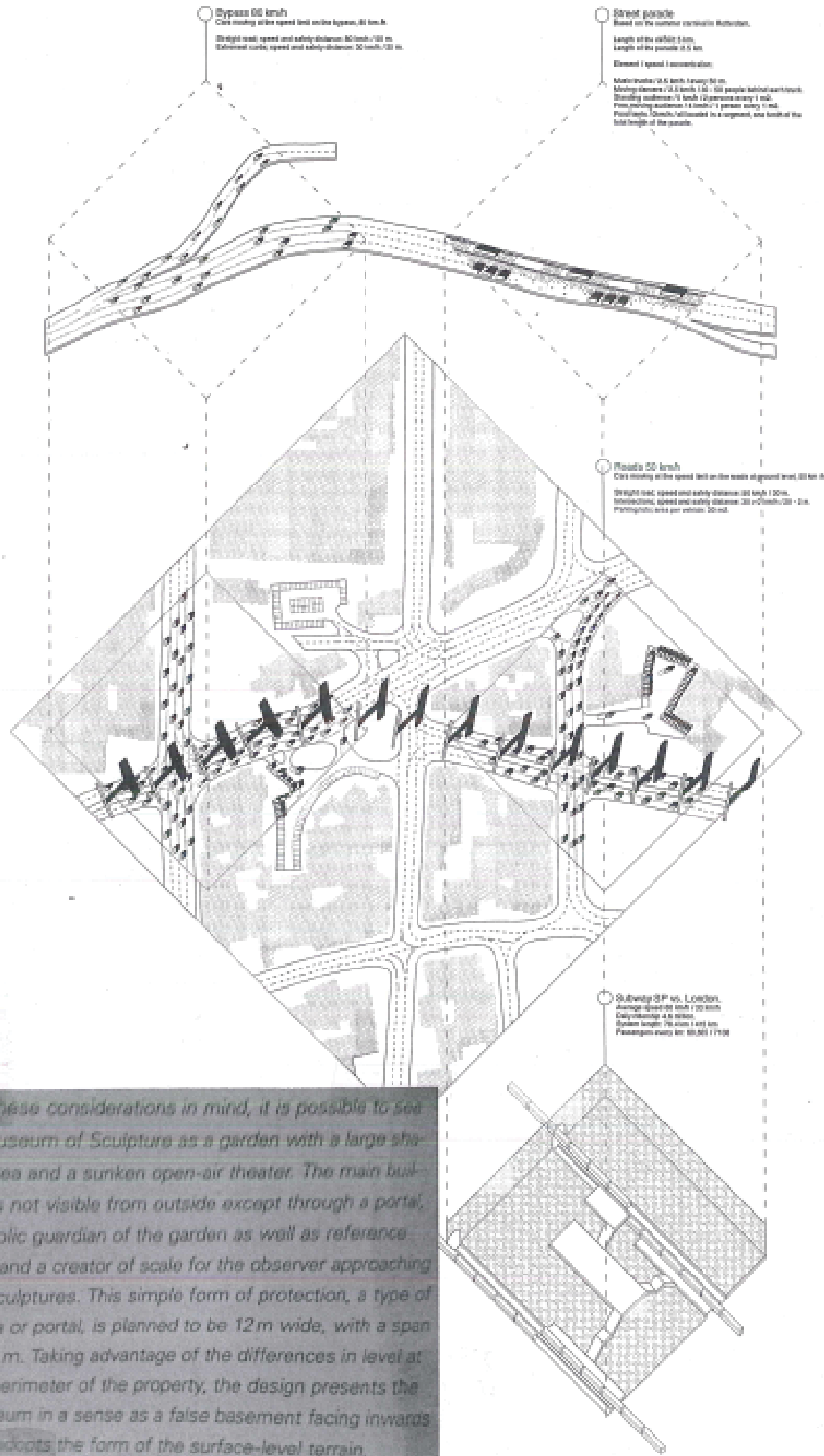
J.C.

station and into the whole area of the confluence of the Rhône and the Durance. A number of architectural teams are developing projects on the peninsula, and we, in our capacity as landscape architects, are acting as the custodians of the 'language'. Our brief is to support

M.D.

B. The types of accesses (ramps – staircases – pulleys) reaching the pre-event band (floor plan) The previous analysis should determine the links of the bypass to the ground level (for accessing, supplying, assembling, storing, controlling, parking, etc) Paths that should prove to be: short and direct, to connect well to public transport, pleasant (changing textures in the floor entertain the walk) and hopefully protected from weather, noise and smog.

(In between strategy)



The 'machine's interface": in between the ground level and the overpass.

The static elements are heavier and larger, thus more suitable in the ground floor taking advantage of the marginal spaces adjacent to the bypass; lookout for the left over spaces typically consequential of this kind of infrastructure (i.e. parking lots, parterres, inner curbs, broken plots)

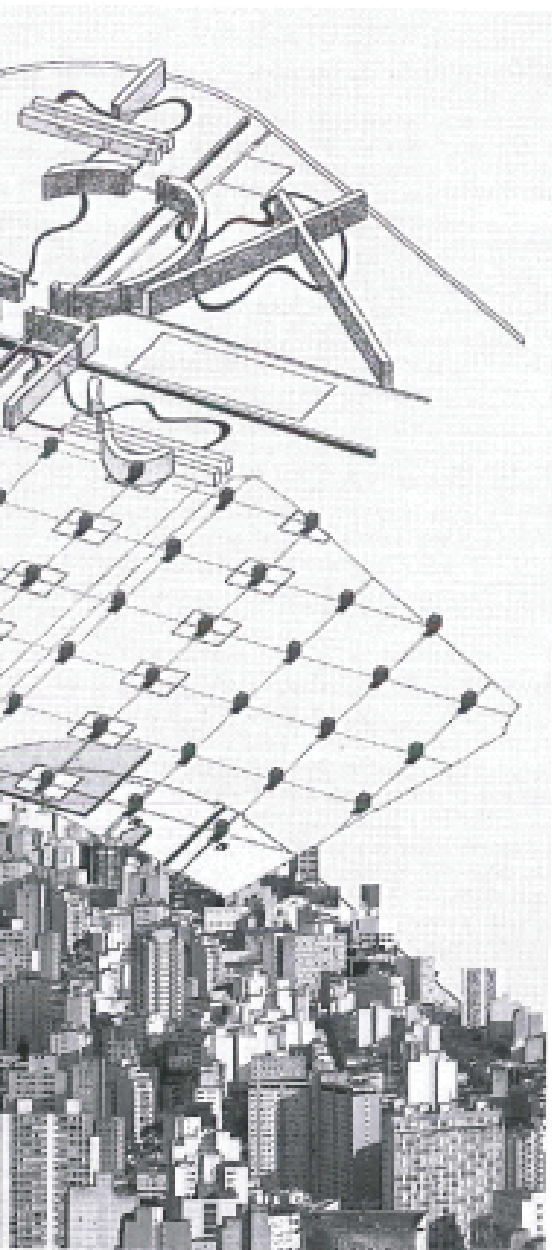
The temporary elements are lighter and fragmented (dis-ensemble), thus with greater capacity of going over the bypass in short periods (fluctuating). Hence allowing the bypass to remain open to change.

