

# PASSING PERMANENCES PERMANENT PASSAGES



*in search of urbanity in são paulo's public spaces*

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“ (...) Ultimately, architecture is us, and a city is made more of people’s behavior than of buildings. Architecture is the support for life’s unpredictability.”

Paulo Mendes da Rocha

# 1. a theme

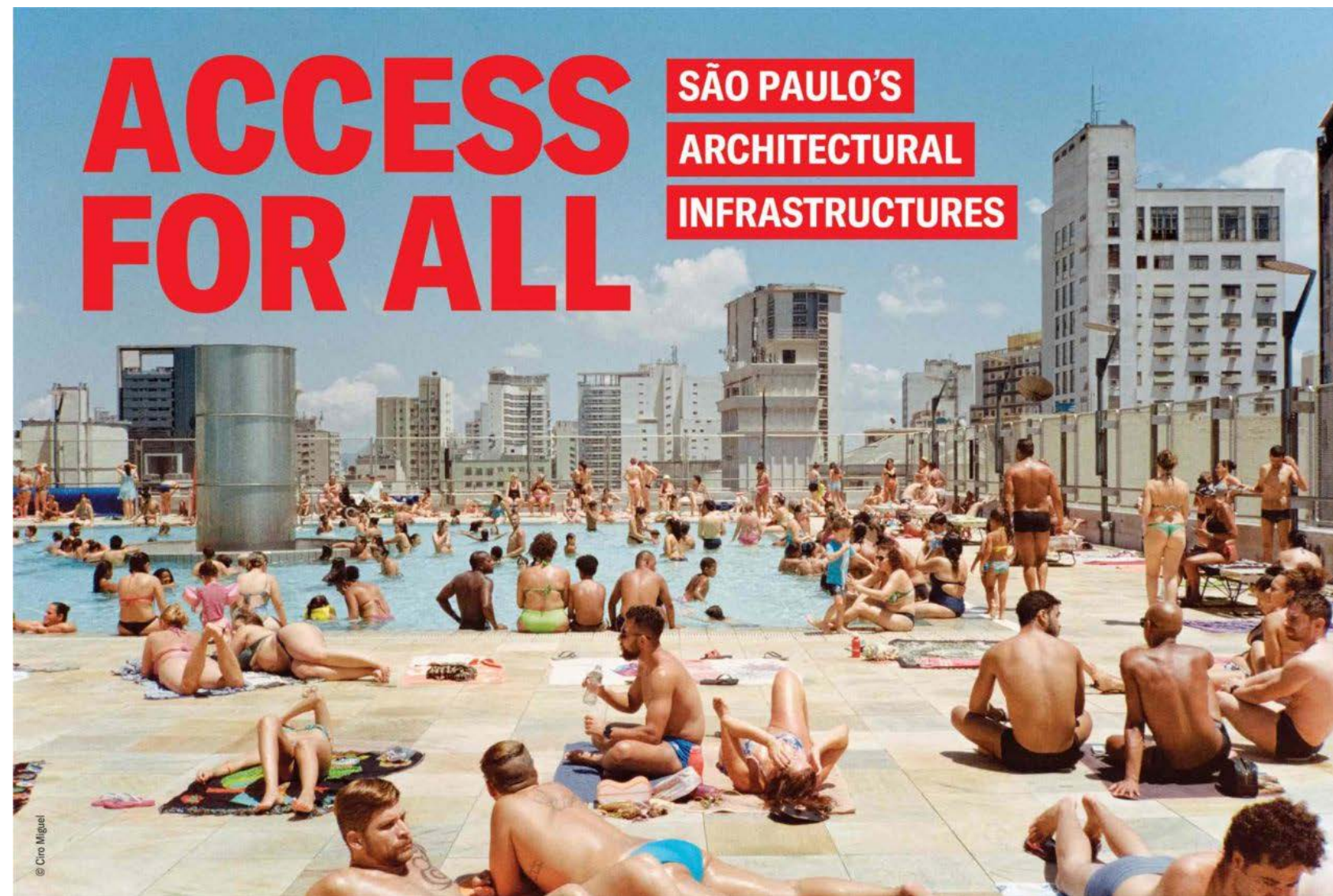


SESC 24 de maio's rooftop swimming pool



a theme

architecture as  
infra-structure





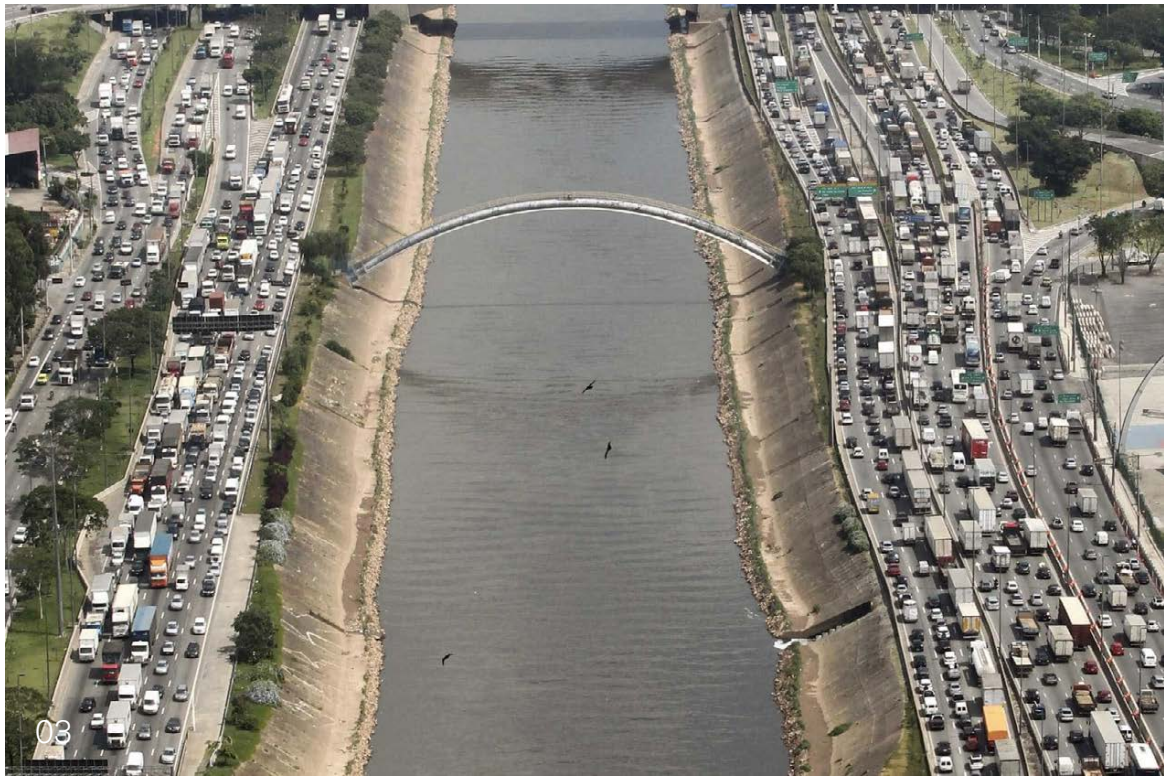
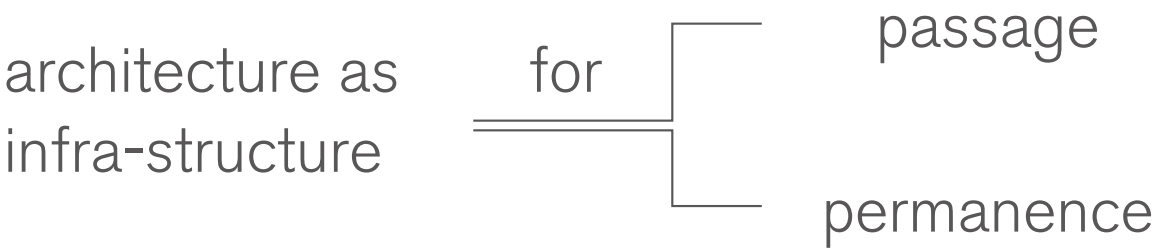
## architecture as infra-structure

“Infrastructure is understood here as the entirety of all large superb public facilities, which systematically organize the essential comings and goings and services of expression in the city.

Educational, leisure, and even residential buildings, for example, are therefore generally designed as if they were components of a group of outstanding urban-development infrastructure: **terminals** for an excel mass transportation, equipped with large-scale structural elements, such as bridges and viaducts.”

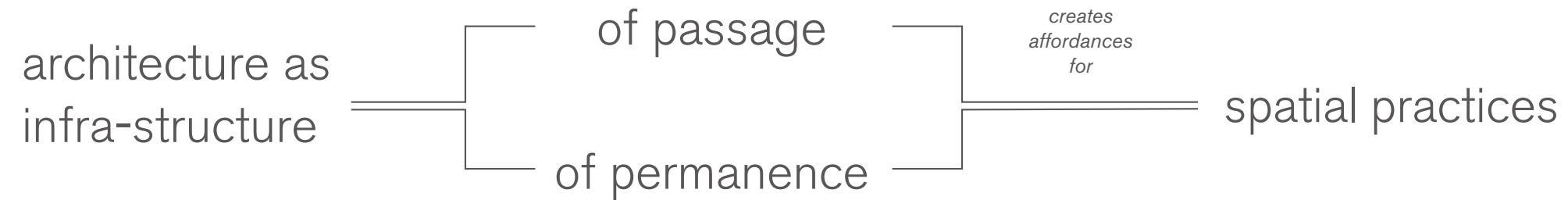
Guilherme Wisnik

a theme





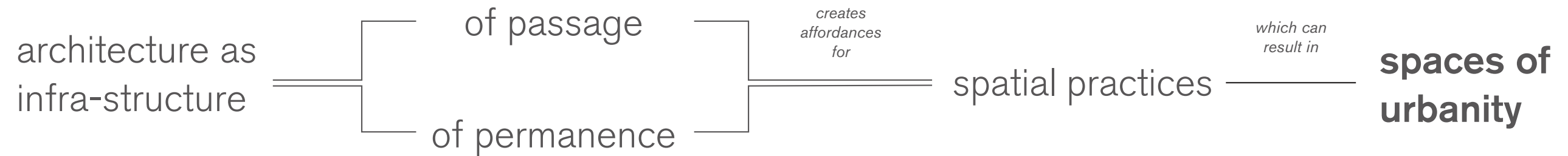
# a theme



“(…) spatial means something that not only happens in three-dimensional space but also has a certain effect on space (…). Something that is spatial always has an underlying structure to it, (…) a core that produces a setting for a condition and situation.”

Markus Miessen

# a theme



“The place for unfettered debate and democracy, for the free exchange of opinions, for the unplanned seeing and being seen.”

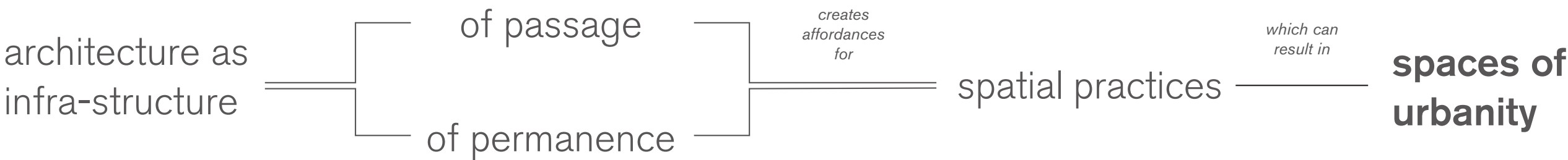
Avermaete, Klask & Teerds

“As a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time.”

