

## The Brazilian Institute of Architects – the establishment of São Paulo Chapter and the construction of its headquarters

Ana Reis de Goes Monteiro, Taiana Car Vidotto

**Ana Reis de Goes Monteiro** é professora Doutora do curso de Graduação em Arquitetura e Urbanismo e do Programa de Pós-Graduação em Arquitetura, Tecnologia e Cidade (PPG-ATC) da Unicamp; anagoes@fec.unicamp.br

**Taiana Car Vidotto** é Mestre em Arquitetura, Tecnologia e Cidade; doutoranda do Programa de Pós-Graduação em Arquitetura, Tecnologia e Cidade (PPG-ATC) da Unicamp; taiana.car.vidotto@gmail.com

### Abstract

*The purpose of this article is to rescue, through documentary research, the establishment of the Brazilian Institute of Architects in São Paulo (IAB/SP) and the construction of its headquarters in the city, one of the leading examples of modern architecture, as well as the integration of architecture and other arts. First located in the basement of a modern building called Esther, its design, object of a contest, situated in the corner of Bento Freitas and General Jardim Street, at Vila Buarque, had as winners and authors of the final project the architects Abelardo Reidy de Souza, Galiano Ciampaglia, Hélio Queiroz Duarte, Jacob Ruchti, Miguel Forte, Rino Levi, Roberto de Cerqueira César and Zenon Lotufo. It was built in the 1950's, in a region that became a new urban center of cultural and artistic activities with new museums, libraries, cinemas, theaters, art galleries and bookshops and IAB/SP joined these spaces. As the building became part of a network of sociability among architects and other artists, it was possible to spread the values of the architects' profession. Many politicians, young students, teachers, intellectuals and artists used and visited the building during exhibitions, music auditions, lectures and other events promoted by the Institute. Moreover, as a space of ideological exchanges, in 1964 with the Military Coup it became a symbolic site of struggle for freedom. Protected by the State Heritage body – CONDEPHAAT (Council for the Defense of the Historical, Archeological, Artistic and Touristic Heritage) in 2020, and in 2015 by CONPRESP (São Paulo City Council for the Preservation of Historical, Cultural and Environmental Patrimony) and IPHAN (Institute of National Historical and Artistic Heritage), its restoration process predicted beyond the recovery of the physical structure of the building, the façade restoration and the improvements in the use of some spaces. The renovation started and was partially completed, focusing on the structure of the external marquise and the reestablishment of the events space of the Institute, that returned to host events. Gradually, the street in which it is located has resumed its centralizing process of activities carried out by architects in the region. New young architects chose the same street for their offices and a specialized architecture bookstore was installed on the ground floor of IAB/SP building. These spaces were a definite boost to the resumption of the IAB/SP building as an important model of modern architecture in São Paulo, a local memory space and representative of this professional segment.*

**Keywords:** IAB/SP, modern architecture, São Paulo, synthesis of the arts

**Resumo**

Objetiva-se com esse artigo resgatar, através de fontes primárias, a instalação do núcleo do Instituto de Arquitetos do Brasil na cidade de São Paulo – IAB/SP e a organização de seus membros para a construção de sua sede, um dos principais exemplares da arquitetura moderna e de integração com as artes. Inicialmente sediado no subsolo do Edifício Esther, o projeto, objeto de concurso, situado no terreno à esquina das Ruas Bento Freitas e General Jardim, na Vila Buarque, teve como autores um grupo de arquitetos composto por Abelardo Reidy de Souza, Galiano Ciampaglia, Hélio Queiroz Duarte, Jacob Ruchti, Miguel Forte, Rino Levi, Roberto de Cerqueira César e Zenon Lotufo. Construído na década de 1950, em uma região que se tornava uma nova centralidade urbana e espaço de movimentação artística e cultural, com a instalação de museus, bibliotecas, cinemas, teatros, galerias de arte e livrarias, o IAB/SP se uniu a esses espaços. Isso propiciou o convívio entre os arquitetos e outros artistas e colaborou para o reconhecimento da profissão na sociedade. Destes espaços, participavam políticos, jovens estudantes, professores, intelectuais, artistas que frequentavam o térreo e o mezanino do edifício em exposições, audições musicais, palestras e demais eventos. Além disso, como ambiente de trocas ideológicas, em 1964, com o Golpe Militar, tornou-se local simbólico de luta pela liberdade. Tombado pelo órgão de patrimônio estadual, o CONDEPHAAT – Conselho de Defesa do Patrimônio Histórico, Arqueológico, Artístico e Turístico em 2002 e em 2015 pelo CONPRESP – Conselho Municipal de Preservação do Patrimônio Histórico, Cultural e Ambiental da cidade de São Paulo e pelo IPHAN – Instituto do Patrimônio Histórico e Artístico Nacional, seu processo de restauro previu além da recuperação da estrutura física do prédio, a recomposição da fachada e a readequação do uso de alguns de seus espaços. Atualmente, com a reforma parcialmente concluída, o edifício voltou a sediar eventos. Aos poucos a rua na qual se localiza tem retomado seu processo centralizador das atividades dos arquitetos naquela região. Nela se instalaram recentemente escritórios de jovens arquitetos e uma livraria especializada no térreo do edifício. Esses espaços deram impulso definitivo à retomada do edifício do IAB/SP como exemplar importante da arquitetura moderna em São Paulo, palco privilegiado da memória do local e da representação da categoria profissional dos arquitetos.

**Palavras-chave:** IAB/SP, arquitetura moderna, São Paulo, síntese das artes.

**Resumen**

*El propósito de este artículo es de rescate a través de fuentes primarias, de la instalación del Instituto de Arquitectos del Brasil en la ciudad de San Paolo y el trabajo para la construcción de su sede, uno de los principales ejemplos de la arquitectura moderna. Localizado inicialmente en el subterráneo del Edificio Esther, su proyecto, objeto de licitación, ubicado en el terreno de la esquina de las calles Bento Freitas e General Jardim, tuvo como autores un grupo de arquitectos: Abelardo Reidy de Souza, Galiano Ciampaglia, Hélio Queiroz Duarte, Jacob Ruchti, Miguel Forte, Rino Levi, Roberto de Cerqueira César y Zenon Lotufo. Construido en la década de 1950, en una región que se convirtió en un nuevo centro y espacio de los movimientos artísticos y culturales con la instalación de bibliotecas, museos, cines, teatros, galerías de arte e librerías. El edificio del IAB/SP se unió a estos espacios, posibilitando la convivencia entre arquitectos y artistas y la divulgación de la profesión. De estos espacios estaban participando los políticos, los jóvenes estudiantes, maestros, intelectuales, artistas que frecuentaban en el espacio social de lo edificio en exposiciones, audiciones musicales, conferencias y otros eventos promovidos. Por otra parte, como espacio de intercambios ideológicos en 1964*