...the project led to the creation of what I would call an intermediate landscape: a living landscape texture flexible enough to be integrated into a future urban context. This process appears to be comparable to the reconstruction of a natural landscape, but our starting point is explicitly artificial. We are playing with an architecture that relies on texture and variations of density rather than on composition of volume and mass, a process that endows this landscape with a 'naturalism' that is at odds with our cultural conventions, be they landscape or urban.

M.A.

such on the drawings. Indeed, it continues to accrue different uses over time. Olmsted didn't know what rock concerts were because they hadn't been invented yet, but the spaces and the relations between roads and paths already provided for that scale of public event.

W.R.



Bogotá has also used infrastructure development as a massive driver for urban renewal. Its clear policy of enhanced accessibility serves as an instrument for supporting local cultural activities, promoting social inclusion and government credibility. Because

F.L.

but also on the municipal library system. Called "The Defense of Public Space," the initiative was established to recover illegally occupied space for pedestrians, and substantially renovate it through improvements in sidewalks, traffic signals, lighting, and trees.

F.L.

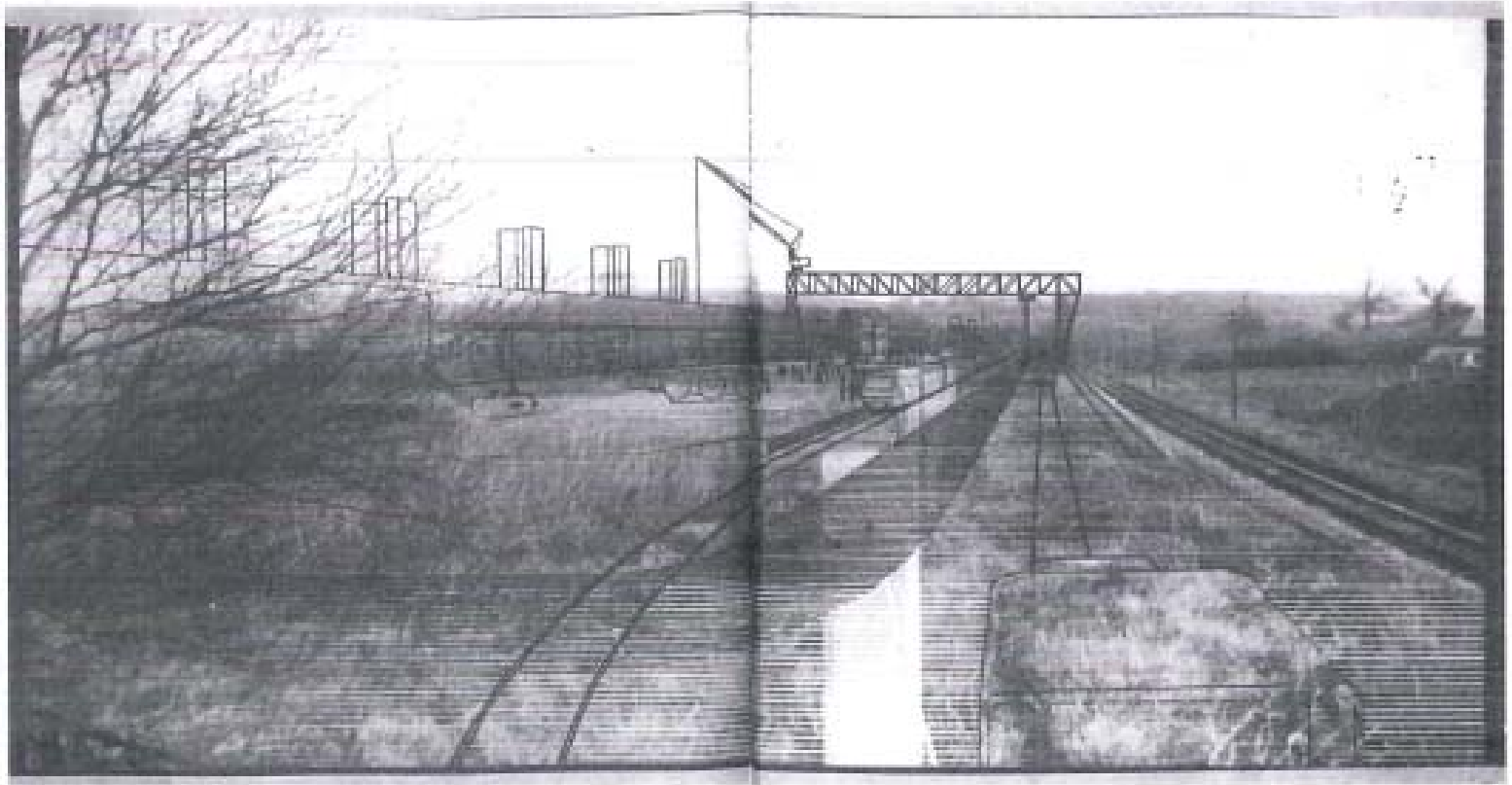
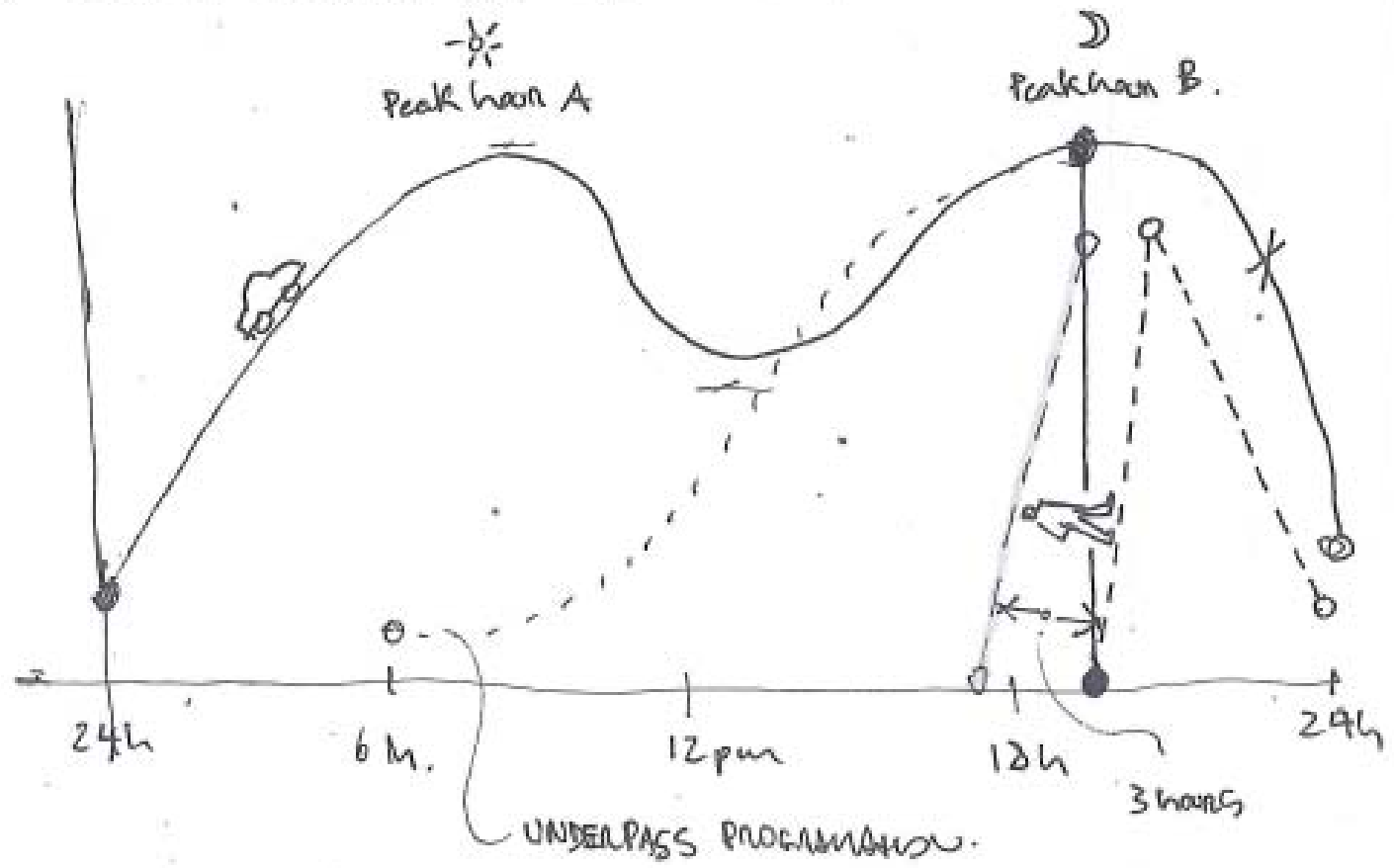
With my Harvard students we have taken on the derelict urban fringes of Boston, those abandoned areas next to roads, railways and industrial infrastructures, spaces that in fact belong to no official spatial categories. By mapping these sites, we have discovered that they make up a staggering 25 per cent of the overall urban area. In Europe we would typically seek