Hannah Arendt



a theme



MASP (São Paulo's Museum of Art)



SESC Pompéia



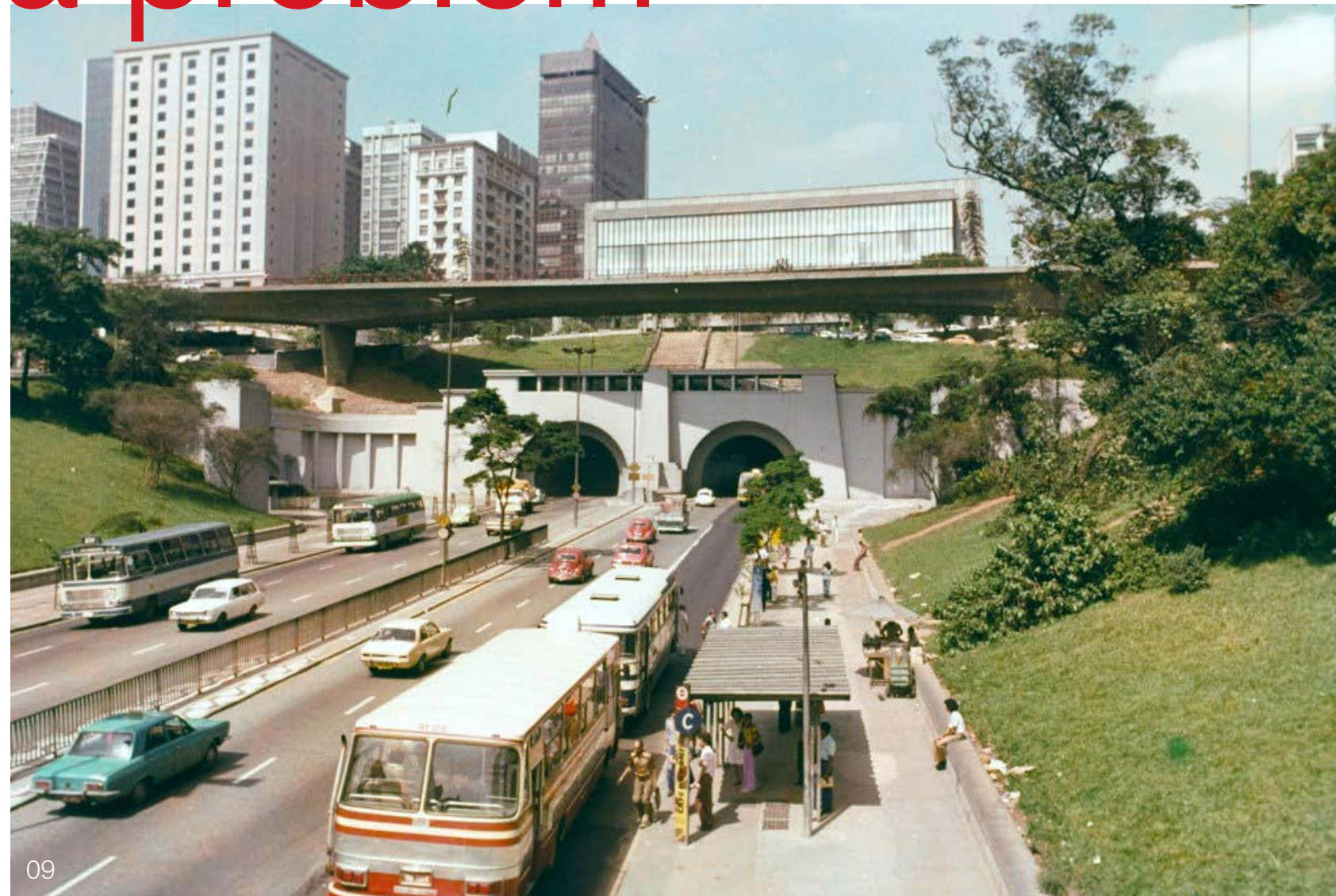
CCSP (São Paulo Cultural Center)



FAU-USP (Faculty of Architecture and Urbanism)



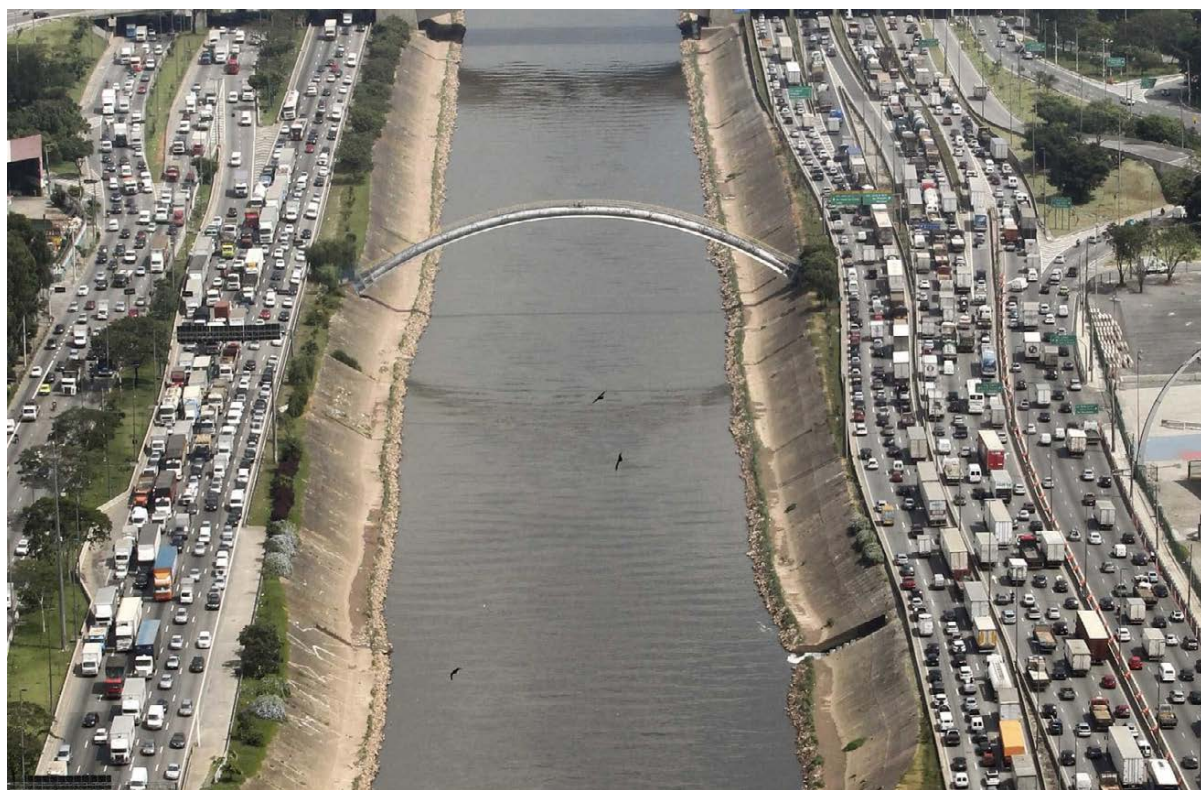
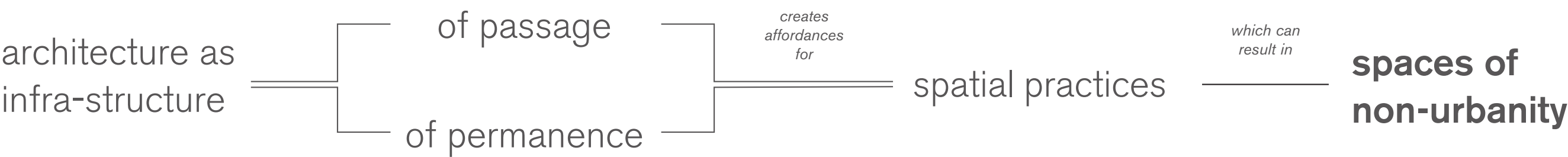
## 2. a problem



MASP and the 9 de Julho avenue in the valley below. 1980



# a problem



Spaces of Permanent Passage



Spaces Deprived of Quality  
Passages and Permanences



# a problem

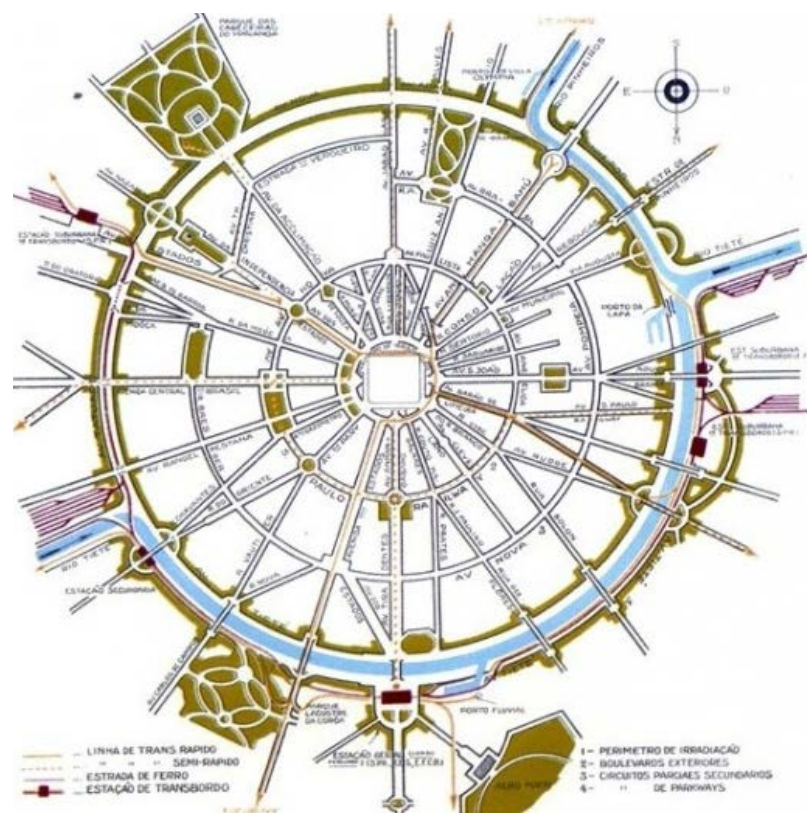
São Paulo's population in 1900  
**240.000**



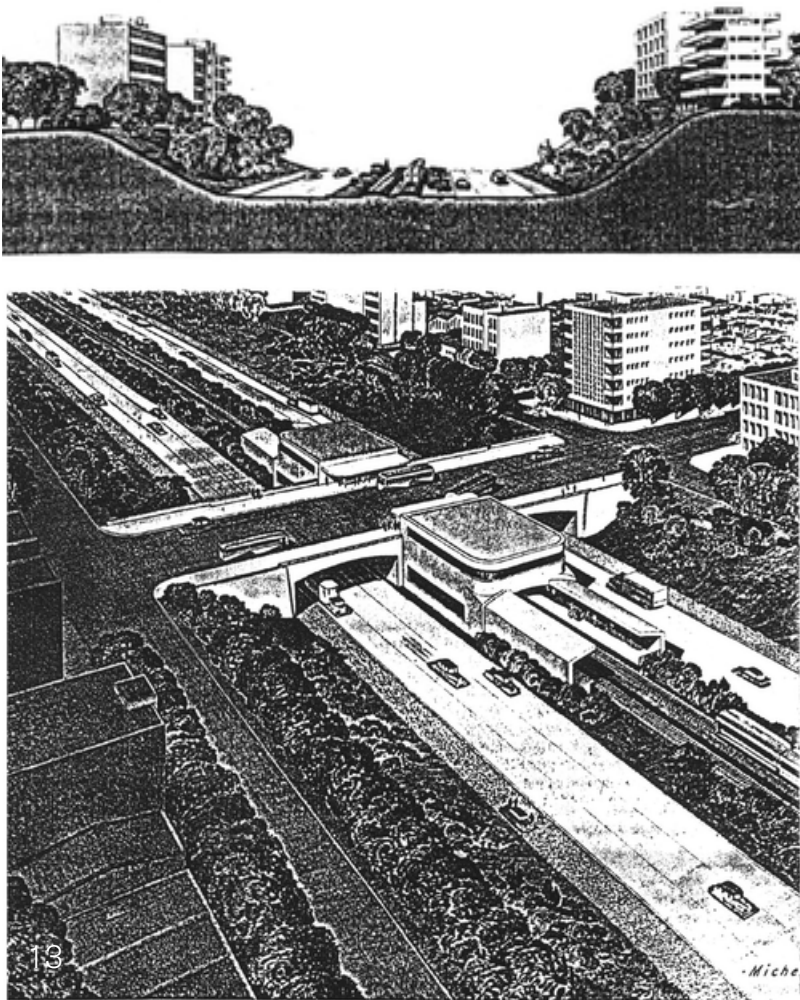
São Paulo's metropolitan population in 2024  
**23.000.000**