con el Golpe Militar se convirtió en lugar simbólico de la lucha por la libertad. Protegido por el cuerpo del patrimonio estatal, el CONDEPHAAT – Consejo de Defensa del Patrimonio Arqueológico, Artístico e Turístico en 2002 y en 2015 por CONPRES – Consejo Municipal de Preservación Histórica, Cultural y Ambiental de São Paulo y el IPHAN – Instituto del Patrimonio Histórico y Artístico Nacional, su proceso de restauración predijo más allá de la recuperación de la estructura física del edificio, la restauración de la fachada y la mejora de la utilización de algunos de sus espacios. Sin embargo, el objetivo principal era proporcionar al rescate de su papel cultural. La reforma fue iniciada y completada parcialmente, centrando-se en la estructura de carpas exteriores y el restablecimiento del espacio para eventos del Instituto. Poco a poco la calle en la que se encuentra ha reanudado su proceso de centralización de las actividades de los arquitectos en la región. Estudios de arquitectos jóvenes recién instalados, una librería especializada en libros de arquitectura e urbanismo en la planta baja del edificio del IAB/SP dan el impulso definitivo a la reanudación del IAB/SP como ejemplo importante de la arquitectura moderna, escenario privilegiado de la memoria local y de la representación de la profesión.

**Palabras-clave:** IAB/SP, arquitectura moderna, São Paulo, síntesis de las artes.

## Introduction

<sup>1</sup> Available at <http://portal.iphan.gov.br/noticias/detalhes/3394/tombamento-do-edificio-do-iab-e-aprovado-como-patrimonio-cultural>. Accessed in May 16th, 2016.

<sup>2</sup> In a letter sent by architect Carlos Bratke, on March 04th, 1993 to the president of CONDEPHAAT, the architect Marcos Duque Gadelho, applied the building of *Bento Freitas* Street, 306 to be included in the list of National Historical Heritage of Brazil. Marco Frogaccia, Gilberto Belleza, Elisabeth França, Gloria Bayeux, Oswaldo Correa Gonçalves, Maria Argentina Naruto, Julio Camargo Artigas, Paulo Mendes da Rocha, Ciro Pirondi, João Clodomiro Abreu, Fabio Penteado, Emerson de Paula, Mauricio Vidal Laura Jr, Miguel Pereira, Minoru Naruto, Maria Lucia Guilherme, José Luiz Tabith Jr, Silvio Tadeu Pina, Walter Caldana Junior, Alexandre Delijaicov, João Honorio de Mello, Paulo Bastos, Thereza Katinsky, Victor Hugo Mori, Telesforo Cristofani signed it. Its official inclusion in the heritage list was on December, 17th, 2001, published in January 17th, 2002 (Historical Heritage Process of the Brazilian Institute of Architects Building. CONDEPHAAT – 31.622-94, 2002. Available at: <http://www.arquitectura.fau.usp.br/index.php/encontre-o-bem-tombado/uso-original/educacao-e-pesquisa/edificio-do-instituto-dos-arquitetos-do-brasil>. Accessed in September 12th, 2014).

On the 25th of November 2015, the site of IPHAN – Institute of National Historical and Artistic Heritage published<sup>1</sup> the inclusion of the Institute of Brazilian Architects building in the city of São Paulo (Decision number 1732-T-15) to the Historical Heritage List. This was the last official body to recognize the relevance of preserving the building of the Brazilian Institute of Architects – IAB, São Paulo Chapter, up to that point inscribed by the CONDEPHAAT<sup>2</sup> (Process number 31. 662-94 – Defense Council of the Historical, Archaeological, Artistic and Tourist Patrimony) in 2002 and, in 2015 by the CONPRES (Resolution number 10/2015 - Council for the Preservation of Historical, Cultural and Environmental heritage of the city of São Paulo). In the three levels, there was a consensus for inscribing it, due to the importance of the building and the pieces of art composing it – the panels by Antônio Bandeira on the entrance hall leading to the ground floor and other by Ubirajara Ribeiro on the first floor; Black Widow mobile by Alexander Calder and one sculpture attributed to Bruno Giorgi - as well as its significance and importance for disseminating the modern architecture and playing the role of a space for debates and interaction of architects and society.

In the IPHAN report, the building is recognized as the “synthesis of the São Paulo state’s architecture produced in the 1940s” and was cited, for this reason, in the books written by Henrique Mindlin – Modern

Architecture in Brazil, of 1956 – and by Carlos Lemos and Alberto Xavier – *Arquitetura Moderna Paulistana* (free translation: *Modern Architecture in the City of São Paulo*) in 1983 – and the architect and historian Júlio Katinsky, one of the professionals in charge of elaborating the memorandum to request its inclusion in the Historical Heritage<sup>3</sup> list attested that “The IAB building is not only a mark in the history of Brazilian Architecture but also the house of memories of a significant portion of culture that emanated from its users and frequent visitors”. Thus, the aim is to recover, through primary sources, the establishment of IAB chapter in the city of São Paulo – IAB/SP and the organization of its members for the construction of its headquarters, one of the main examples of modern architecture, as well as of its integration with arts in general. As background, the institutionalization of the architects’ professional field was in progress. In this process, the building turned to be the representation space of this segment and it was seen “as a connection between a present image and an absent object, one adding value to the other” (CHARTIER, 1991).

The synthesis of the arts is known to be the integration of fine arts and architecture that took place in the modern period, during the first decades of the XX century and emerged with the Bauhaus movement. At that point, the architects were seeking, in integrated work with other professionals as painters, sculptors and woodworkers, an alternative to create a new society. The concept of integrating arts came to Brazil through formulations elaborated by Le Corbusier, disseminated by means of the CIAMs - International Congresses of Modern Architecture. According to Fernandes (2006):

“During the VI CIAM, in 1947, the synthesis of the arts issue is revisited, focusing on the sense of the correlations between different artistic activities in search of a similarity of methods concerning painting, architecture and construction. In the VIII CIAM, in 1951, dedicated to the theme “the heart of the city”, we can observe that the modern architecture, in the last years, was kept apart from its sister arts, while in its origin, it owes much of its inspiration to them. The artistic dimension is then evoked as means to mold the emotional life of the masses, taking part in the construction of civic and community centers, as spaces for public actions. The reorganization of communitary life emerges as an essential task after the war. These positions had already been outlined in the manifesto proposed by Giedion, Sert and Leger in 1943, “Nine points on monumentality, in which the authors emphasize the cooperation among landscapers, painters, sculptors, architects and urbanists to reach the new civic monumentality” (FERNANDES, 2006).