M.D.

A. The pre-event. (Cartesian plane showing time/volume)

(OVERALL SUMMARY)

③ EVENTS DURING THE WEEK HAPPENS IN THE NIGHT.



with buildings "the choice is between the solid and permanent or the demountable and temporary. If well designed, sited and landscaped, temporary buildings can look attractive and almost everything can be taught and studied in them." Moreover, "education is in

The "pre-event"

4. Fixed: Infrastructure + (parasite) architecture that allows the pre-event (accessibility, storing, advertising etc) and potential doubled purposes; relating both to the event and the improving of permanent public space (lighting).

Scenic elements stay, in order to perpetuate the meaningfulness of events as a sign of that which is only temporarily concealed. Perhaps its light what reveals it (or faceted elements, lights and shadow). Research on kinetic art for multiple perceptions of the same object; from the operative towards the scenic. (Abraham Palatnik and Jesus Soto)

More permanent programmatic elements placed in the underpass.

Events are a powerful tool for reclaiming public space. (i.e Ocupaminc) include some quotes from Guus. The accesses to the event's bypass should depart from and activate the underpass and adjacent open spaces.

The more static elements, in their persistence in space organize the others.

Fixed: Infrastructure + (parasite) architecture that allows the pre-event (accessibility, storing, advertising etc) and potential doubled purposes; relating both to the event and the improving of permanent public space (lighting).

Rather, this approach aims at a search for the hidden pockets of potential, for opportunities in places where previously there were thought to be none. Consequently the urban surface becomes a site of new and unexpected events. The methods of landscape urbanism are