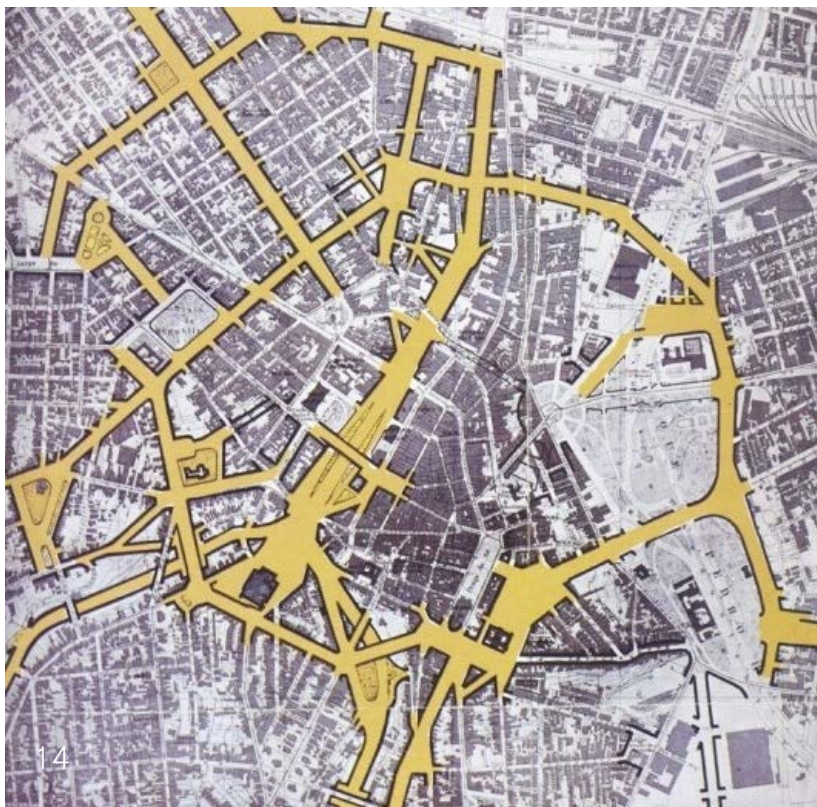
a problem



Mayor Prestes Maia's  
Avenues Plan, 1948



Robert Moses' urban plans for  
São Paulo, 1951

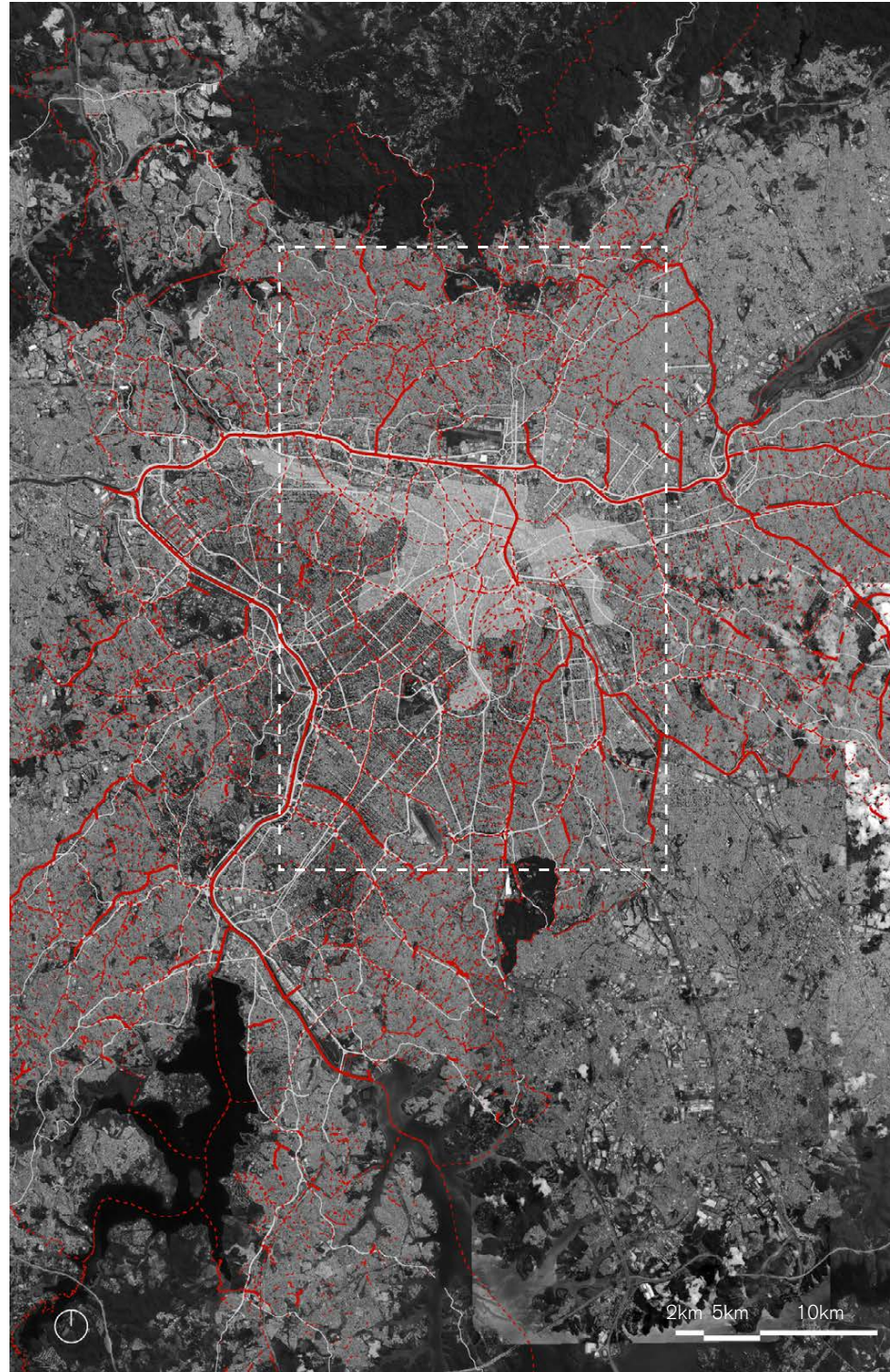


Avenues in the Center that  
were adapted for the plan



# a problem

- Main Roads
- Canalized Open Air Rivers
- - - Canalized Subterranean Rivers
- Urban Spread in 1900

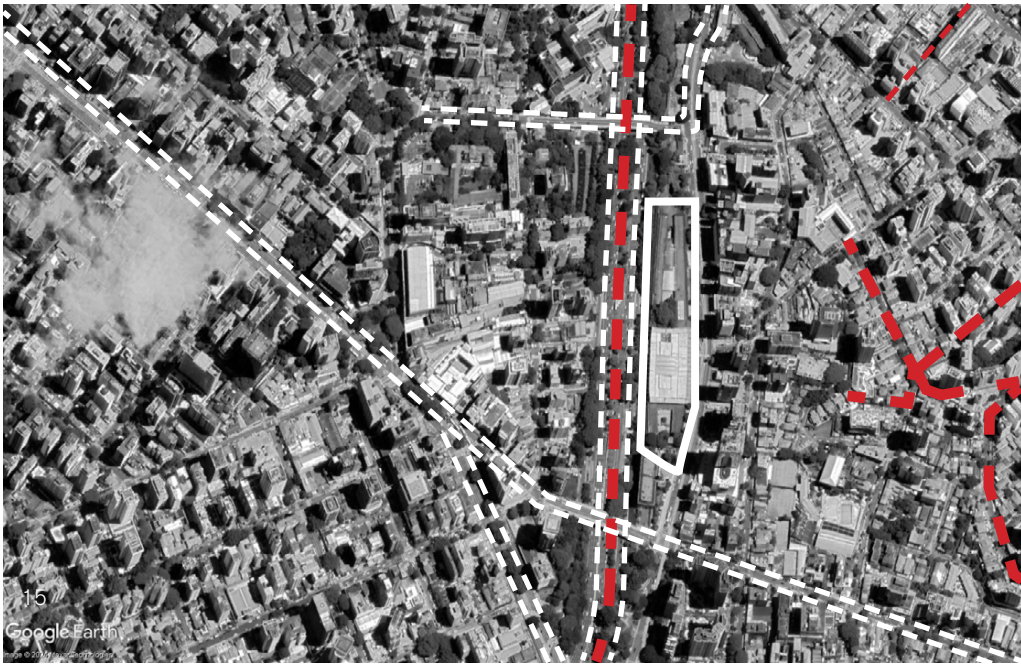




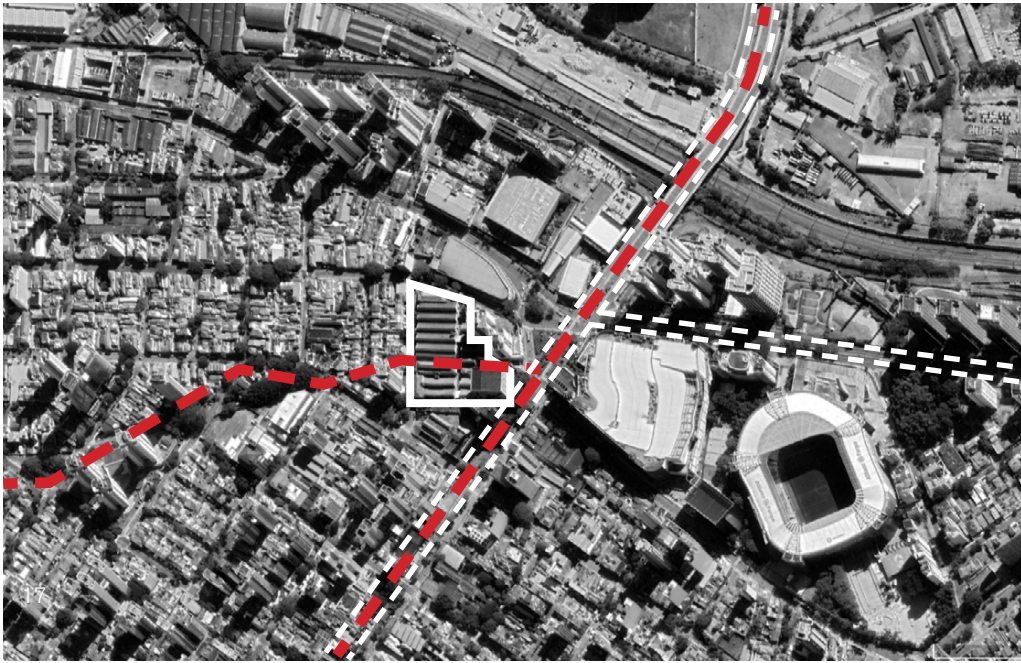
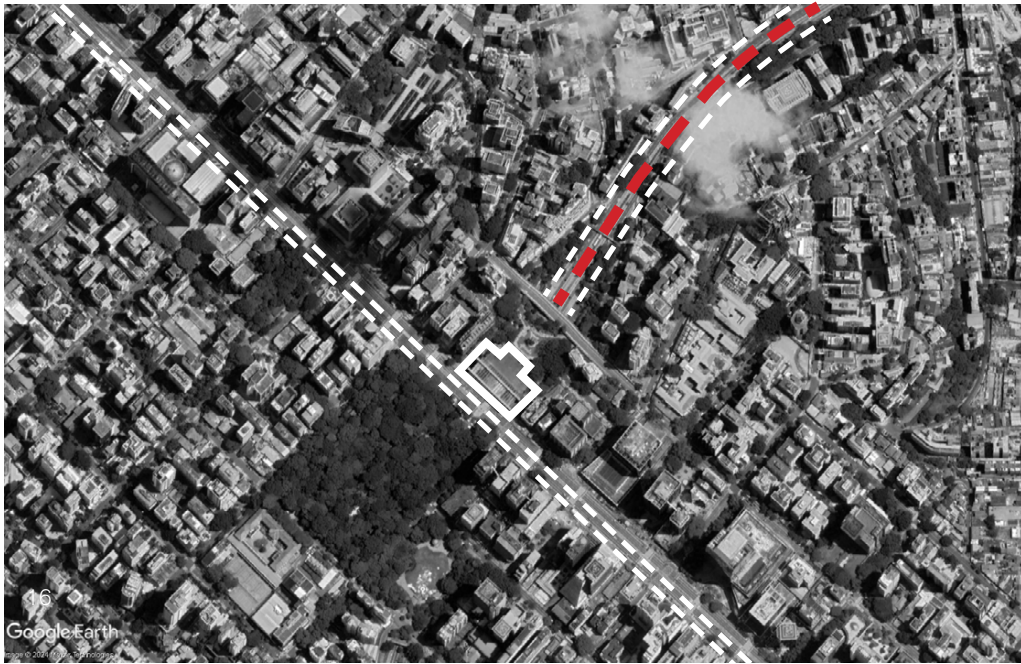
# a problem

--- Main Roads  
- - - Subterranean Rivers

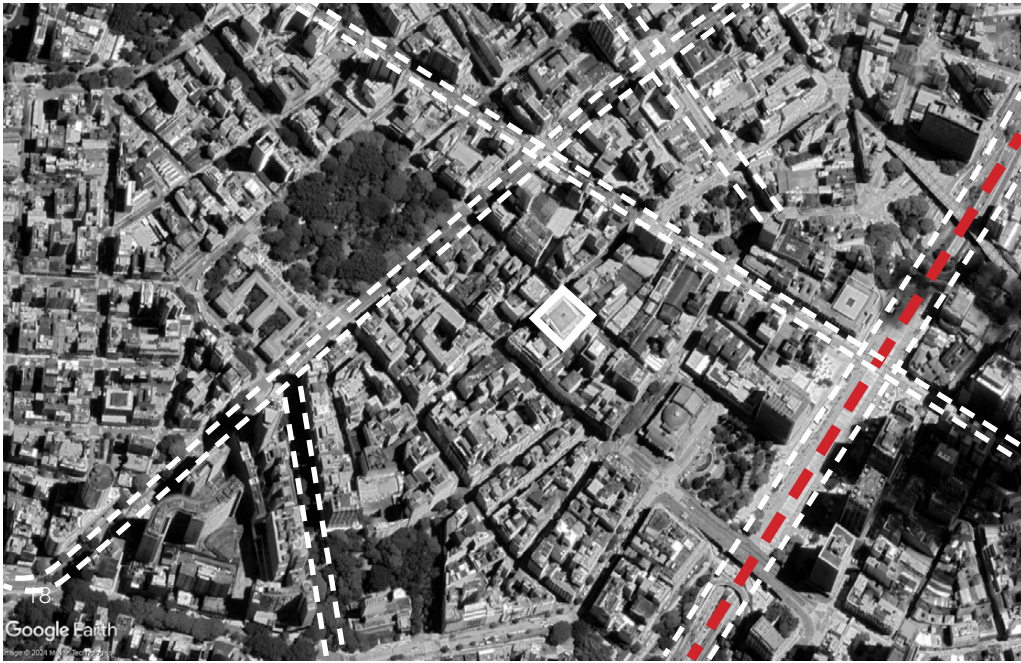
CCSP (São Paulo Cultural Center)  
Eurico Prado Lopes & Luiz Telles, 1979-1982



MASP (São Paulo's Museum of Art )  
Lina Bo Bardi, 1956-1968



SESC Pompeia (São Paulo Cultural Center)  
Lina Bo Bardi, 1978-1985



SESC 24 de Maio  
Paulo Mendes da Rocha + MMBB, 2001-2017



In the context of spatial practices in São Paulo,  
how can the dynamics between spaces of  
passages and spaces of permanences configure  
affordances for places of urbanity?

### 3. a hypothesis



Agnes Varda's urban beach for the movie "Les Plages d'Agnes" (2008)



# a hypothesis

“It is not only the exemplary design of a civic square - such as the Athenian agora or the Roman forum - that will make people gather, exercise their freedom, democratically discuss their ideas, and assert their political and civic status.

(...) More than the dichotomy between squares and buildings, the contemporary city is crossed by heterogeneous flows guided by the infrastructural system, anchored in its complex mobility network.”