<sup>3</sup> The Historical Heritage inclusion request was submitted to IPHAN on June 24th, 2014, through a letter written by the president of IAB/SP, José Armênio de Brito Cruz, together with the memorandum elaborated in partnership with a group of architects from IAB/SP and from the *Centro de Preservação Cultural da Universidade de São Paulo – CPC USP* (T.N.: Center for Cultural Preservation of the University of São Paulo). According to the historical heritage report, the memorandum was elaborated with the cooperation of Bárbara Marie von Sebroke L. S. Martins, Mariana Pinheiro de Carvalho, Sabrina Studart Fontenele Costa, from the CPC USP, and Emerson Fioravante and Sylvio Oksman from the IAB, as well as of Paula Gorostein Dedecca. The work was coordinated by José Armênio de Brito Cruz (IAB/SP) and José Tavares Correia de Lira (CPC USP) (IPHAN, 2015).

In what Fernandes was concerned (2006), the artists became part of the urban space formation, and because the architecture counted on the participation of these professionals, it provided the city with works of art that became part of public areas, qualifying the urban space and offering possibilities for the population. Besides, the IAB/SP building location in the so-called 'Novo Centro' (New City Center) of the São Paulo city, where other cultural debate areas were, and its proximity to the Esther Building, the first office of the Institute, *Praça da República*, reinforced the significance of the IAB and the professional segment of architects as part of what was recognized as avant-garde in the emerging metropolis.

Based on these precepts there was a searching toward bringing back the circumstances in which the IAB/SP building was elaborated and built, since the establishment of the Institute on the basement of Esther building facility, when São Paulo city was experiencing the effervescence of the new urban center environment, including the moment that architects were institutionalizing the profession. The building is one of the modern examples in the city of São Paulo denoting the integration involving architecture and fine arts as well as the representation space of the segment. In addition, it is considered "the synthesis of a cultural time", "aligned with the best patterns of what was considered avant-garde" at that moment in which the city of São Paulo "was coining its slogan as the fastest growing city in the world, incorporating the modern society features" (CONDEPHAAT, 2002). Toward this, an investigation toward understanding how the IAB/SP was established in the city of São Paulo, how the construction of its headquarters was organized after promoting a competition to select a project, as well as the pieces of art that are part of the building and compose an environment that is integrated with the architecture.

## **The establishment of IAB/SP chapter in the city of São Paulo and its first headquarters**

IAB started the establishment of its chapter in São Paulo at the V Pan American Congress of Architects, in the city of Montevideo in 1940. At that moment, Eduardo Kneese de Mello began to coordinate with the architects of IAB central chapter, located in Rio de Janeiro. About this period, we find the following words in the first bulletin issued by IAB/SP:

“The history of IAB – São Paulo starts in 1943 when the contacts of architects from São Paulo were practically non-existent. If there was any, it resulted from completely unusual activities to the segment or profession. It lacked a centralizing element of interest that was about to rise and play this role, the Department. At this point, the architect Eduardo Kneese de Mello, is appointed as IAB deputy in São Paulo” (IAB, 1954, p.01).

Architect Eduardo Kneese de Mello, graduated at Mackenzie School of Architecture (1931), after contacting architects from Rio de Janeiro, looked for other colleagues working in the city of São Paulo, as for example: Rino Levi, Aberlardo de Souza and João Batista Vilanova Artigas. IAB/SP, the local chapter of the Institute of Brazilian Architects, was officially established on November 06<sup>th</sup>, 1943 in the city of São Paulo, in a ceremony at the City Library, chaired by Luiz Ignácio de Anhaia Mello, the Secretary for Transport and Public Works, then in office. Antonio Moya, Aldo Mario Alves Ferreira, Alfredo E. Becker, Arnaldo Maia Lelo, Bruno Simões Magro, Dácio de Moraes, Francisco Saraiva, Francisco Caiuby, Gregori Warchavchik, Guilherme Malfatti, Leo Ribeiro de Moraes, Lauro Costa Lima, Manoel Amadeu Gomes de Soutello, Roberto de Cerqueira César, Rino Levi and Wilson Maia Filho were present. Besides them, João Batista Vilanova Artigas, Jaime Fonseca Rodrigues and Francisco Esteves Kosuta represented the Institute Organizing Committee. In this session, the architect Paulo de Camargo, president of the IAB Central Office, pointed some principles, determined by the Institute’s Board of Directors, to be followed by the São Paulo chapter. Among the objectives, the gathering of architecture professionals “to be solid” and impacting, with the other engineering associations and entities, for the solution of social and economic problems as well as for setting its own headquarters to promote the other desires of the segment. It was a priority to integrate with the social community in a close relationship with several other segments (IAB, 1943; 1954).

According to Ficher (1989), in addition to the objective of representing this professional segment, the Institute assumed a position in favor of modern architecture. The regulation of the engineer-architect profession (Act number 23.569/1933) was recent and architects were searching to assert its role in the field of project and construction, differentiating it from that of engineers. Therefore, at the time of IAB foundation in São Paulo they were aiming at professional prestige and a new aesthetic orientation concerning architecture. For Durand (1972) there was a clear relation involving the “process for the legal planning for

the architecture profession” and the “adoption and diffusion of modern architecture”. Considering this, Eduardo Kneese de Mello emphasized that we all “became modernists, because even those who were not originally modernist, had turned into one”. Therefore, it was natural that the precepts of modern architecture were fundamentally considered for projecting its central office, followed by the Pernambuco and Bahia chapter buildings (founded in 1966 and selected by competition) (IPHAN, 2015). Silva (2012) emphasizes the simultaneity of events in the 1930s:

“...architecture consolidation moment coincided in Brazil with the assertion of modern architecture, when its best exponents were dominating the professional representation bodies and the system of preservation and consolidation of the field (...) Paulo de Carmago Almeida, Eduardo Kneese de Mello, Vilanova Artigas, Helio Duarte, Abelardo de Souza, Icaro de Castro Mello, Rino Levi, Oswaldo Bratke, Osvaldo Correia Gonçalves (1917-2005), Giancarlo Palanti, Victor Reif, Lina Bo Bardi, Franz Heep, and many others, were active in São Paulo as Board of Directors members of IAB, FAM and FAUUSP professors, members of the Museum of Modern Art (MAM), editors of magazines like *Acrópole*, *Habitat*, *Brasil Arquitetura Contemporânea*, *AD Arquitetura e Decoração*, *Módulo* and *Arquitetura* or even as organizers of expert meetings for Pan-American Congresses of Architects and Brazilian Congresses of Architects, these last events only held after 1945” (SILVA, 2012, p.213).