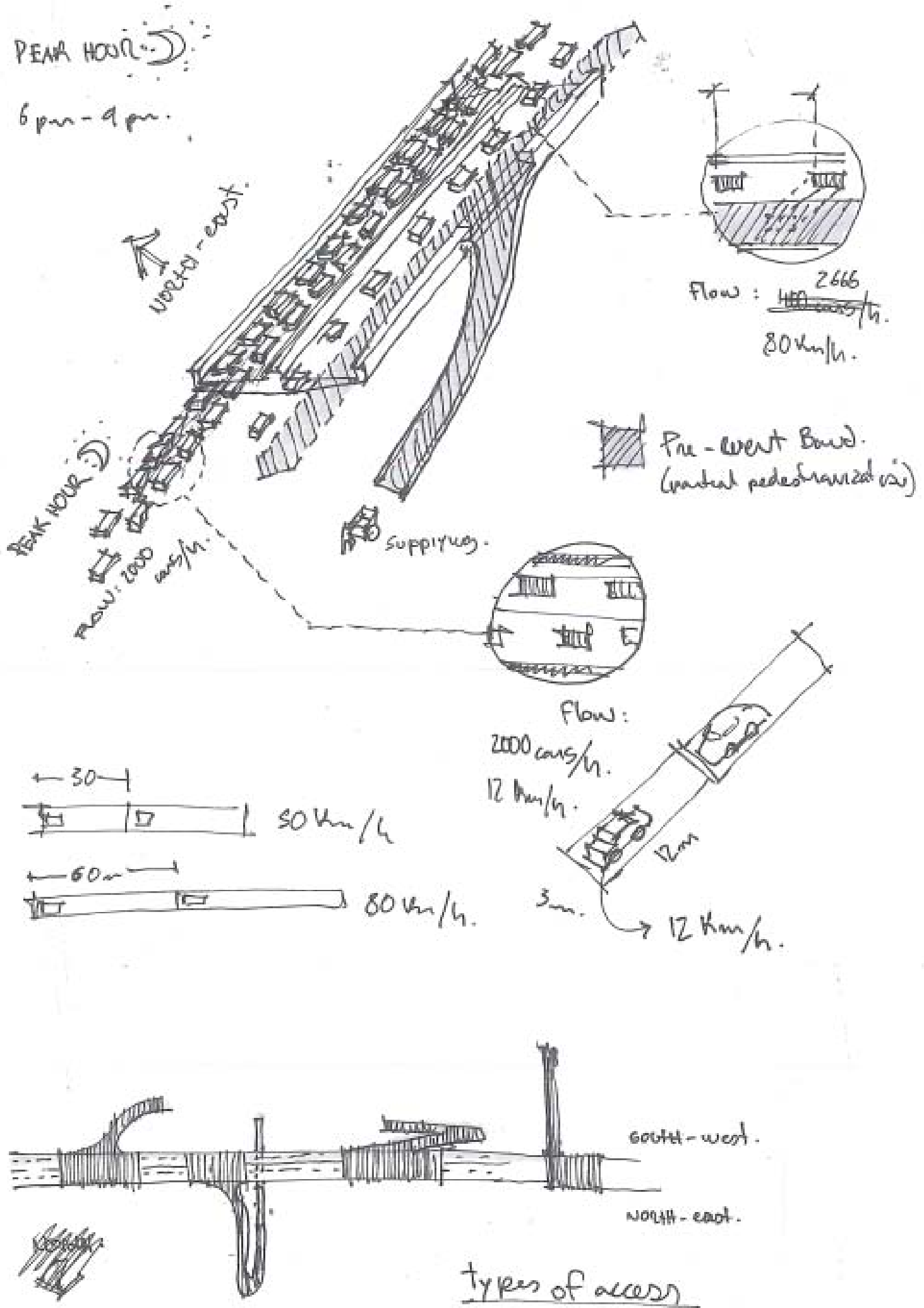
M.M.

(whether financial or regulative)? A consideration of urbanism in terms of the networks and infrastructure of a larger landscape should not only bring to bear the utilitarian aspect of these projects (railways, roads, pavements) but their reflexive and pleasurable responsibilities (scenery, driving, walking). Furthermore it suggests the need for the reconsideration of all the material elements (physical/conceptual, permanent/ephemeral) that together provide the infrastructure of the urban: highways, roads, rivers, bridges, embankments, paths, surfaces, lights, markings, signage. Given the disproportionate concern of contemporary urbanism with commerce and retail, these elements provide new opportunities for the redefinition of the public sphere. Instead of a nostalgic yearning for lost models of public space, monuments, piazzas, we should imagine, support and construct alternative models of urbanism that are open to, and encourage, participation by all citizens.

M.M.

B. The pre-event ribbon and the definition of the access side. (two isometric cavaliers comparing the current state and the proposition)

(OVER PASS LEVEL STRATEGY)



The "pre-event" ribbon

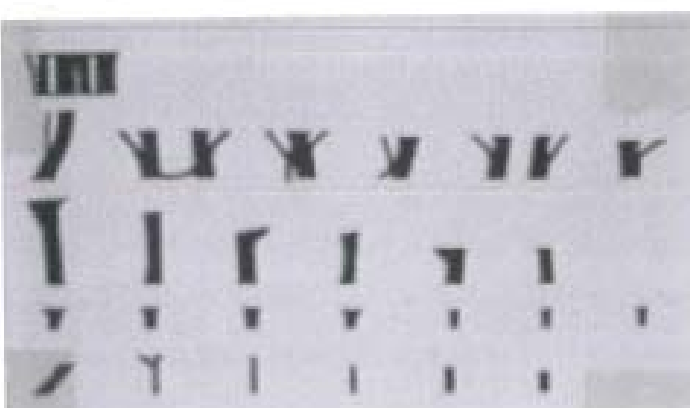
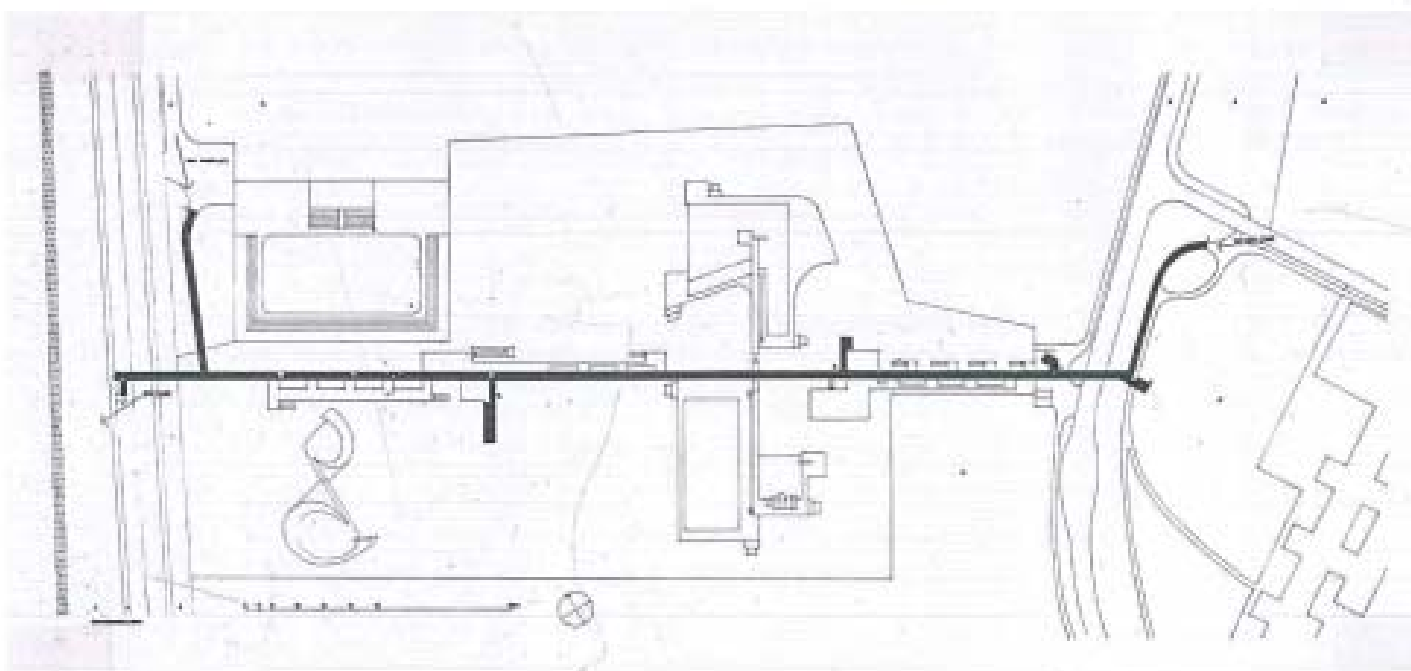
Perhaps the key issue is to do with designing emptiness, to decide where nothing will go. This word emptiness is enigmatic, has a sense of wonder and an almost inbuilt potential for getting one's imagination going and provoking involvement. I feel such an 'emptiness' is inherent to certain landscapes. It can also be found in cracks, or holes in the city, where there