Wisnik & Maruiti

a hypothesis

passage & permanence  
integrated



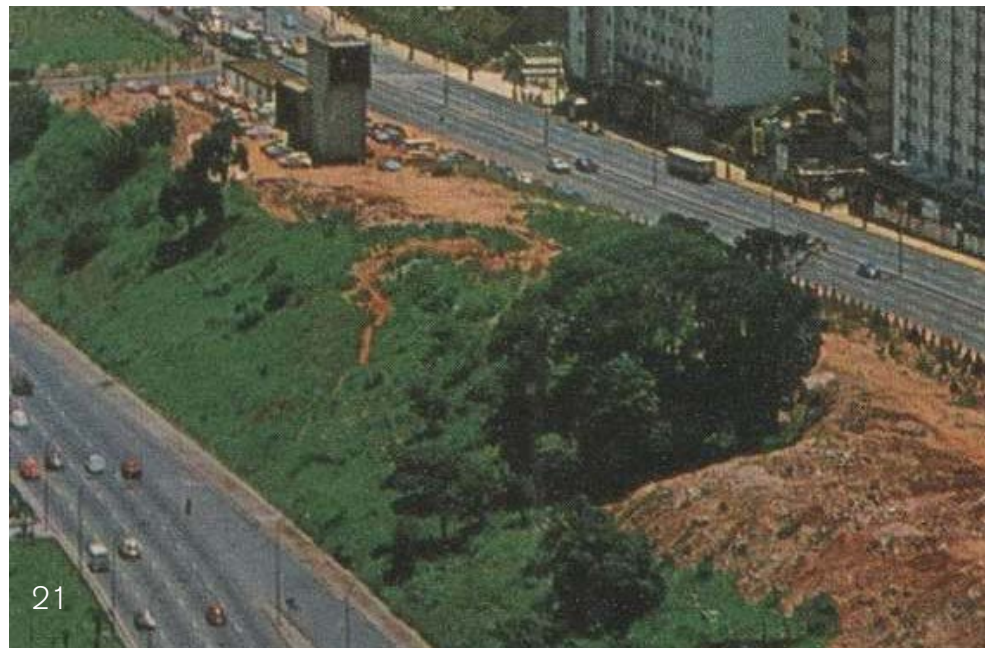
ccsp +  
vergueiro metro station



# a hypothesis

## 1. integration

from a “non-place”

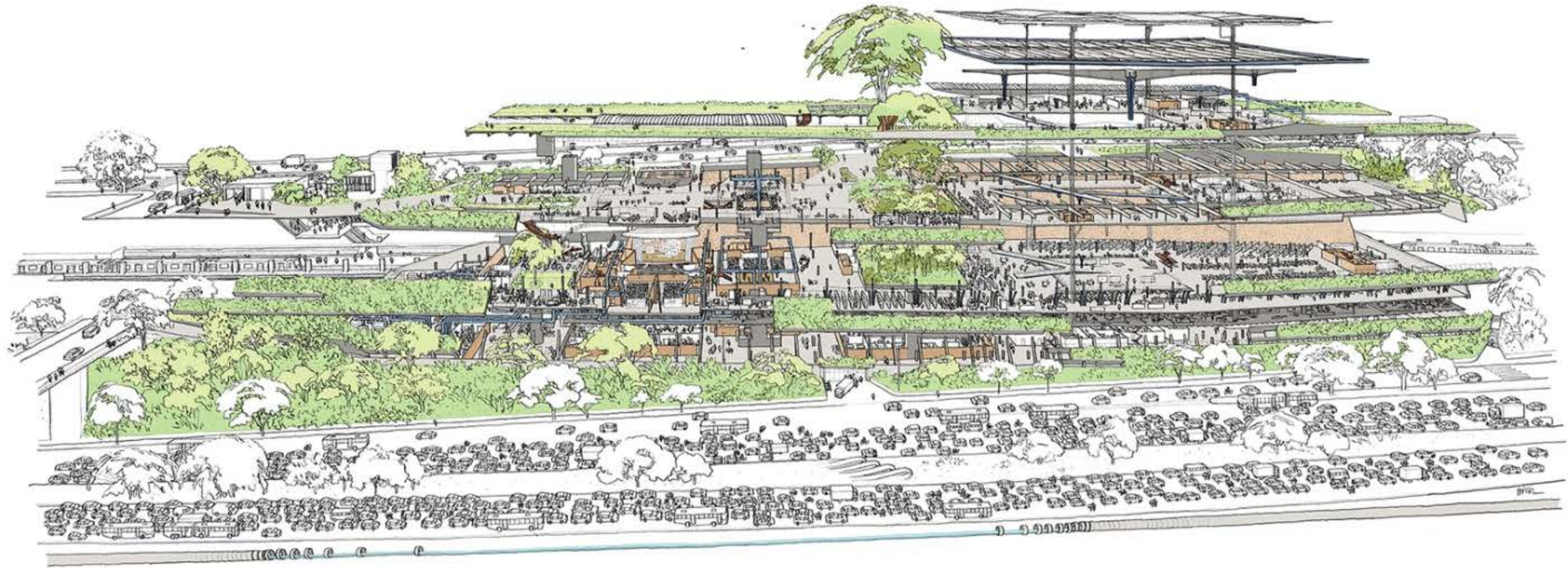


to a thriving connection



# a hypothesis

## 1. integration



Drawing made by Danilo Zamboni for the "Access for All" exhibition



a hypothesis

spanning spaces

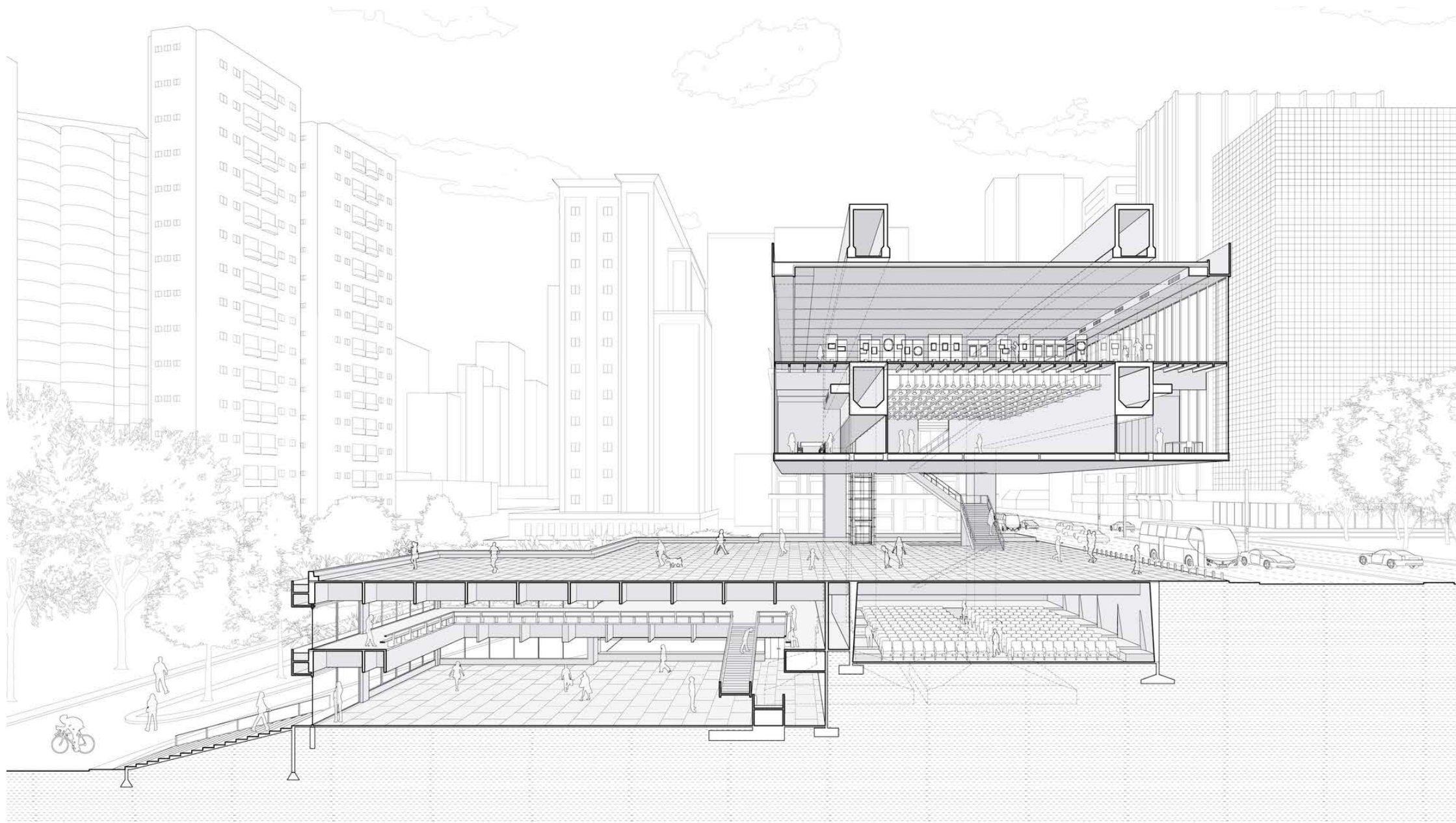


masp



# a hypothesis

## 2. spanning spaces



Drawing made for the book "Manual of the Section"



# a hypothesis

## 2. *spanning spaces*

“There is perhaps no more compelling example of Hannah Arendt’s “space of appearance” than Lina Bo Bardi’s Museum of Art in São Paulo”

Kenneth Frampton



Manifestation for democracy, 1986



São Paulo's Film Festival, 2012



Piolin Circus, 1976



a hypothesis

subversion of meaning



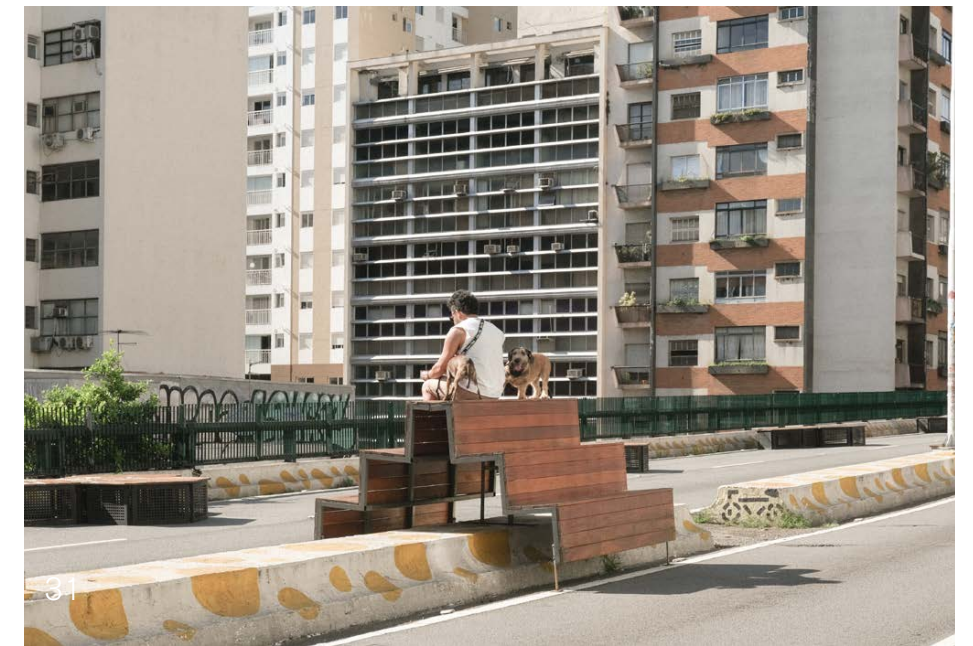
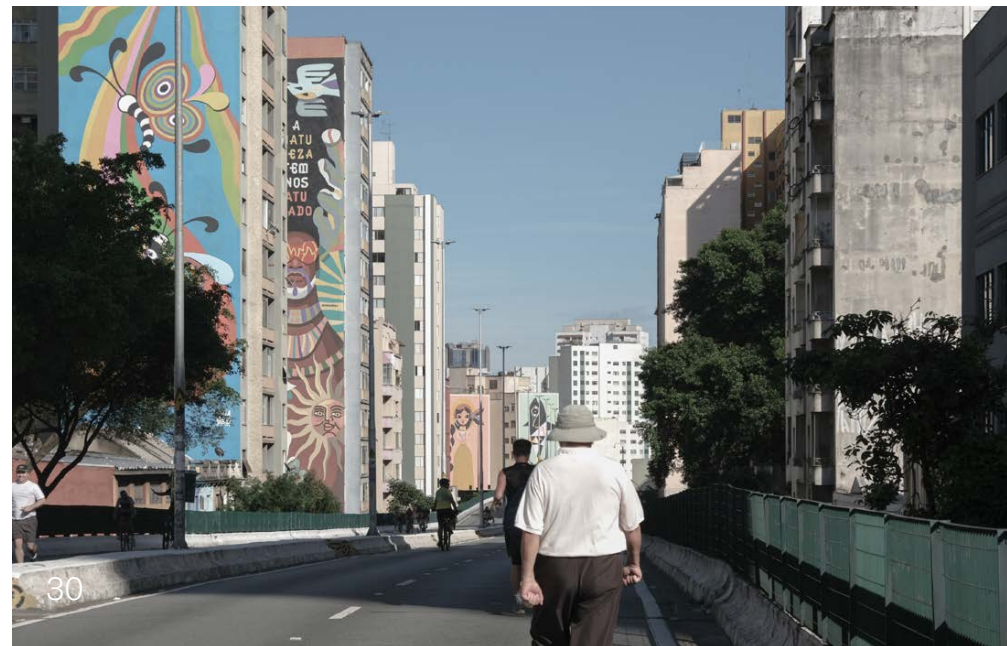
“minhocão”  
elevated freeway