Thus, in 1943, with the establishment of IAB chapter in São Paulo and, in 1945, with the organization of the I Brazilian Congress of Architects, debates about the profession were intensified, with articles published in São Paulo’s newspapers<sup>4</sup>. The dissemination through newspapers was part of the architects’ efforts for diffusing the profession, for defending the professional autonomy “and for the institutional recognition of architecture, in which stands out debates over the architect’s social role and the definition of their legal attributions and specificities compared to those of engineers” (SILVA, 2012, p.214).

<sup>4</sup> Folha da Manhã newspaper published the articles “*Inaugurado ontem o primeiro Congresso Brasileiro de Arquitetos*” (T.N.: Opened yesterday the first Brazilian Congress of Architects) on January 27th, 1945 and “*Encerrou-se ontem o primeiro Congresso Brasileiro de Arquitetos*”, (T.N.: Closed yesterday the first Brazilian Congress of Architects) on January 31st in the same year.

Right at that moment there was an intensification of advocacy on the main role of architects as independent professionals and ready to meet the society’s needs. This debate permeates discussions at IAB/SP and starts to intensely influence the discussions about architecture education (VIDOTTO; MONTEIRO, 2015). Simultaneously, the participation of architects in the real estate market during the city verticalization, begins to be criticized by architects:

“... between 1930s and 1940s, professional work starts to be directly related to architect’s social action, what was consolidated in Brazilian Congresses of Architects and in graduation speeches within Brazil. Through these means of communication, architects blamed the real estate business for

the uncontrolled growth of the cities, and assumed the role to propose regulatory plans for meeting the needs of the population. In this point of view, the real estate business was considered an opposition to this action” (SILVA, 2012, p.215).

Therefore, two different kinds of architects are defined – one working for the market, the owner or connected with a construction company, and the architect working as independent professional in an independent office “working, as much as possible, to meet the social requests to be carried out by the government” (SILVA, 2012, p.219).

IAB/SP started its meetings in the middle of these discussions. At first, IAB/SP “used the offices of its directors as provisory places for holding the meetings” (IAB, 1954). Afterwards<sup>5</sup>, it occupied a room in the basement of Esther building, located at *Praça da República*, where they became part of the city’s cultural space network. For the IAB/SP:

“This central office marks the beginning of the IAB – São Paulo’s social activities. The lounge, often hosting exhibitions, became a meeting point for a great number of artists from São Paulo. Among others, there were exhibitions of Oswald de Andrade Filho, Bonadei, Tarsila and Aldemir Martins, this last mentioned with his very first exhibition. Among some important visits, celebrities like Paul Lester Wiener and Richard Neutra. The Música Viva movement (*in free translation*: Life Music) had performances there” (IAB, 1954, p.01).

The Esther building, selected to set up the IAB/SP chapter, was projected in the 1030s selected by a Limited competition<sup>6</sup>, and architects Álvaro Vital Brasil and Adhemar Marinho were chosen to execute the final project. The competition was requested by the Nogueira Family, aiming the construction of a vertical building to the headquarters of their businesses at a space that could represent the social position of the family in that growing metropolis. According to Atique (2013):

“Built few years after the onset of 1930s, the Esther building was envisaged by an important group of entrepreneurs from the state of São Paulo, who wished to evidence their political, economic and social positions in a city that was about to become a metropolis. These entrepreneurs, family members of José Paulino Nogueira - an important republican from the city of Campinas, had politico-social representability of a certain power in the state of São Paulo, mainly by their diversity of businesses and investments they were involved since the end of the XIX century, with emphasis in activities related to colonization, railroad companies, banks, coffee production and sugarcane agroindustry” (ATIQUE, 2013, p.39).

At that time, to construct vertical buildings represented a position of prestige – “they brought a feeling

<sup>5</sup> The first mention available of the IAB/SP in minutes of meetings is on February 27th, 1946. In the documents accessed, there is no mention to the date that IAB/SP officially moved to the Esther building.

<sup>6</sup> Limited competitions were “kinds of public notices elaborated by the owners, aiming to define the architectural propositions, quite often preceding the definitive elaboration, called ‘*programa de necessidades*’ (T.N.: requirements plan)” (ATIQUE, 2013, pp.151 - 152). In this context, architects were asked to present a project in accordance with some recommendations.



of progress and technical advance” (ATIQUÉ, 2013, p.143). Added to that, the ongoing verticalization process in the city, also “had the clear objective of feeding urban businesses represented by purpose-built rental buildings, observed since the last years of the XIX century”) (ATIQUÉ, 2013, p.59).

Esther Building gathered all these features, with its multi-use rental offices, as well as several different kinds of apartments, empowering the business venture with the possibility of maintaining itself by means of profits resulted from rental incomes. Besides, the construction of a vertical building would feed a new emerging segment, the real estate market. Toward that, Someck (1997) considers that:

“Verticalization is one of the built environment elements. It originates from a combination of several determinants. Industrial production creates an urban configuration, resulting from its articulation with other capitalist sectors. The real estate capital, then in ongoing constitution process, requires the multiplication of urban area (verticalization), as an innovation to the land subdivision (land division), into a new strategy to value the capital. The high price of land and its optimization cannot justify alone the verticalization, but precisely, the new strategy of the real estate capital. Besides the land, the urban pattern transforms itself into a commodity. The State regulates the actions of producing agents, stimulating the accumulation of the capital” (SOMECK, 1997, pp.108 – 109).

The Esther Building, and its whole surrounding area, was part of the beginning of this verticalization process, one of the outstanding characteristics of the São Paulo city metropolization. According to Souza (1994), the metropolization process happened between 1915 and 1945, and was intensified in the subsequent period, from 1945 to 1954, the time when the new IAB/SP headquarters was built. Because of this process, there was an urban space appreciation in the region, as well as a triggering to urban density in the central area of the city (SOUZA, 1994, p.61). The value rising of these central areas derived another expansion cycle resulting in the impact of “expansion of central areas”, or “transitional areas” like *Vila Buarque* and *Santa Ifigênia*; the first selected by the IAB/SP for setting up its headquarters<sup>7</sup> (SOUZA, 1994, pp.69-70).

<sup>7</sup> The social class of the first inhabitants of *Vila Buarque* had incomes a bit higher than the proletarian population who used to live in working-class villages, and a bit lower than the middle class that, at the end of the XIX century, started to live in elite neighborhoods as *Campos Elísios*. Its verticalization started in the beginning of the 1930's, mainly residential buildings, near *Santa Ifigênia*, *Higienópolis* and *Santa Cecília* regions. However, in the 1950s it was occupied by 'cortiços' (T.N.: Brazilian kind of tenements) and prostitution-related night clubs (BARBOSA, 2001).