A. r H.

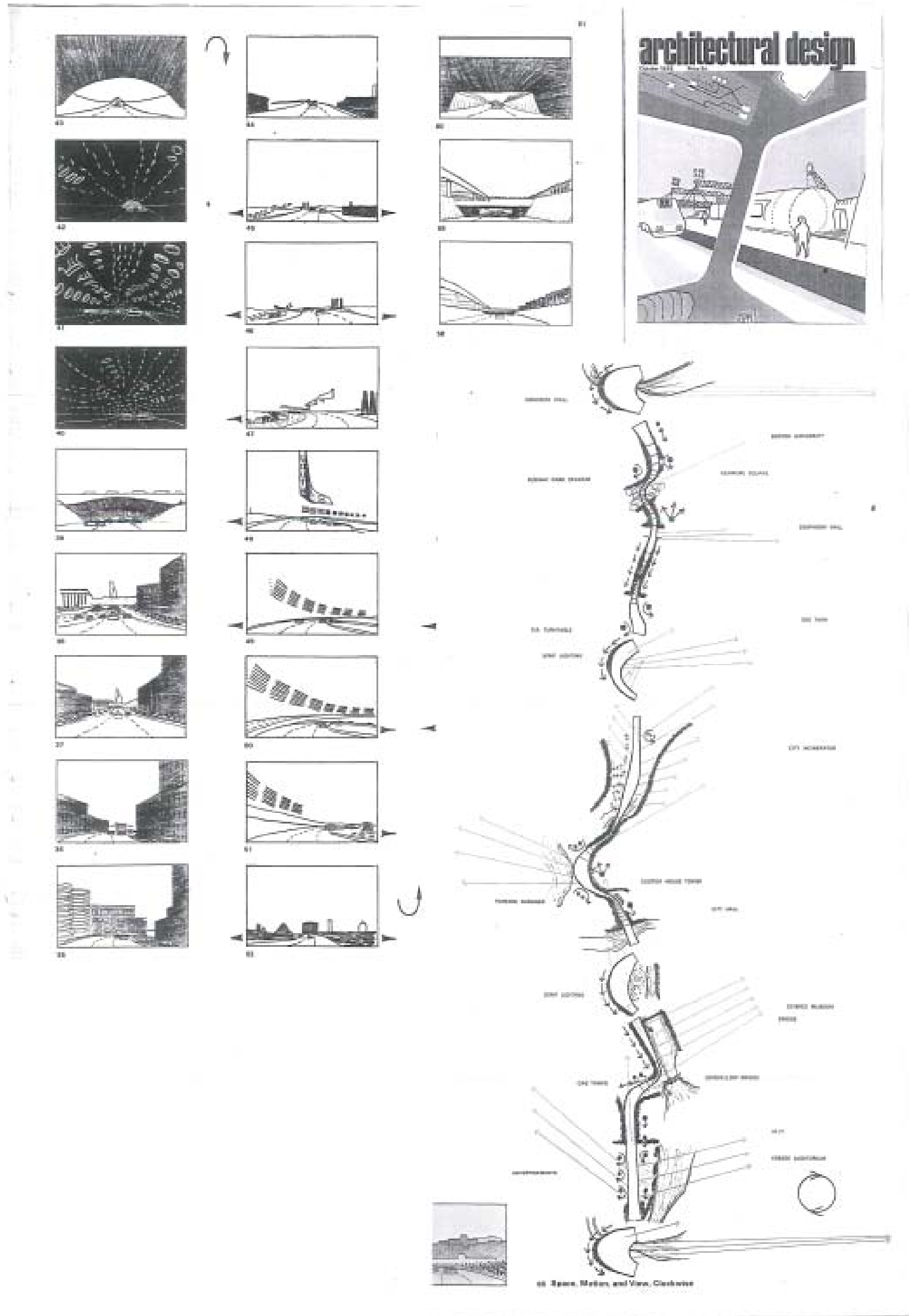
cease to be rules, leaving the spaces to grow wild. Such places spark not only my imagination, but also the imaginations of people who come to inhabit them. Nonetheless, designing in these situations is a very delicate thing because such wildness is so fragile and can all too easily be destroyed. Even a successful intervention can only briefly sustain a lawless environment. The key is to do 'almost nothing', as Mies once said. I find this to be a very provocative statement and good starting point.

FLORIAN BEIGEL, 1997

A. r H.



B. Moving sequence depiction. Scenes. Must guide the creation of double purpose artefacts that change depending on the position like kinetic art.