# a hypothesis

## 3. *subversion of meaning*

from a permanent “passing by”

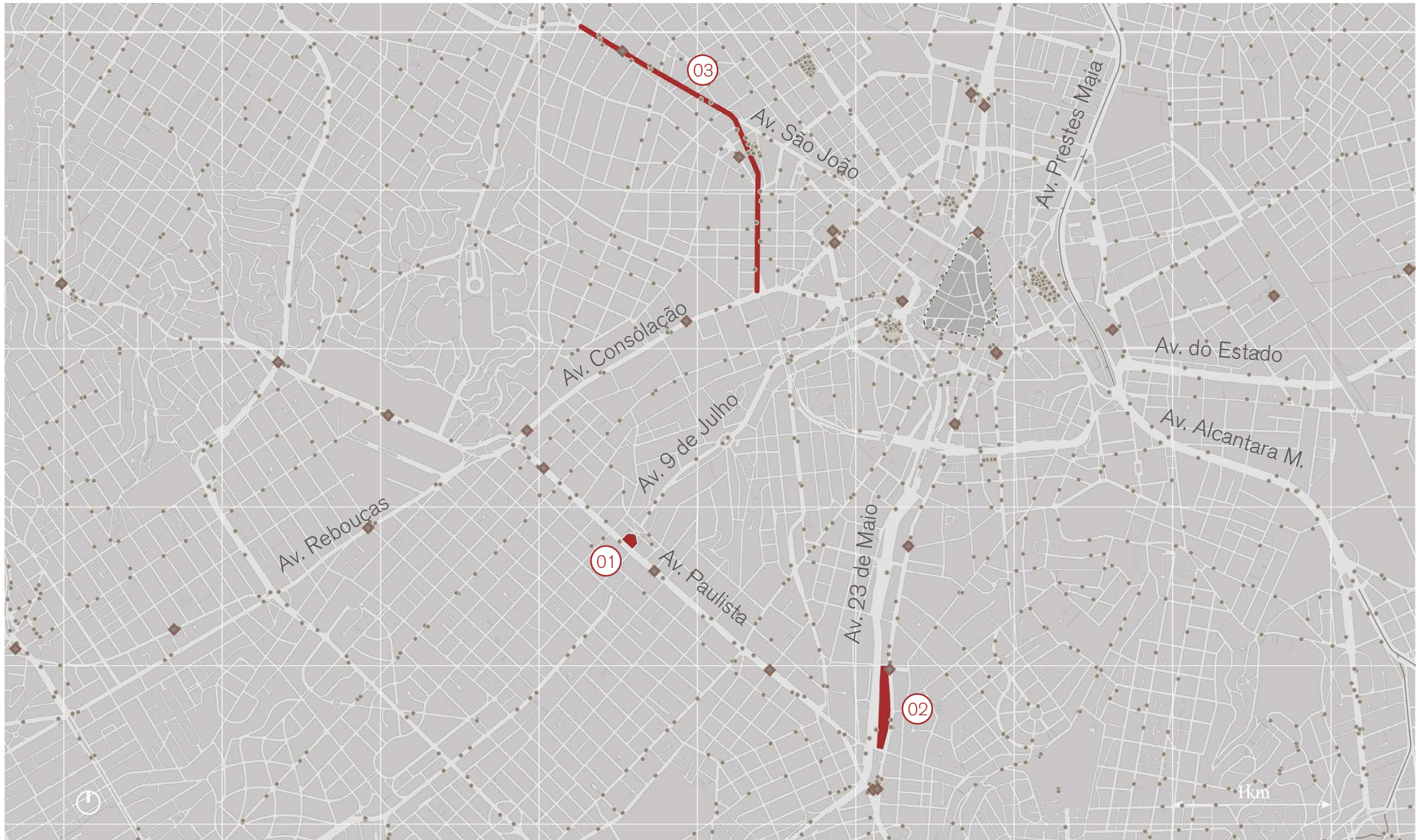


to a temporary destination



# a hypothesis

three case studies



Urban Situation of mentioned Case Studies

- 01 MASP
- 02 CCSP
- 03 Minhocão
- Urban Spread in 1850
- Bus Stop
- Metro Station



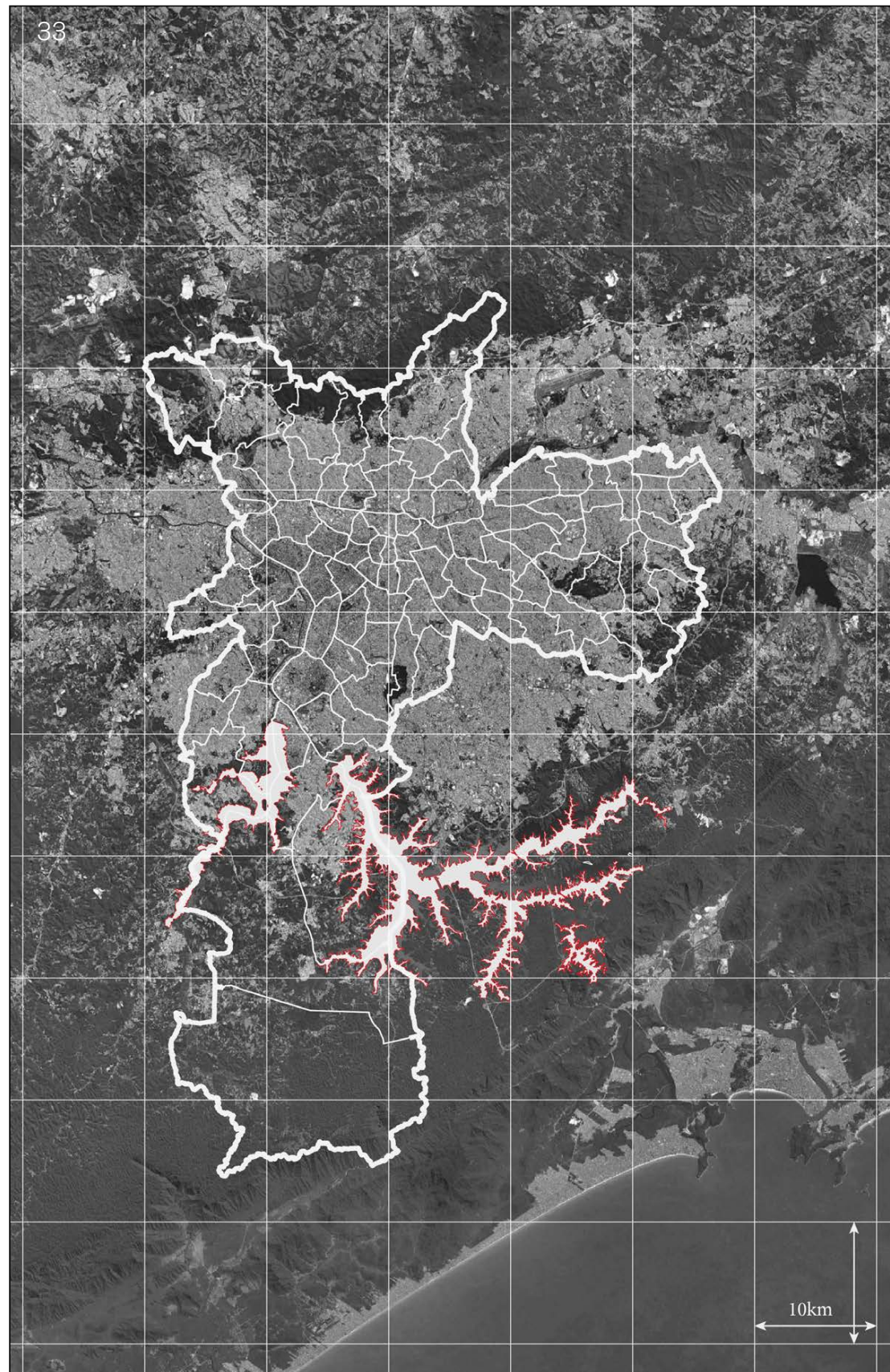
## 5. a place



Site visit to Vilanova Artigas' Santapaula Boat Garage. July 2024.