For Souza (1994), as part of the real estate market, agents started working to create urban spaces in Brazil, and we can divide them into, at least, three groups: developers, builders and sellers, considering that an agent could play more than one role. A developer, an agent that started the process and assumed “taking quite high risks, and carrying out a sequence of actions: purchasing the land, obtaining the approv-

al of the building plan granted by the City's Planning Officers, and registering the real estate project at the Land Registry Offices". (SOUZA, 1994, p. 191). This role was played for many years by bourgeois families – as the case of Esther Building. However, the production of vertical buildings attracted several agents, other than developers, builders or sellers, as the case of architects, who were in search of assuring the segment and its professional field of work.

The reason for IAB/SP and Clube de Amigos da Arte (*in free translation*: Friends of the Art Club) moving out of the building, in which space they were sharing, was related to a proposal for transforming the basement of the building into a nightclub:

"In 1946, the entrepreneur Júlio Pimenta contacted the IAB/SP Board of Directors to inform his intention to install a night club on the basement of Esther building. According to Kneese de Mello, Pimenta offered an irresistible proposal: "180 *contos* (the Brazilian currency at that time) as key money for the space. With this amount, it would be possible to start the construction of the Institute own building. That is why the proposal was accepted" (ATIQUE, 2013, p.264).

According to a research carried out by Atique (2013), the rental agreement that IAB/SP signed for using the space previously reserved for a public restaurant, an area of 132 m<sup>2</sup> at Esther Building, started on May 01<sup>st</sup>,1944 and closed on April 30<sup>th</sup>,1947. The agreement set for leaving the facility and allowing the Oasis Nightclub to start its operation brought a new moment for the Institute. In February 1947, the IAB/SP purchased the area for constructing its building and then, its meetings were held at the office of João Batista Vilanova Artigas (MELLO,1963). Important to observe that by selecting a place in the central area indicated that the Institute wanted to keep close to the other cultural spaces located in this region. This way, the architects position was linked to the avant-garde portion of the city.

The land located at the corner of *Bento Freitas* Street and General *Jardim* Street, (Figure 01) was close to buildings like the *Estado de São Paulo Newspaper building*, projected by Jacques Pilon and Franz Heep (1946) as well as the *Ipiranga Cinema* and the **Excelsior Hotel**, projected by Rino Levi (1941) (IPHAN, 2015). This area became a space of close interactions between artists and architects:

"Together with the rising of new languages, plural and heterogeneous, the formation of culture organizations, museums, libraries, cinemas, theaters, bookstores and shopping centers, brought material stability to the production, and

deepened debates, locally and internationally. Within an easy commuting perimeter, bars, restaurants and bakeries dotting the São Paulo's extended center, turned to be meeting spaces playing important socialization role, gathering youngsters, students, professors, intellectuals, artists and politicians" (DEDECCA, 2012, p.34).

In the study carried out by Dedecca (2012), in Figure 01, institutions were identified in blue – among them we find Museums, Newspaper facilities, Public Library and Architecture schools – and in red, the offices of architects. The IAB/SP building was located between the schools and the downtown area, like a passing area, as emphasized below.



Figure 1

Map of the New Center of São Paulo – in red, the buildings where some architects set their offices, including the IAB/SP headquarters (circled) and, the institutions, marked in blue.

Source: Dedecca, 2012, pp. 41 - 42

Like Dedecca (2012), Nascimento (2003) also emphasizes that, besides these cultural and working spaces, many architects used to have their houses downtown:

"In Esther building, for instance, we would find the offices of Rino Levi, Bernard Rudovsky ... some architects had their offices in the old town; that was the case of Eduardo Kneese de Mello – located at the 23 of *Misericórdia* Square. Jacques Pilon and Francisco Matarazzo Neto, who had their offices at first on *Senador Paulo Egydio* Street but when the building was concluded, they moved to Anhumas Building (at the 107 of Marconi Street) around 1940. Many however, set up their offices at the new center [Francisco Beck – at the 324 of *São João* Avenue; Bratke and Botti – at the 138 of Marconi Street (afterwards Bratke at the 136 of *Avanhandava* Street); Lucjan Korngold – at the 79 of *Conselheiro Crispiniano* Street; Carlos Millan, Roberto Aflalo and Plínio Croce – *Barão de Itapetininga* Street; Eduardo de Toledo Piza – Esther Building; Gregori Warchavchik – at the 120 of *Barão de Itapetininga* Street] ... other architects also set up their offices in a region within the *Viaduto do Chá* and *Praça da República*: Aldo Calvo, Manilo Cosenza and Giuseppe Severo Giacomini, at the 275 of *Barão de Itapetininga* Street; Carlos Cascaldi, Leo Ribeiro de Moraes and João Batista Vilanova Artigas at the 337 of *Dom José de Barros* Street, 337 on

the corner of *São João Avenue*; Luis Saia at 87 of *Marconi Street*; Miguel Forte at the 79 of *Praça da República*, and Jacob Ruchti at the 124 of *Barão de Itapetininga Street*. After the opening of IAB-SP building, many architects transferred their offices to it (1948), to demonstrate the union of the group regarding the segment associations, providing debates and usual meetings: Rino Levi and Eduardo Kneese de Mello (each of them occupying one whole floor), Vilanova Artigas, Miguel Forte (1950), Fábio Penteadó" (NASCIMENTO, 2003, p.37).

In this conjuncture, the São Paulo Museum of Art (MASP) was opened in 1947 and the Museum of Modern Art (MAM) in 1948: – the Mackenzie School of Architecture was founded in 1947 and the FAUUSP in 1948. According to Saia (in XAVIER, 2003), "The architects were in frequent contact with the artists and the artists were often visiting the architects' offices, it was a routine and, for that reason, the real importance of this was not properly perceived". In addition to that, the possibility of visiting places where the culture of modern was being disseminated, allowed architects to be aware of what was being discussed at that time, different than what was experienced in the Councils meetings they shared with engineers. This way, it was possible to develop a sensitivity to other arts. Moreover, the architects began to print "their traces in the scenario of culture, at a time that these exchanges were intimately interweaved with the public life of the city" (DEDECCA, 2012).

It was right there IAB/SP proposed the launching of a competition for projecting its building, nine years after being established in the city. At that point, the Institute was already recognized as a place for cultural events, commonly visited by artists. Besides, the architects had already assumed their position towards defending the profession and modern architecture.

## **The project competition and the building construction**

Right at the meeting to create the São Paulo chapter, the architect Paulo de Camargo, then president of IAB/BR, cleared up that one of the principles established by the National Board of Directors for all local chapters was "to have its own building to work as head quarter and turn possible the other aspirations of the segment" (IAB. 1943). These aspirations consisted in integrating architects with the social community where they were living, as well as their interactions with other professional associations. Toward this, it can be said that even when choosing the building site, IAB/SP aimed to be close to the social cultural environment of São Paulo city.