Moving sequence depiction



“BlocodaRua”.streetcarnivalblockingthestreet.
(<http://www.gettyimages.nl/detail/nieuwsfoto's/revellers-take-part-in-the-cordao-da-bola-preta-biggest-nieuwsfotos/475792755>)



Over 5000 people witnessed Sidney Magal concert during the carnival at Villa Mariana, 2016. (<http://alalao.blogfolha.uol.com.br/2016/02/06/bloco-na-vila-mariana-tera-astro-da-musica-brega/>)



Circus show in the heights of Anhagabau's palco during the cultural event "Virada Cultural", 2016. (<http://culturaediversao.metrojornal.com.br/2016/05/22/virada-cultural-e-marcada-por-protestos-contra-michel-temer-veja-fotos/>)



Crowds at the outskirts of the "Loolapaloza Fest",
2013. (<https://asgringapira.wordpress.com/>)



“Sinta-se lá” marketing campaign of Fox Sports inside the wagons of the yellow line metro during the FIFA World Cup, 2014. (<http://www.mobilidadesp.net/2013/11/fox-sports-transforma-metro-de-sao-paulo-em-estadio-de-futebol.html>)



Manifestation because of the rising of the subway rates three days before the inauguration of the FIFA World Cup, 2014. (<http://noticias.uol.com.br/album/2016/01/08/protestos-contr-aumento-da-tarifa-do-transporte-publico-pelo-brasil.htm>)



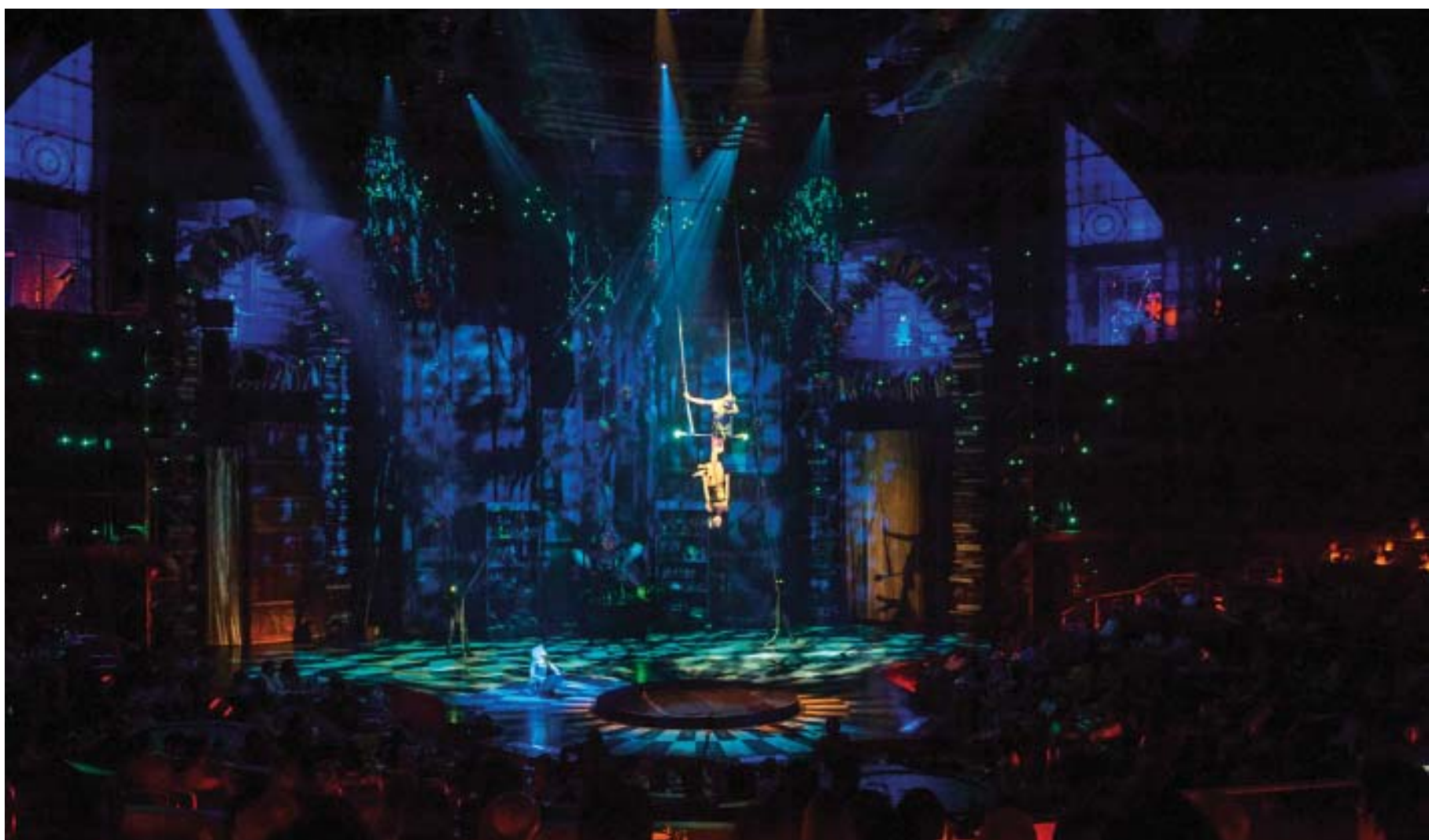
“Rush hour” at the Se subway station in the centre of Sao Paulo, 2015. (<http://seyidekol.blogspot.nl/2015/08/so-you-think-lagos-rush-hour-is-crazy.html>)