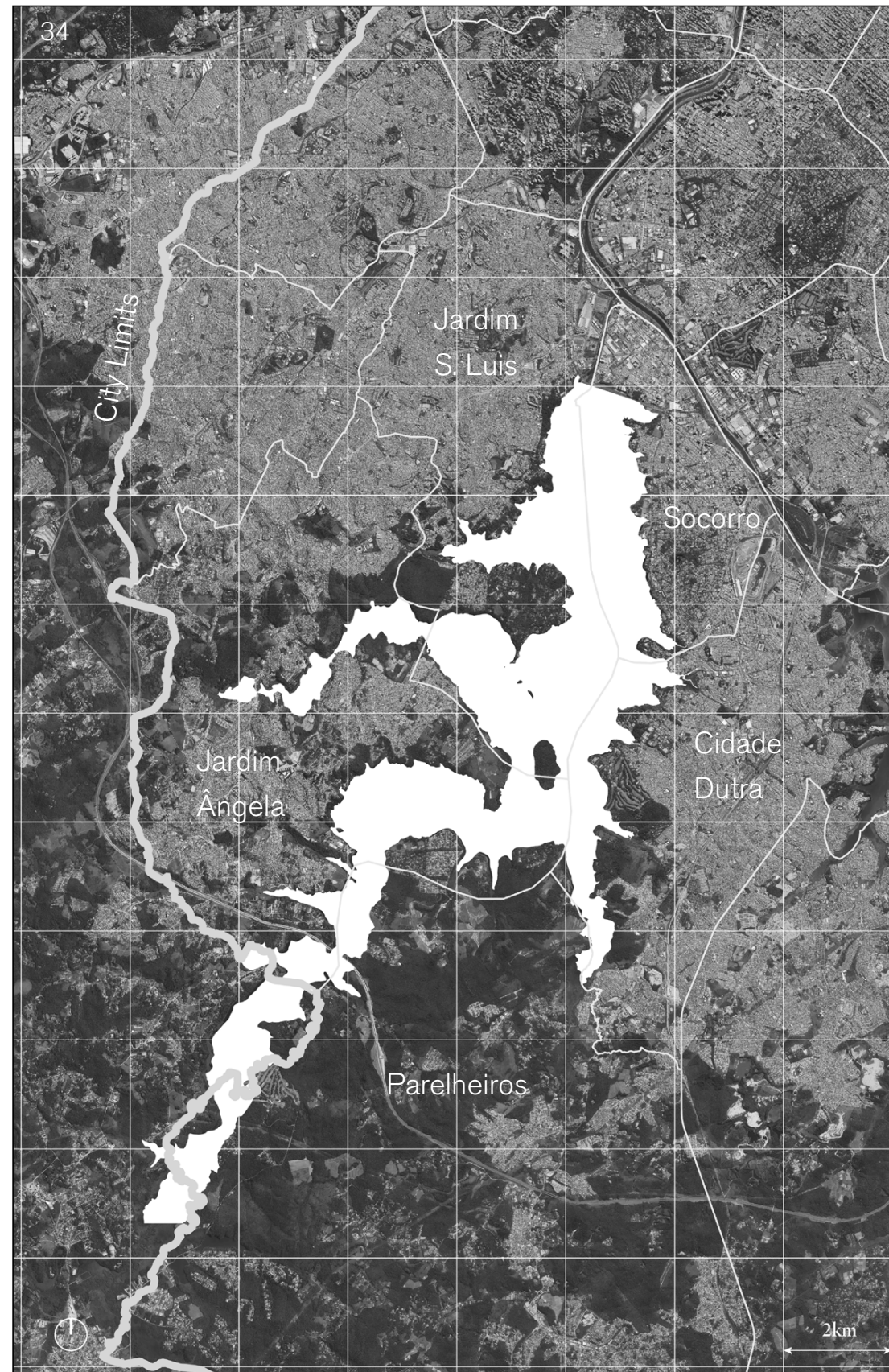
# a place



Guarapiranga and Billings reservoir, on the left and right respectively

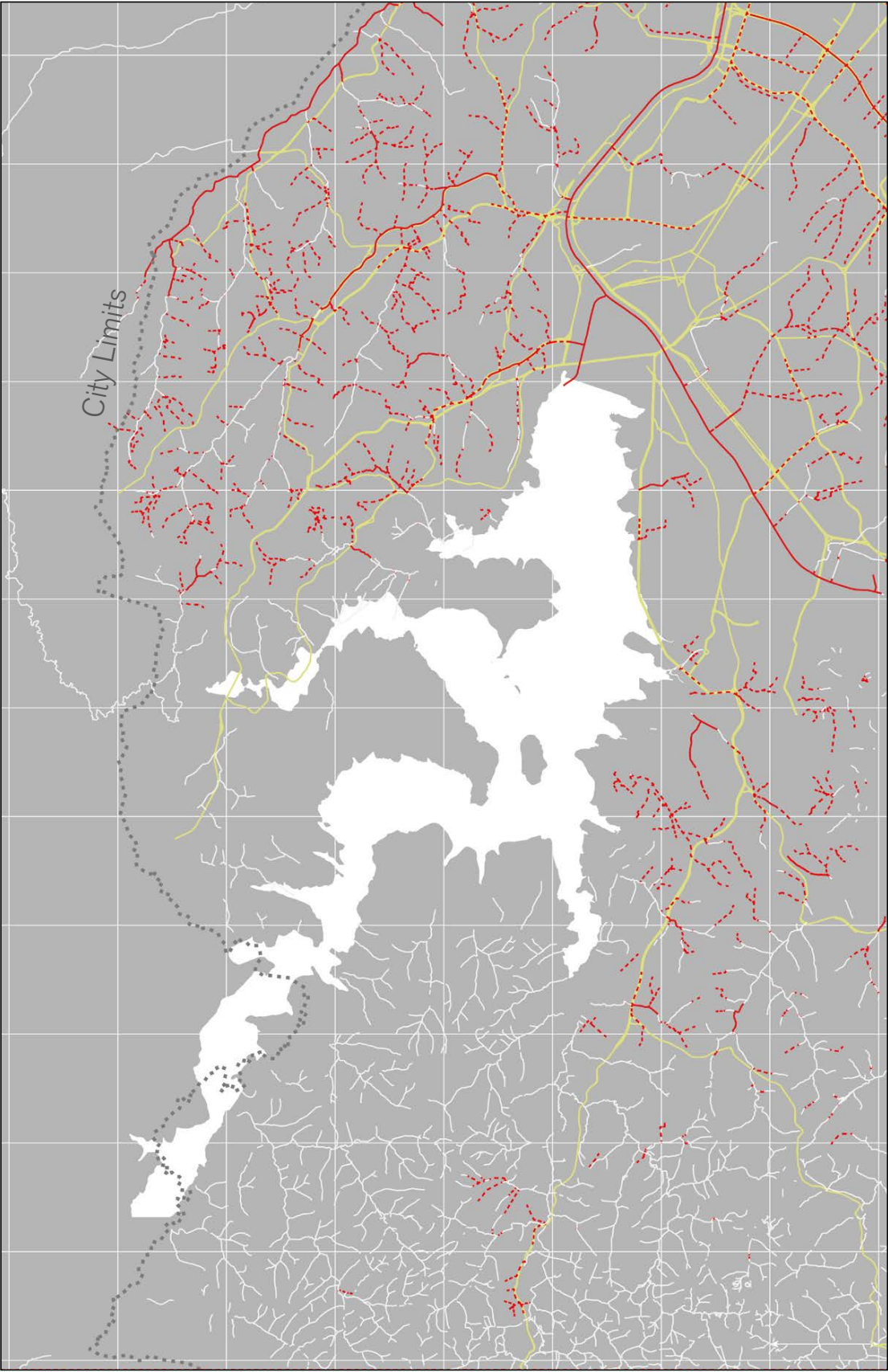


a place



Guarapiranga and it's surroundings



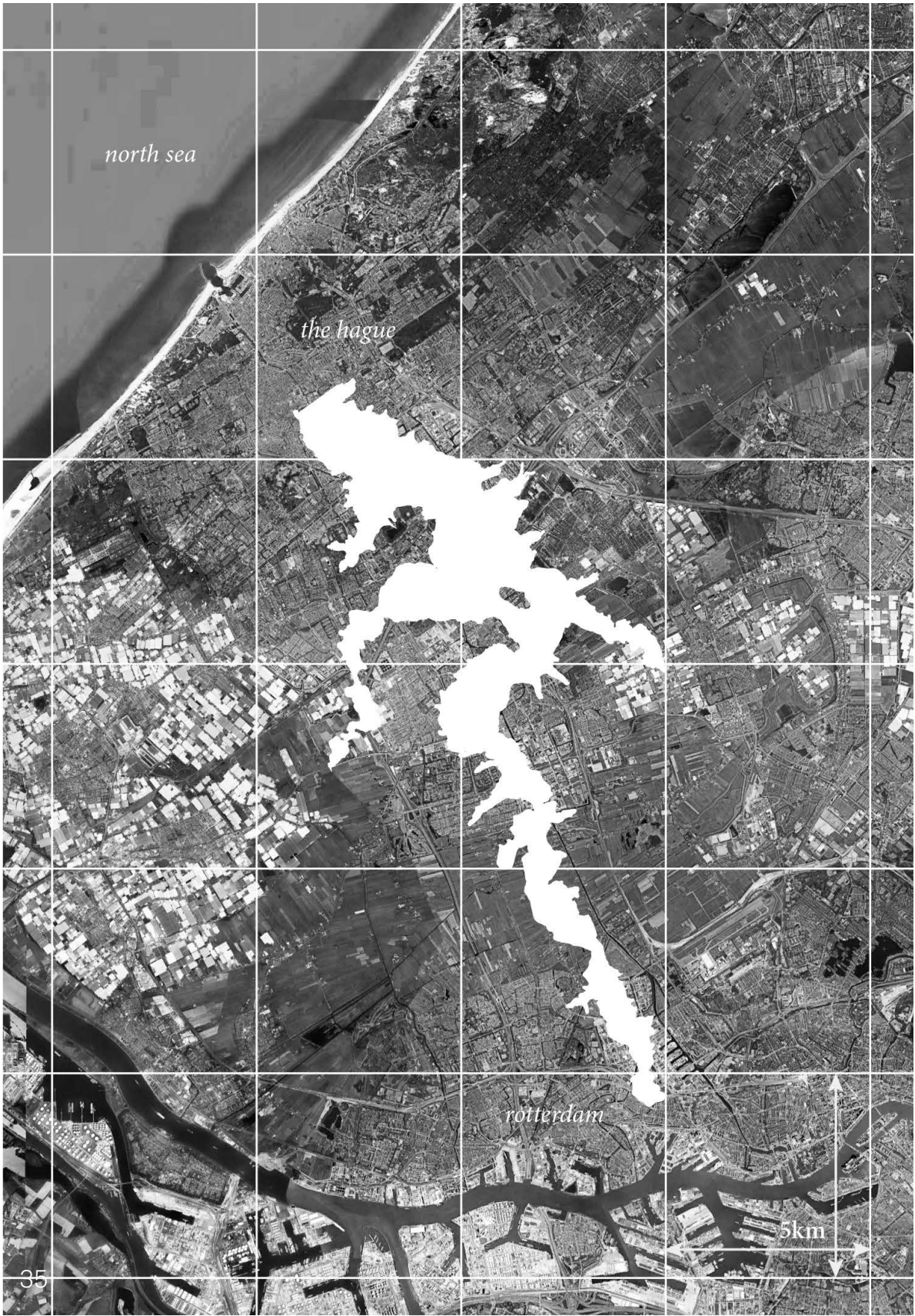


Rivers and Roads

- Main Roads
- River in Natural State
- Canalized River (Open air)
- - - Canalized River (Subterranean)



a place



Guarapiranga's scale compared to the Delft surroundings



a place



36

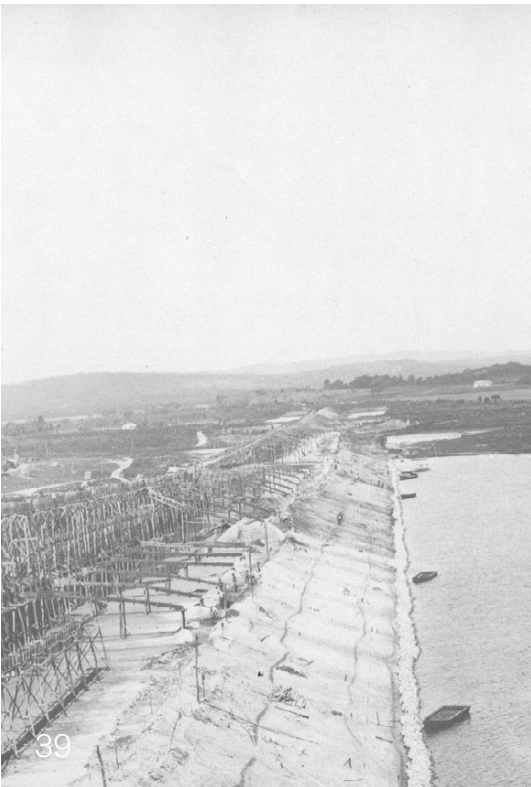


into Amaro - August 1906  
37 From River  
...ing completed



38

Nº 1059 - VIEW OF BORROW PITS - SOUTH  
S. AMARO - DAM CONSTRUCTION - Sept

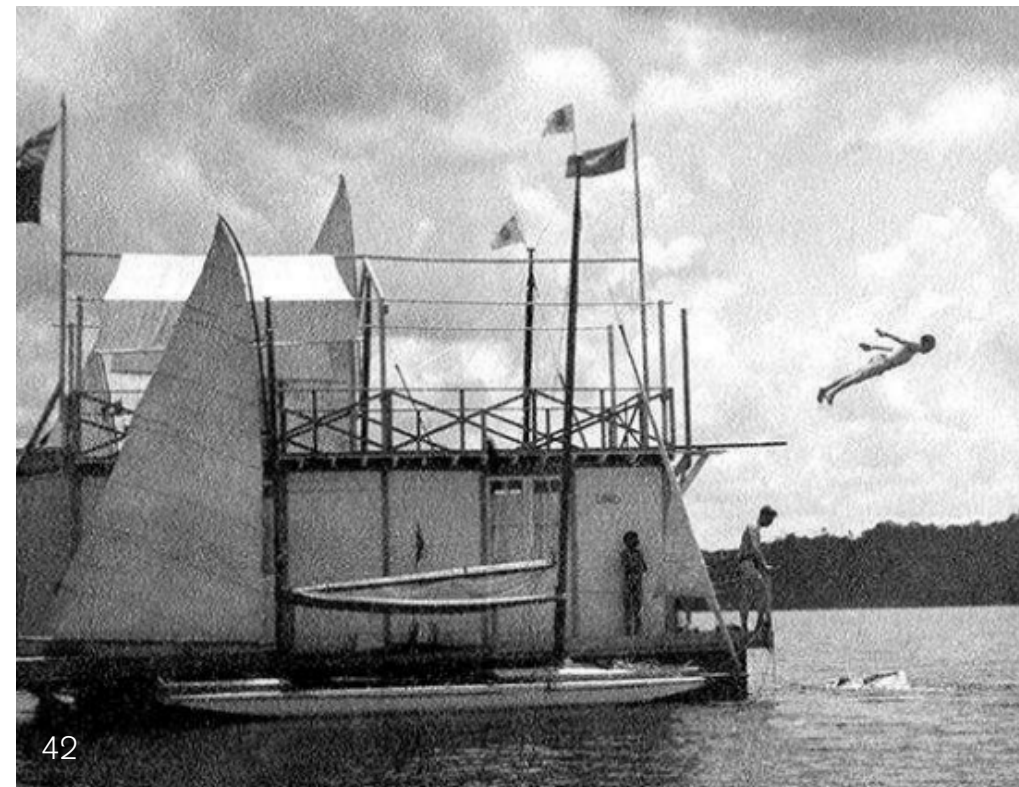


39

1908  
The Flood



# a place



## 1920/1930s Sailing Schools, Country Clubs



# a place



**1940/1950/1960s**  
In Search of Leisure



a place



**1961**

Santapaula Yacht Club - Vilanova Artigas



# a place

- a - yacht club são paulo (1917)
- b- são paulo athletic club (1937)
- c-yacht club santo amaro/  
deutscher segel club (1930)
- d- clube de campo indiano (1930)
- e-yacht club paulista (1932)
- f- yacht club italia (1934)
- g-santa paula yacht club (1961/1988)
- h- castelo country club (1959)
- i- são paulo country club (1947)





# a place



**1960/1970/1980s**

the city catches up with the reservoir



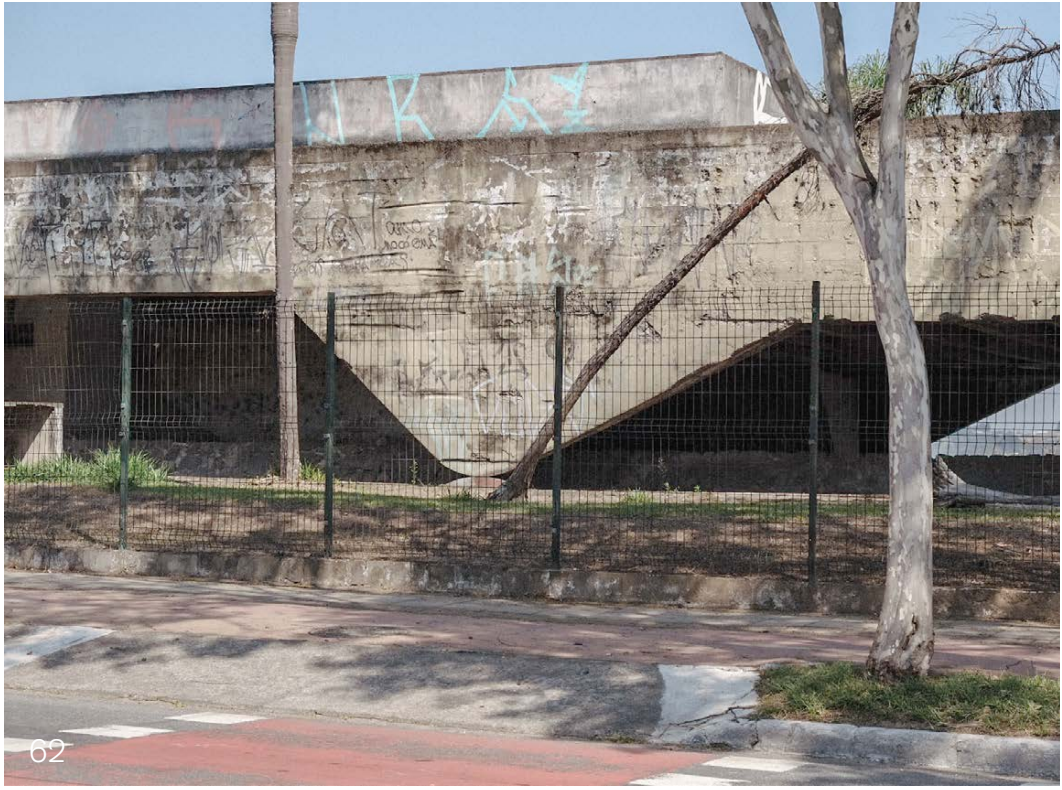
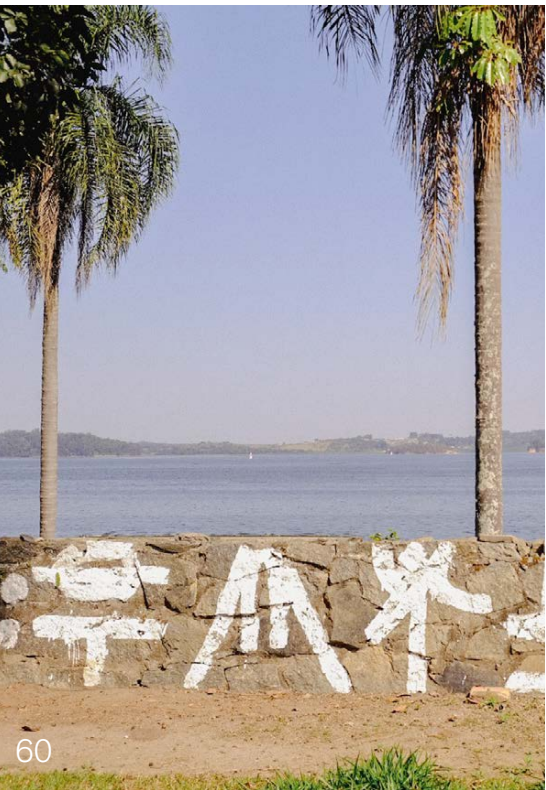
# a place