According to the process for listing the IAB/SP building as historical heritage, the minutes of the meetings, registered by a Notary Office in 1952, documented the approval for purchasing the land to construct the Institute's building on February 06<sup>th</sup>, 1947. Therefore, the IAB/SP took the first step for the construction of its building:

"It was like a dream that seemed impossible to achieve, for the cost of building something to meet the IAB's needs was far from its possibilities. The architects from the state of São Paulo, however, joined efforts toward fulfilling this dream and provided full support. The architects from S. Paulo know how powerful cooperation can be. Therefore, the beginning of the construction of IAB's building became possible. Some *contos de reis* – (Brazilian currency then) - the institute had in cash at that time, were enough to pay the first payment for purchasing the land. A competition was organized to select the architect to project the building, with no prize or professional fees to be paid" (ACRÓPOLE, issue 121, 1951, p.46).

Concerning the competition carried out by the Institute members, little was registered. The proposal presented by architects Miguel Forte, Jacob Ruchti and Galiano Ciampaglia (Figure 2: Project proposed by Miguel Forte, Jacob Ruchti and Galiano Ciampaglia.) had a vertical element that would raise from the bottom floor, passing along the whole building, highlighting the corner of *Bento Freitas* Street and *General Jardim* Street, and the ground floor positioned with walls pushed back toward the building center while the first floor slab created a marquise with the proposal of a garden along its facade and the building entrance area. On the last floor of the building, following the same pushed back concept, the large vertical structure positioned at the corner of the building, would meet a pergola, bringing a framework effect to the top of the building.



Figure 2  
Project proposed by Miguel Forte, Jacob Ruchti and  
Galiano Ciampaglia.

Source: CONDEPHAAT Process of Historical Heritage (2002), p.116<sup>8</sup>.

<sup>8</sup> Formerly published by AU Magazine, issue 88, December/January 2002.

It is known that a total of 13 team-projects were presented, however, the names of the participants were not available in the sources assessed. According to the Judging Commission records, composed of Hélio Uchoa, Oscar Niemeyer and Firmino Saldanha, followers of the “Rio de Janeiro School” and graduated at the National School of Fine Arts, thirteen teams were registered<sup>9</sup>. Out of the competitors, three teams were selected to elaborate the final project of the building, without ranking their positions. Two of them, the first with Rino Levi and Roberto de Cerqueira Cesar, and the second with Miguel Forte, Jacob Ruchti and Galiano Ciampaglia, were selected because their projects showed positive aspects “concerning the distribution, organization and articulation of the constructed elements proposed”. The third team, composed of Zenon Lotufo, Hélio Duarte and Abelardo de Souza, was chosen because their project presented “more plastic solutions”. In what concerned the Judging Commission, the three teams of architects, would not have succeeded separately to elaborate a project for the building containing all the attributes that IAB/SP expected but, they could reach together “a better solution, where all the issues would be solved driven by the spirit that guides the contemporary architecture” (IAB, 1947).

<sup>9</sup> The minutes containing the jury decision does not rank the names of all the competitor teams.

Concerning the proposals presented together, the group of architects met, organized as “*Arquitcnica LTDA*” (Figure 3: Proposal presented by the *Arquitcnica LTDA*.) to send on October, 26<sup>th</sup>, 1947, a letter<sup>10</sup> to the IAB/SP Board of Directors with some enquiries about the program definition and the conception of the final project for the IAB/SP building. The first of them was the suggestion to “consider the cultural and social activities of IAB as an indivisible whole” so to preserve its unit, reduce workforce expenses, acquire more efficient flow and connections, and, therefore turn easier the space monitoring (CONDEPHAAT, 2002, p. 96).

<sup>10</sup> All the architects who won the competition, except for Zenon Lotufo, signed this document; they were: Rino Levi, Roberto de Cerqueira Cesar, Miguel Forte, Jacob Ruchti, Galiano Ciampaglia, Hélio Duarte and Abelardo de Souza (CONDEPHAAT, 2002).

In what refers to the configuration of this space for cultural events, the architects who won the competition believed that the IAB initiatives should be noncommercial. For this reason, taxes should not be charged for using the spaces. For these architects, if the idea was accepted by the Board of Directors, the activities would reach a higher cultural scope, since the exhibitors and lecturers would be only people invited by the IAB. Therefore, the Institute would acquire “greater public prestige”. Besides, they considered “unnecessary to provide space for the janitor’s housing”, especially for potential economic issues (CONDEPHAAT, 2002, p. 96).

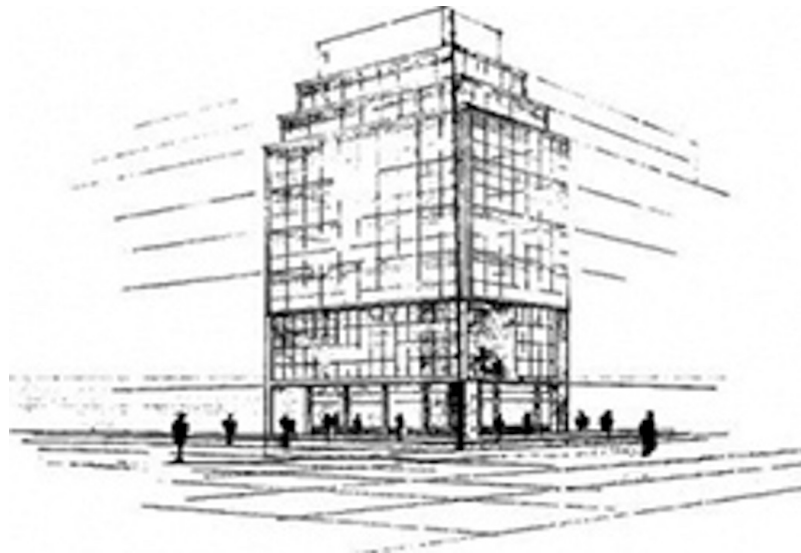


Figure 3  
Proposal presented by the group named *Arquitecnica LTDA*.  
Source: (Wolf in Vitruvius, 2005)

At last, the competition winners required to the Institute's Board of Directors to take into consideration "the possibility of dividing the floors reserved to be commercialized into two or more groups of condominiums; each one counting on a toilet facility, a small room and an office, of at least three units, as the law requirements". To sell a whole floor was more difficult than to sell units and, consequently, a higher number of units available would end up bringing more architects to the building. Some of the professionals that purchased these units reserved to offices were the architects: Rino Levi, Vilanova Artigas, Fabio Penteadó, Paulo Mendes da Rocha, Oswaldo Correia Gonçalves, Miguel Forte and Roberto Cerqueira Cesar. Moreover, the creators asked the IAB/SP Board of Directors to think over the "idea of having a public restaurant for considering it totally essential" although it could be replaced by a small bar. Thus, IAB/SP would have a larger area to commercialize and could reserve a smaller area where members could have their meals (CONDEPHAAT, 2002, p. 98).