The many lives of the traffic machine



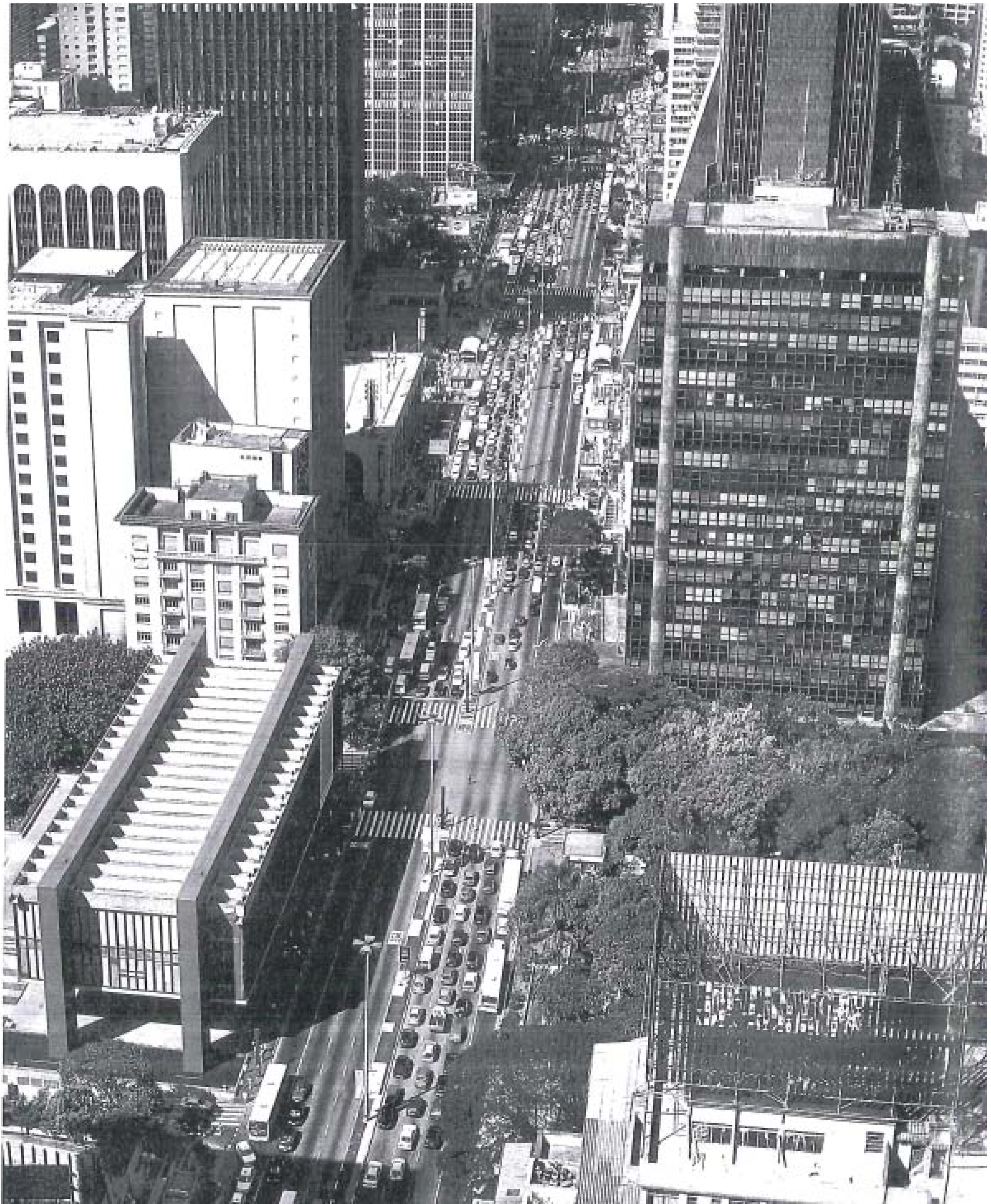
Above: Pink Floyd concert in a floating stage at the Canal di San Marco in Venice, 1989. (<http://www.wlup.com/2014/07/15/watch-pink-floyds-floating-venice-concert-25-years-ago-today/>)

Below: Live from Jodrell Bank, Cheshire, 2012. Best outdoors event in 2012. (<http://groundcontroluk.com/?portfolio=live-at-jordell-bank>)

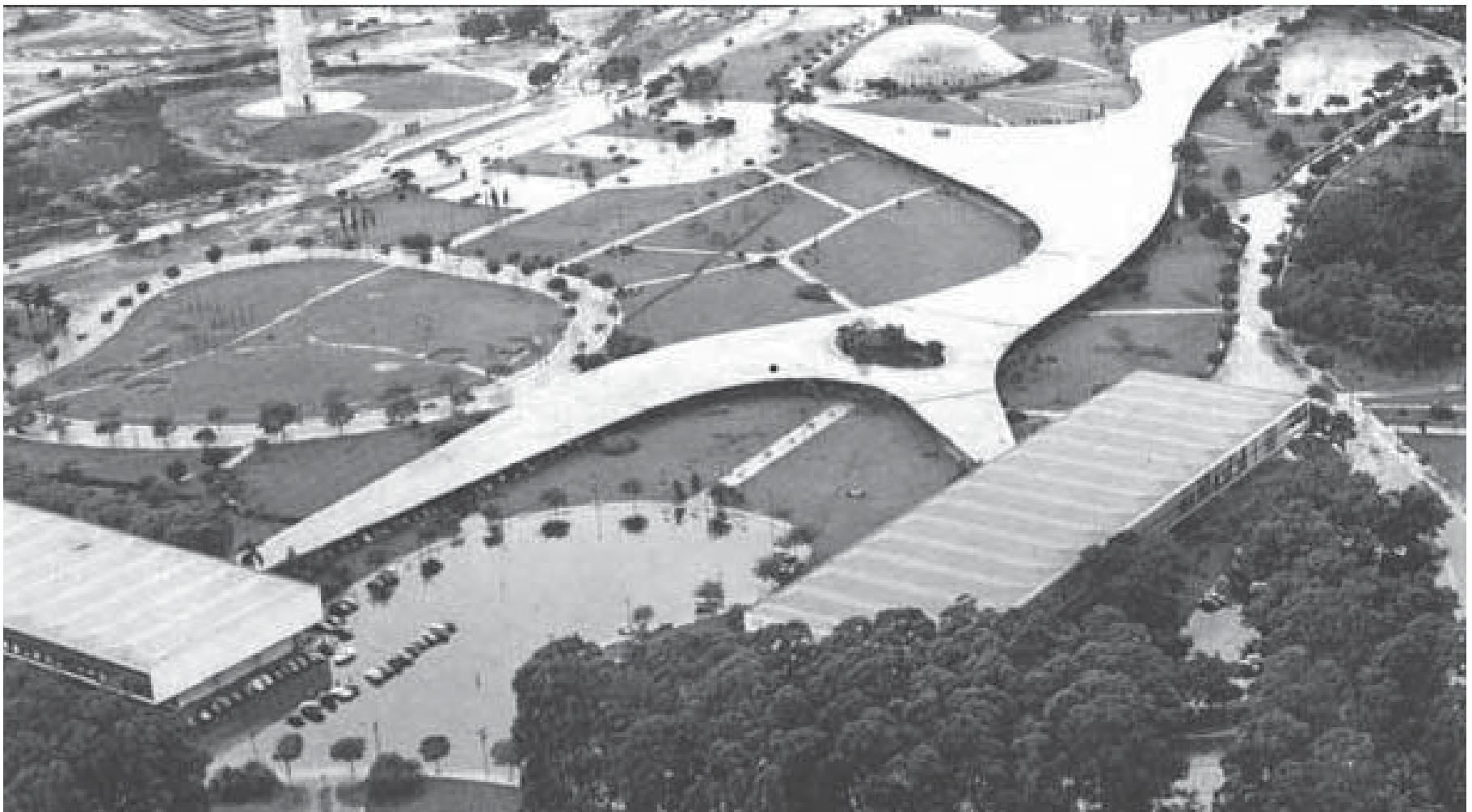


Above: A circus parade around tents, with crowd watching alongside railroad train. Poster dates to 1874. (<http://retrosnapshots.com/rare-circus-tents-trains-parade-circus-poster.html>)