**1990s/now**  
spaces of non-urbanity



a place



**now**  
ruins of santapaula yacht club



# a place

**1954**

14.294 inhabitants  
in the surroundings  
of guarapiranga\*

\*1950 census



**2024**

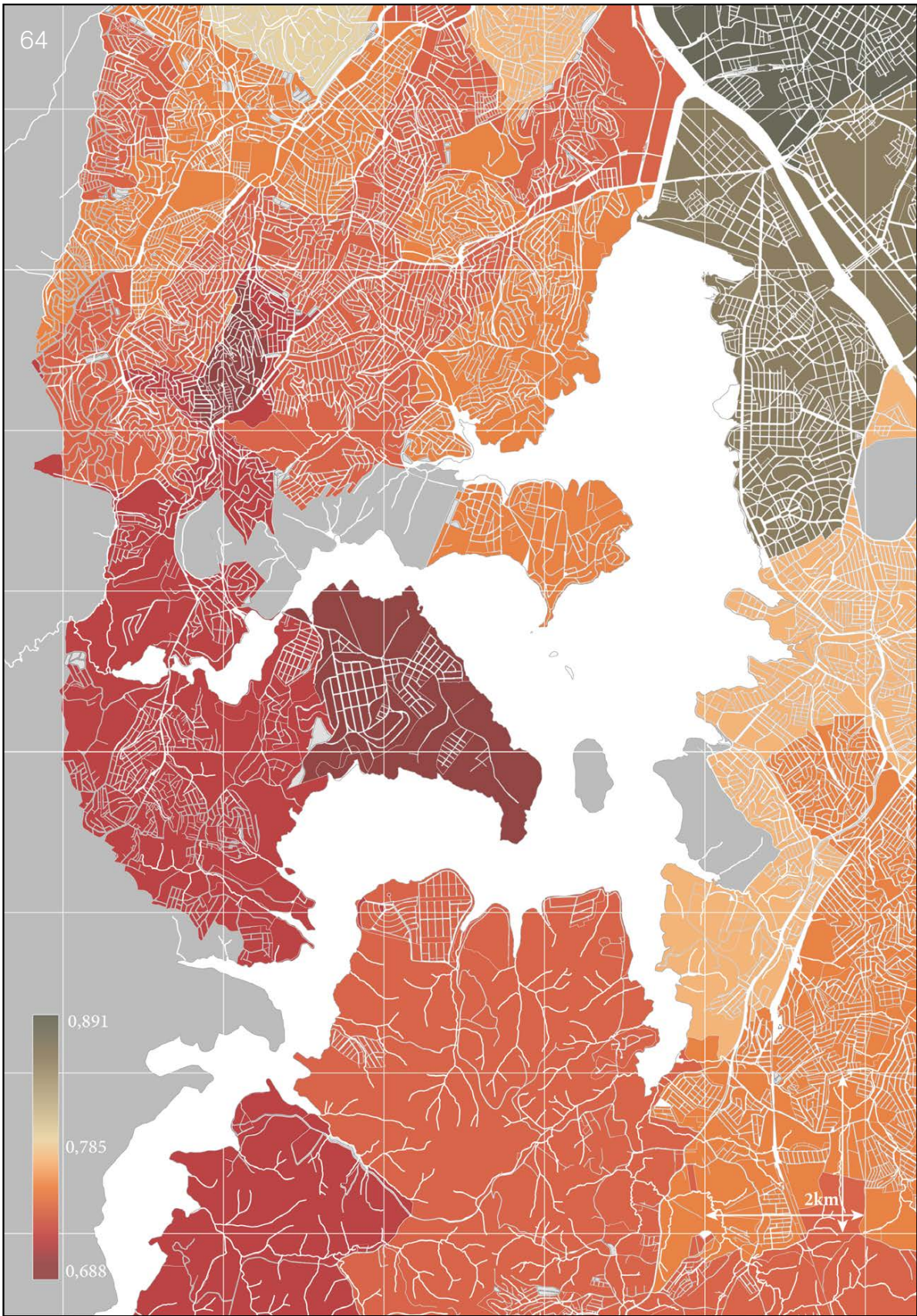
944.938 inhabitants  
in the surroundings  
of guarapiranga\*\*

\*\*2020 census





a place



Guarapiranga's Human Development Index. For comparison:

<span style="color: green;">■</span> Netherlands: 0,946	<span style="color: orange;">■</span> Brazil: 0.760	<span style="color: darkred;">■</span> Bangladesh: 0,670
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## 6. a hypothesis



Aquatic Transport already in function at Billings Reservoir, Guarapiranga's Neighbour



# a hypothesis

“The hydrological systems of the city - its natural infrastructure - could be rethought as a key connective element in this urban transformation. Transportation, housing, and water management, along with investment and public policy, could be leveraged to make São Paulo a better place to live, with better public facilities and better public spaces.”

Fernando Franco de Mello



# a hypothesis

- 01 - “dam park” boatstop
- 02 - “workers club” boatstop
- 03 - “atlantica avenue” boatstop
- 04 - “são josé beach” boatstop





# a hypothesis



01



“dam park” boatstop

02



“workers club” boatstop

03



“atlantica avenue” boatstop

04

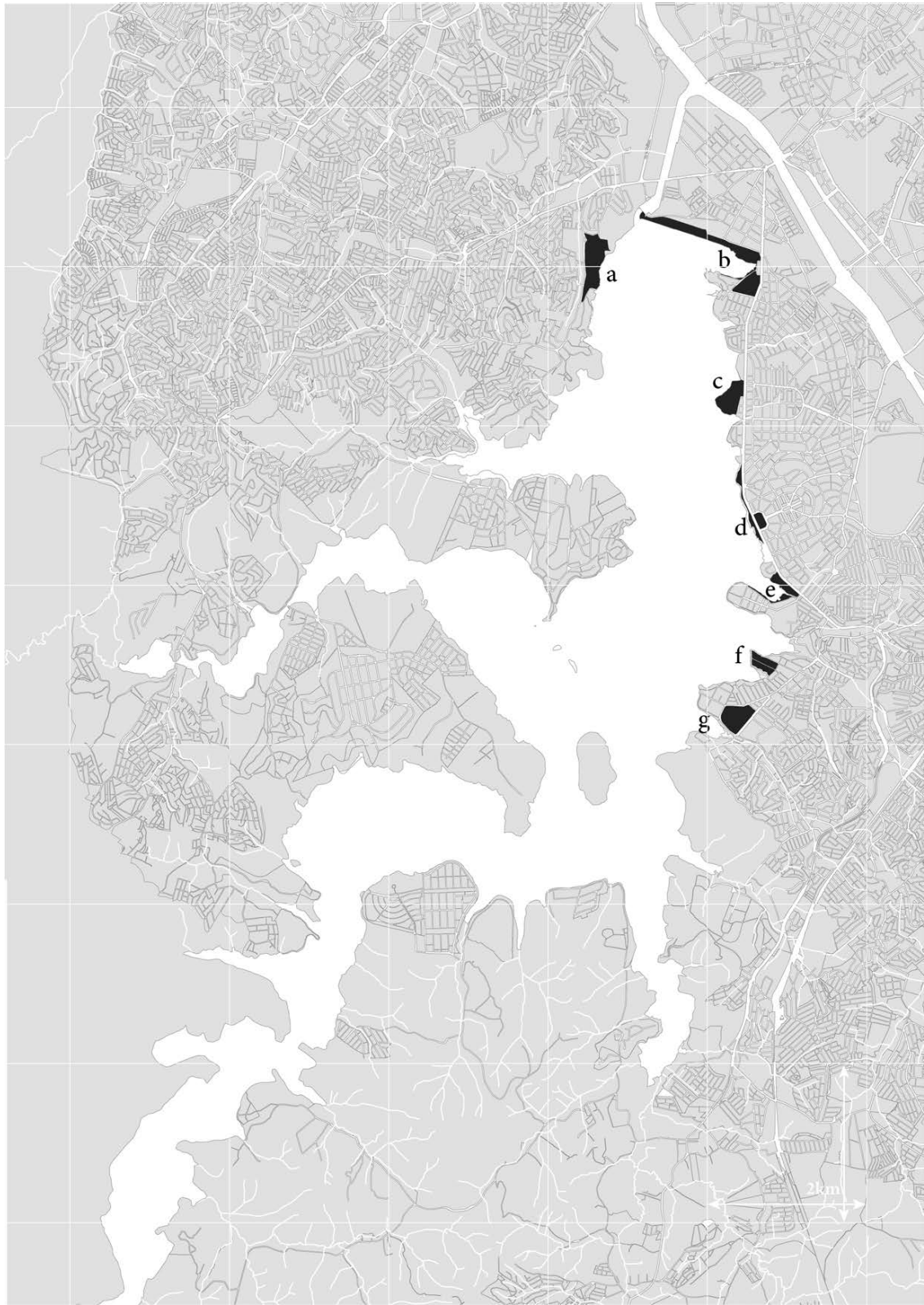


“são josé beach” boatstop



# a hypothesis

- a- guarapiranga park
- b- dam park
- c- sun beach park
- d- são paulo beach park (NEW)
- e- linear park castelo
- f- linear park 9 de julho
- g- linear park são josé





# a hypothesis





a hypothesis



**future?**  
plans for santapaula yacht club

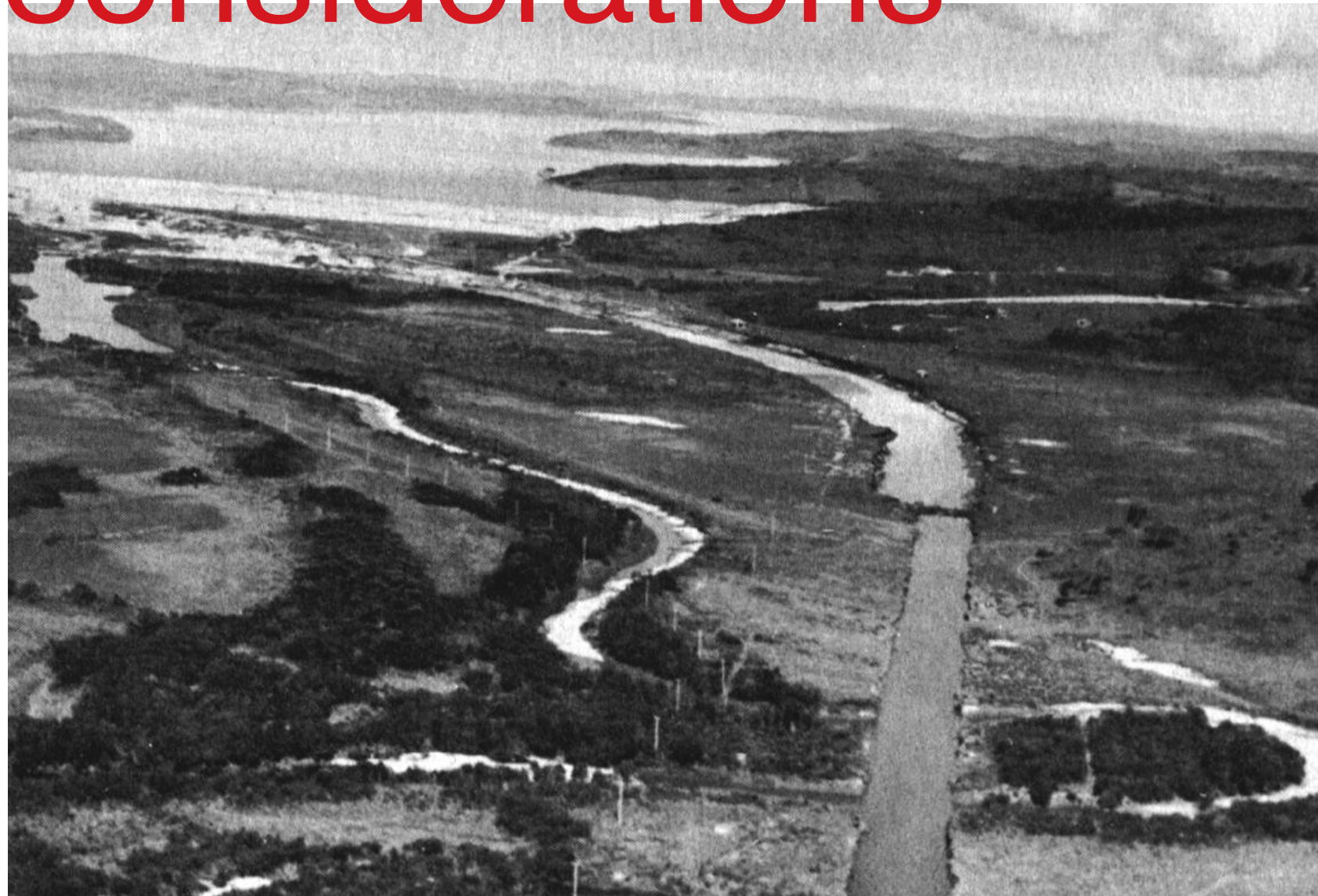


# a hypothesis

What if these new boat stations were further integrated into the current needs of Guarapiranga inhabitants so that the nodes of this upcoming transportation system could also configure new stages for urbanity?