<sup>11</sup> At that time, Arthur Saboya Code was in effect and "exigia que os edifícios fossem construídos no alinhamento dos lotes, impedindo recuos laterais. Por outro lado, tal dispositivo forçava os engenheiros-arquitetos a abrirem grandes pátios internos para permitir insolação e melhor ocupação do terreno, com grande desperdício de área construída" (T.N. free translation: required that buildings were constructed aligned to their land limits, impeding to have side setbacks. On the other hand, such requirement forced the engineers-architects to open internal patios to allow sunlight entrance and better land occupation, but causing great waste of building-purpose areas) (ATIQUÉ, 2013, p.176)

Before the approved version, one of the proposals presented by this group of architects, was based on ground level walls positioned to form a roof-like shelter with the first-floor slab slightly extended, inviting the commuters to something reminding a marquise. After that, on the following floors the building was divided into two areas, the first with IAB/SP headquarters and a place for events, the second and more homogeneous space, where the offices were located. Likewise, the project proposed by Miguel Forte, Jacob Ruchti and Galeano Ciampaglia, had the last floors in smaller volumes to meet the legal requirements<sup>11</sup>.

It should be observed that the authors were conscious to the need of planning spaces to turn viable the commercialization of offices, assuring an income to the Institute; on the other hand, the fact of charging fees for using its social spaces was considered a bad idea. The project approved by the Board of Directors (Figure 04), created by Oswaldo Bratke (president), Roberto Cerqueira Cesar (one of the authors of the project and vice-president), Armando Ciampolini, Plinio Croce and Wilson Maia Fina, was published in the *Acrópole Magazine*, and the architects were exhilarated by it:



Figure 4  
Façade of the Building.

Source: (GUIMARAENS in Vitruvius, 2015)<sup>12</sup>

<sup>12</sup> Formerly published in XAVIER, A. *Arquitetura Moderna Paulistana*, São Paulo: Pini, 1983



“Once the final project was ready, *Caixa Econômica* government bank was contacted for requesting a construction loan and, except for the area reserved for the headquarters, the other floors were sold to architects and fellow friends. Thus, after a short time, IAB/ SP sector will have its new headquarters and the *Capital Bandeirante* – as São Paulo is also known - will count on a new art center, a meeting space for all the artists and friends of good arts. This all, thanks to the spirit of cooperation that rules the state of São Paulo’s architects” (ACRÓPOLE, issue 21, 1951, p.46).

We can observe through the project plots (Figure 5: Plots of the IAB/SP Building) that among the programmatic discussions concerning the building project, the Board of Directors maintained the concept of the restaurant, initially positioned in the basement. In 1967, a new concept changed it into a small bar, built on the first floor, next to the Institute headquarters<sup>13</sup>. Nowadays, an auditorium is set in the building basement.

13 A second change, this time in 1989, allowed to connect the hall of the building elevators on the ground floor to the store, nowadays where the bookstore and the café are located.



Figure 5  
 Floor plan of the IAB/SP Building  
 Source: Reproduction made by the authors (from CONDEPHAAT Process of Historical Heritage, 2009).



Another aspect to be observed is the integration between the cultural and social activities of the Institute is the double-height ceiling over the central office floors, proposed to bring integration to the two floors by the open space resulted from the floor slab conceived for the second floor. The terraced garden (Figure 6: View of IAB Headquarters today), works as a kind of marquise for the ground level, following the original project, also integrates the building with its surroundings<sup>14</sup>.

<sup>14</sup> See <http://seresurbanos.blogfolha.uol.com.br/2014/09/06/apos-6-anos-com-tapumes-fachada-do-predio-modernista-do-iab-sp-e-descoberta/> e <http://iabsp.org.br/?noticias=iabsp-aberto>.



Figure 6  
View of the IAB Headquarters today and the extended floor that works as a marquise to the ground level.  
Source: the authors (2015).

The building volume, aligned to the side setbacks, as specified by the *Arthur Saboya* Code, allowed to have a patio for ventilation, close to the circulation stairway of the building, at the joining point of the two blind gables. The façade followed a concept subdivided in three parts: one plane, in harmony with its neighbor buildings, where ground level is located and double-height ceilings for the floors over the headquarters area; the second part is composed of four levels of offices, and the third, with more than two floors of offices, setback positioned compared to the central volume (CONDEPHAAT, 2002). In this aspect, it is possible to understand the importance posed by this building for being constructed in an area of ongoing verticalization pro-

cess and for changing the original project published in the *Acrópole Magazine* (1951) (Figure 7: IAB/SP Building, on the left, the original project published by the *Acrópole Magazine*, on the right, the way it was built.) and the building as it was built. The window frames were kept in setback position at the building structure only on the two top floors, while the middle floors of the building had glass panels closing the areas until the limits of the slabs. Therefore, the independent structure was valorized, distinguishing the façade of the first levels and the last floors, and clearly showing its three-subdivision volume:

“In taking advantage, exemplarily, of the modern principle of independent structures, the IAB building shows its most compelling architectural expression when inserting on its basis, the volume containing its headquarters rotated in relation to the main volume. According to Guido Zucconi This insertion changes the strict orthogonality of the construction and turns evident the “exceptionality” of the space as a public area in the “normality” of the dominant volume containing the private space” (CONDEPHAAT, 2002, p.61).

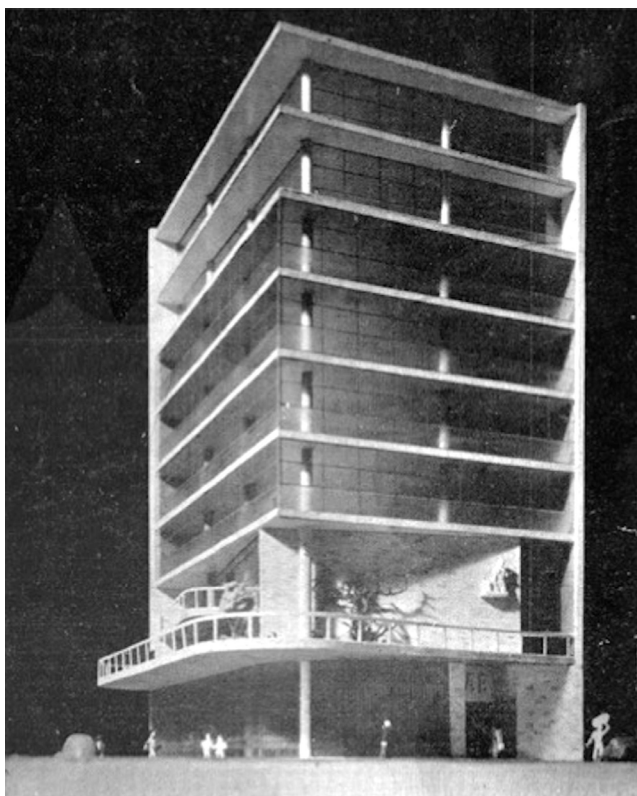


Figure 7  
IAB/SP Building, on the left, as the original project published in the *Acrópole Magazine*, on the right, the way it was built.