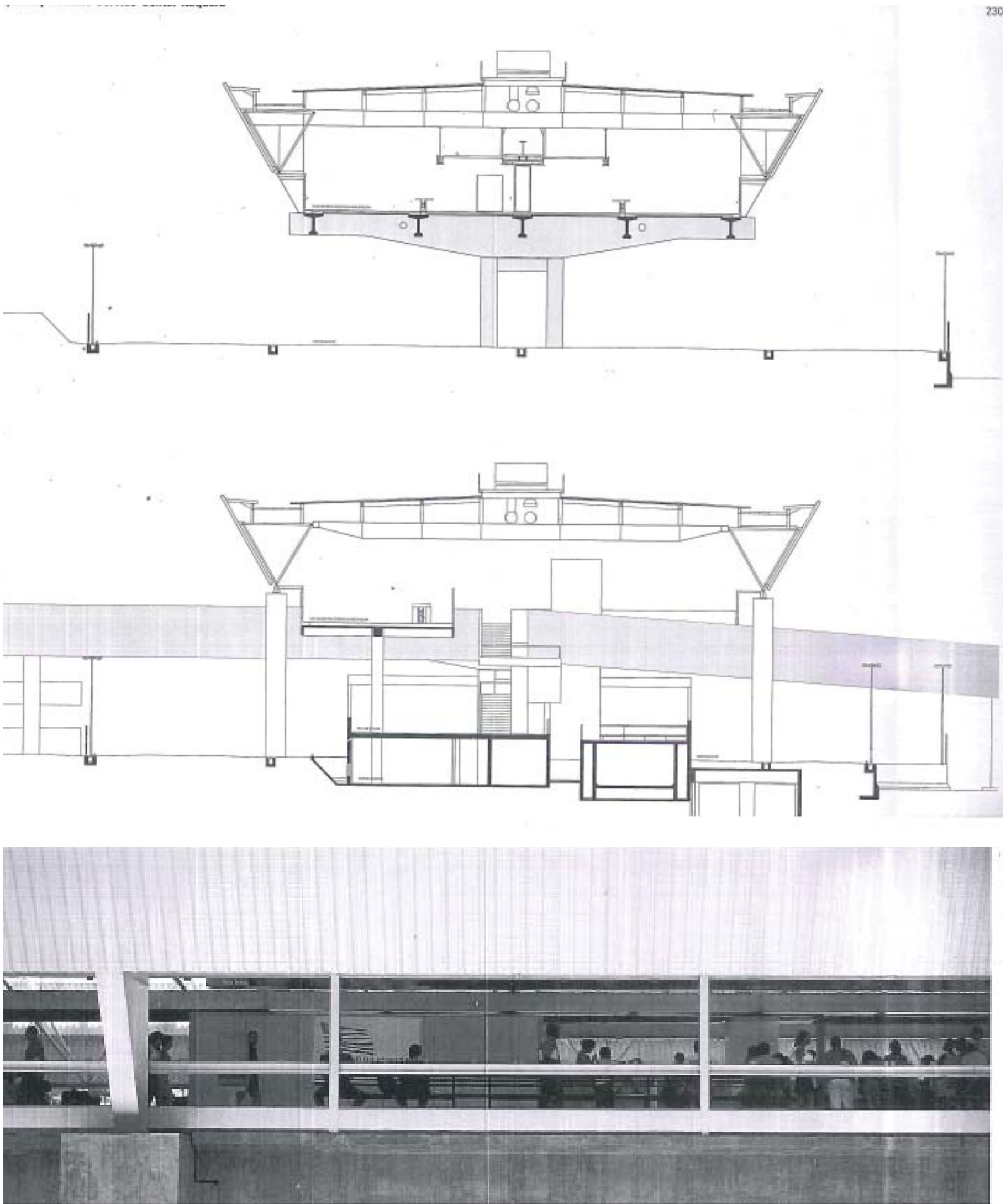
Below: Cirque du Soleil La Joya Riviera Maya, Playa del Carmen, Mexico, 2015. (<http://themeparkuniversity.com/outside-the-parks/joya-opens-cirque-du-soleils-first-immersive-dinner-show/>)



Museo de Arte de Sao Paulo next to Av. Paulista, opened in 1968. By Lina Bo Bardi.



Marquee at Ibirapuera Park, completed in 1954.
By Oscar Niemeyer



Poupatempo Itaquera, completed in 1998. By Paulo Mendes da Rocha



Above: Praca de Patriarca, completed in 2002. By Paulo Mendes da Rocha.

Below: Museu Brasileiro de Escultura Paulo, completed in 2002. By Paulo Mendes da Rocha.

The many lives of the traffic machine



Above: The High Line Park, New York City, opened in 2009. (<http://www.dezeen.com/2011/06/13/the-high-line-section-2-by-diller-scofidio-renfro-and-james-corner-field-operations/>)

Below: : The High Line Park, New York City, opened in 2009. (<https://bigcitiesbrightlights.wordpress.com/2012/11/15/nyc-chelsea-art-on-and-around-the-high-line/>)



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The many lives of the traffic machine



Hardbrücke Railway Station, completed in 2007.
By EM2N



Above: Centro Cultural Sao Paulo, opened in 1976. Located in an elongated plot in between two major highways. It has a huge accesible roof terraza (http://www.cce.usp.br/dvredes/downloads/projetos/Centro_Cultural/Documenta%E7%E3o_Centro%20Cultural.pdf/)

Below: Centro Cultural Sao Paulo, opened in 1976. The design is intergrated to the metro station Vergeiro. Design by Enrico Prado Lopes and Luiz Telles is <https://www.flickr.com/photos/camilapico-lo/5893242126/>)