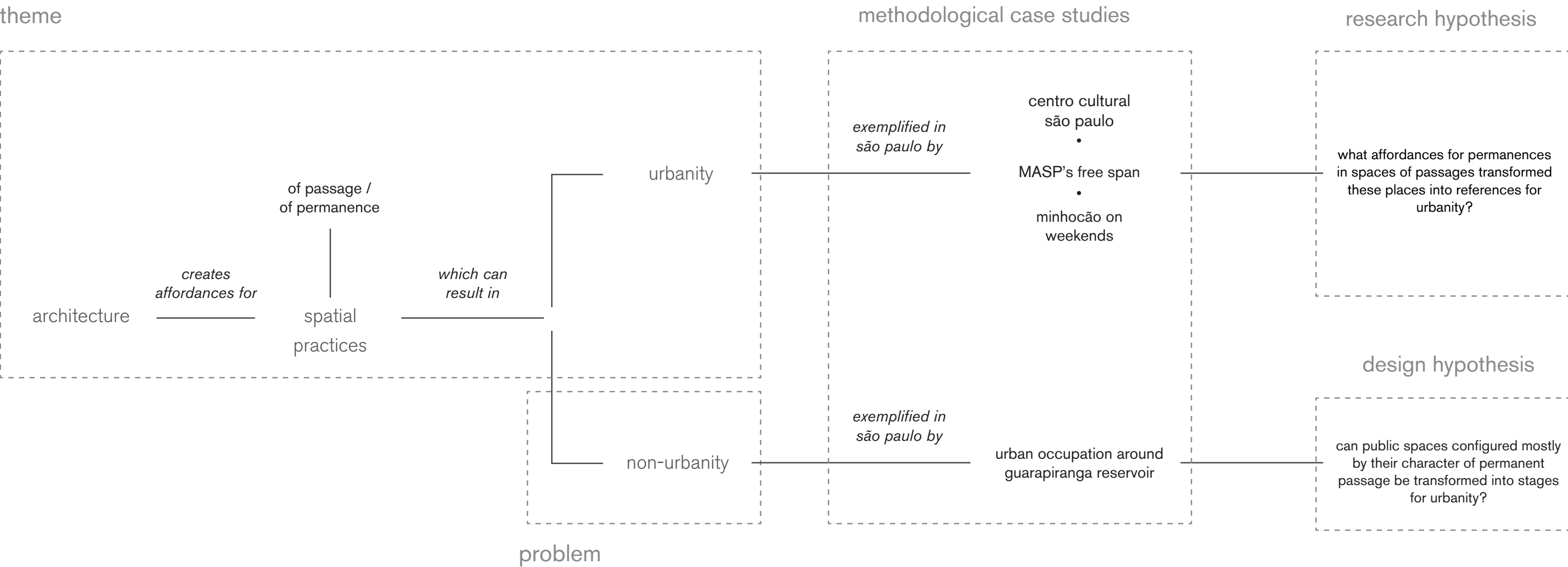
# 7. methodology+ considerations



Pinheiros River and Guarapiranga Reservoir, 1940s.

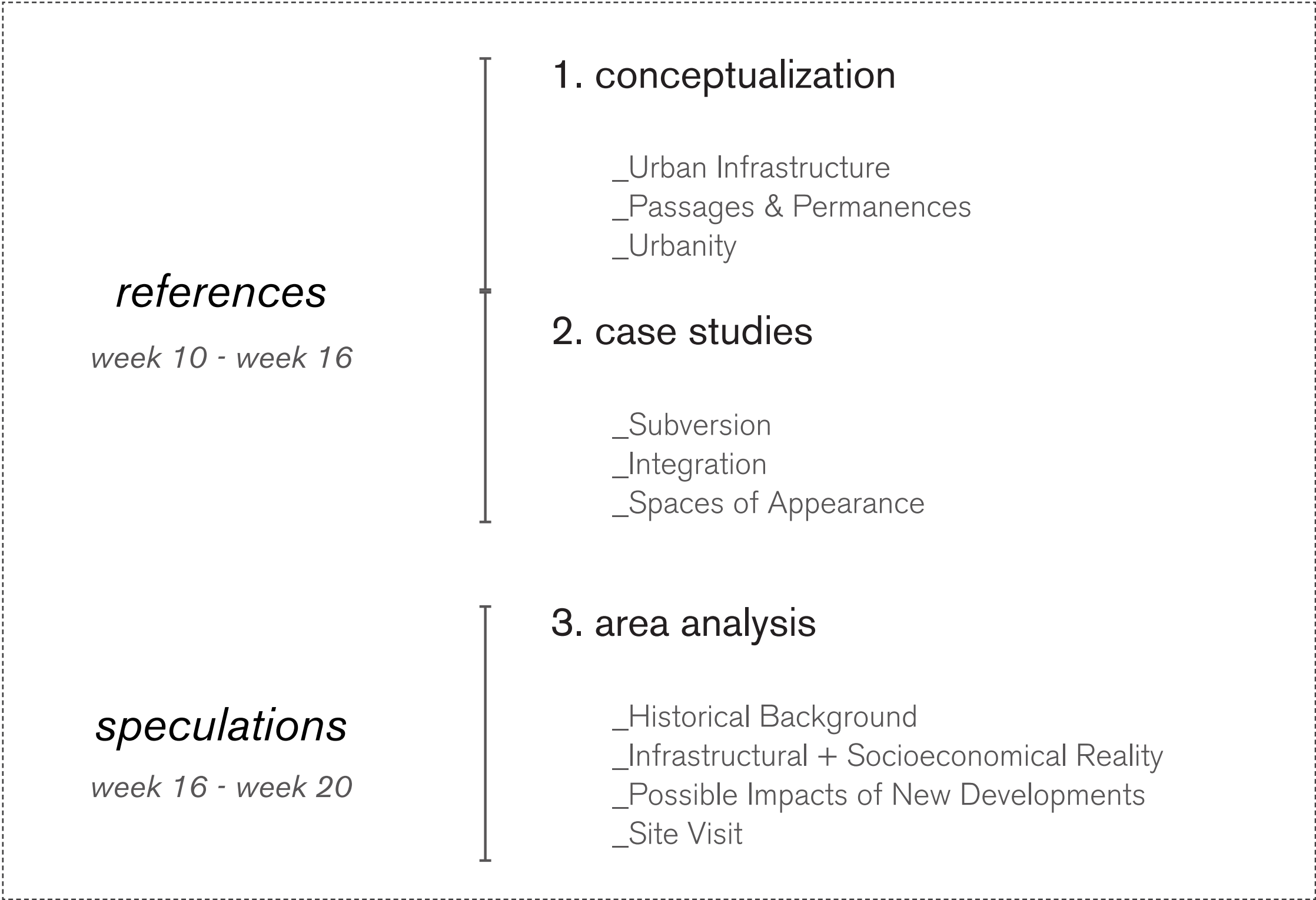


# methodology





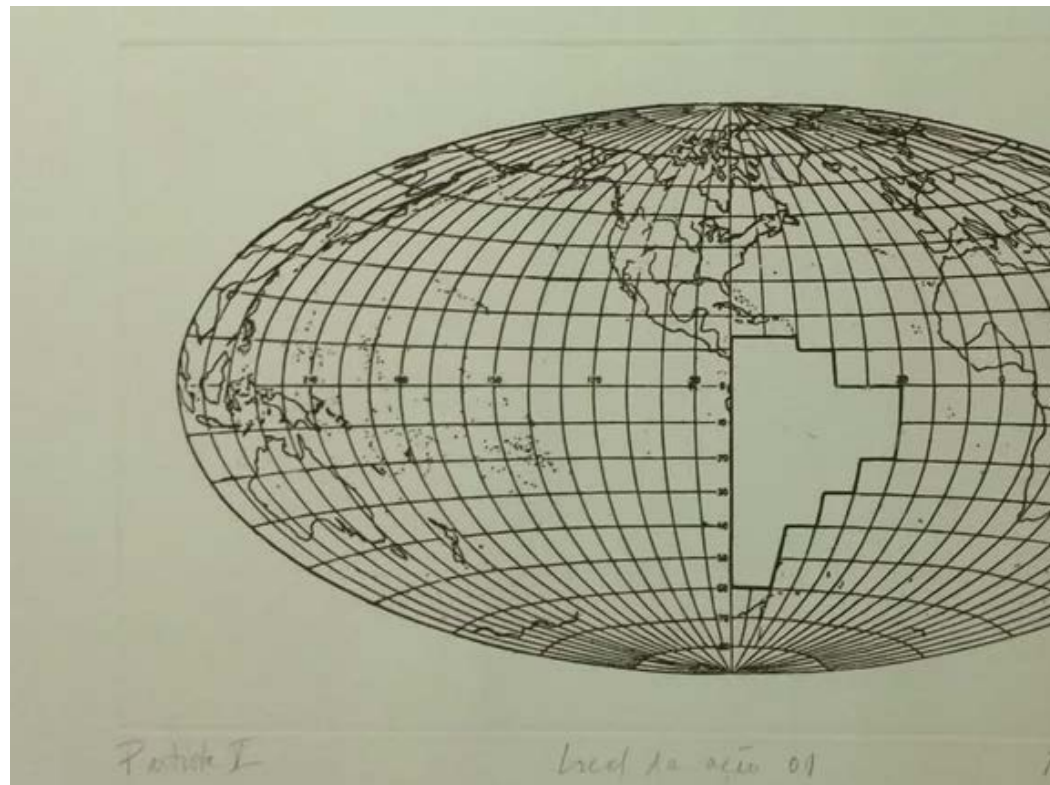
# methodology



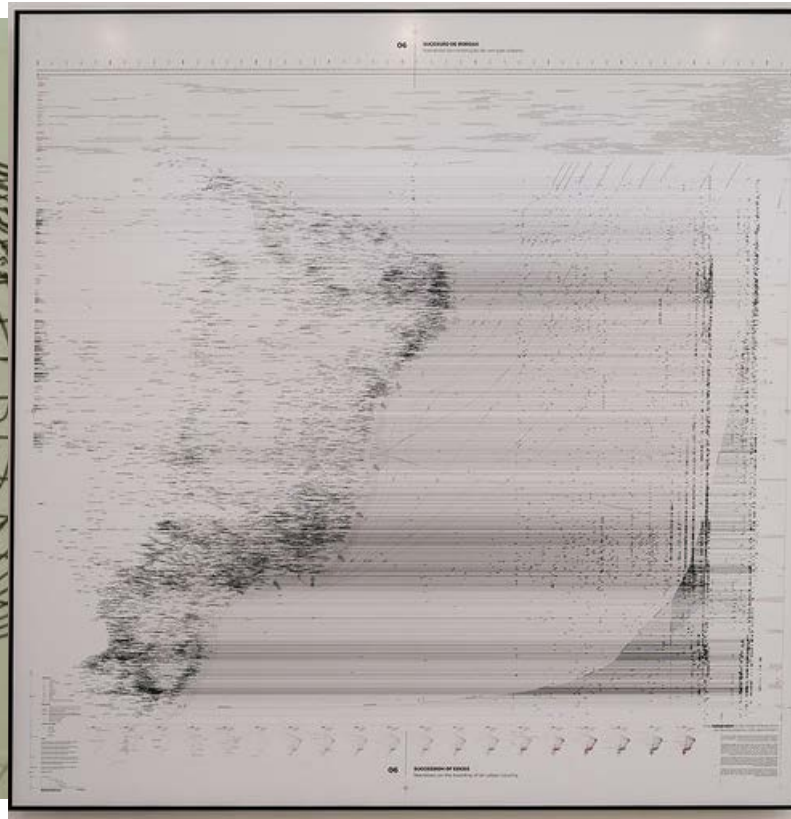
*atlas of  
permanences  
& passages*



# considerations



Anna Bella Geiger, Place of Action, 1981



Walls of Air, Brazil's exhibition for Venice Biennale of 2018



"Its beautiful here isn't it?", Luigi Ghirri,



# considerations

“The past does not come back. What is important is continuity and the perfect understanding of its history”

Lina Bo Bardi