Source: *Acrópole Magazine* (issue 121, p.01) and *Folha de São Paulo* newspaper.

<sup>15</sup> The original executive project is from April 27<sup>th</sup>, 1947 (CONDEPHAAT, 2002., p.60).

In a general meeting held on March 11<sup>th</sup>, 1947, the members of IAB/SP contacted *Caixa Econômica* government bank to request part of the construction funds<sup>15</sup>. The construction began in January 1948

(IAB, MinuteS number 05, 1948). It could be observed, in this meeting and in the following ones held by the IAB/SP Board of Directors, that they were searching for alternatives to honor the payments previously assumed due to the bank loan. At that time, the architect Ícaro de Castro Mello “proposed to sell the ground floor, where the future headquarters of IAB was going to be placed, for a car dealer business” a subject that was mentioned in the minutes as “a resolution for the future” (IAB, Minutes number 05, 1948, p. 10). “Another possibility that was brought up, this time by the architect João Batista Vilanova Artigas, was to offer to the Modern Art Foundation to join the use of the space reserved for the IAB’s future headquarters together with the Museum of Modern Art”, suggestion that was approved unanimously, however it was not implemented. (IAB, minutes number 05, 1948, p. 11)

Nevertheless, the construction of the IAB/SP building presented a huge financial deficit. In the minutes of a meeting held on August 11<sup>th</sup>, 1949, managed by Eduardo Kneese de Mello, we see that the meeting started by reading the report prepared by the Construction Committee, in charge of the IAB building, presenting the deficit of one million, three hundred and forty thousand *cruzeiros* (the Brazilian currency at that time) of the expected value for the construction:

“The president explained that, if IAB wanted to maintain the building’s basement area, store facilities, first and second floors, it should have 1.340,00 (one million, three hundred and forty thousand cruzeiros – the Brazilian currency then) of funds available to concluded the construction as expected, and for that, suggestions were welcome. Following this, architect Rino Levi also cleared up that, even if the deficit amount was collected, IAB still needed to pay a monthly amount of approximately 9.300,00 (nine thousand thirteen cruzeiros) to *Caixa Econômica* government bank, amount that could be covered if they rented the basement and the store areas” (IAB, Minutes number 06, 1949, p.17).

Following this, architect Ariosto Mila questioned whether this deficit was caused by issues related to condominium payments, what was denied by Eduardo Kneese de Mello. Rino Levi added that, to sell the basement and the store area would not be a good idea for the bank loan included these areas – to sell them could eventually cause other problems. As a suggestion, Ícaro de Castro Mello proposed an increase of the membership monthly fees. However, for Kneese de Mello this increase would not bring enough benefits to be solving these emergency problems. Still during the discussions, architect Wilson Maia Fina suggested to ask the Institute members to help, since out of 130 members they only counted on 50 contributions. To Vilanova Artigas “the Institute

members should contribute, for the condominium associated professionals had already assumed commitments, much higher than their possibilities, with the same purposes” (IAB, minutes number 06, 1949, p.19). Without reaching a practical resolution for the loan quittance, the meeting members decided to form a Finance Committee (composed of members from the Board of Directors: Ariosto Mila, Otavio Lotufo, Guilherme Malfati, Wilson Maia Fina and Eduardo Kneese de Mello) to analyze the case and propose a solution for collecting the necessary amount. Therefore, even with difficulties, the construction of the IAB building was concluded, and the first reports by meetings held in the new facility was on April 13<sup>th</sup>, 1950, a session led by Eduardo Kneese de Mello.

## The building as space for the synthesis of arts

Concerning the identification of the building as space for the synthesis of arts, Fernandes (2006) mentioned several examples in which the architects have worked together with visual artists for the design of modern buildings as: The Ministry of Education and Health building in Rio de Janeiro and *Cultura Artística* Theater, projected by Rino Levi for the city of São Paulo. In both cases the relation between the work of art and the building culminated in the urban space qualification.

In the IAB/SP building, some works of art were gradually incorporated to its internal areas. Among them we have a panel created by Antônio Bandeira (Figure 08) located in the entrance hall, “The Black Widow” (Figure 09) - a mobile by Alexander Calder that hangs from the double-height ceiling, and others, like the panel created by Ubirajara Ribeiro, placed in the bar of the headquarters or the statue conceived by Bruno Giorgi” (CONDEPHAAT, 2002, p.03).



Figure 08  
Panel created by Antônio Bandeira  
Source: (CONDEPHAAT, 2002, p.123)



Figure 09  
Mobile by Alexander Calder.  
Source: (CRUZ in VITRUVIUS, 2015)

The mobile created by Alexander Calder (Figure 09), occupying the empty space resulted by the double-height ceiling and integrating the two floors of the Institute's headquarters, was a "gift from his visit to Brazil in 1948 and confirms the close relation between his work and the spirit of modern architecture" (CONDEPHAAT, 2002, p.61). The panel created by Ubirajara Ribeiro (Figure 10) however, emphasizes the role of his creation integrating the building, as requested by the Institute's Board of Directors:

"This building's project and execution brought an added value for the authors; it was possible to see in practice and with total freedom, the whole experience that had been acquired in the field of architecture and painting. In other words, a building with real possibilities to show the actual integration of arts and architecture; on one side the panel wall presented serious responsibilities of functional aspects, responsible for dividing the living-services-restaurant in the social lounge of the Institute, on the other, it should keep the characteristics of a piece of art. Its functions came to determine the forms as logic results, and a sculptural approaching printed to the building material (exposed concrete), together with a pictorial-narrative element to compose the wall's center of interest. This focal element narrative is set thanks to the language of symbols and their meanings and, structurally by modulated volumes, spaces, colors and a variety of objects allowing the individual to take part of the public and the public to take part of the universal" (ACRÓPOLE, issue 341, 1967, p.38).

When identifying the IAB/SP building as a synthesis of arts, we should also observe its role as something modern in the city of São Paulo:

"This building, which construction was concluded around 1950, is culturally significant by its architectural qualities

and by its historical importance. Its project, (...) representing a synthesis of struggles in favor of the modernism, embraced by architects and consequently, celebrated as a victory by the intellectual circles in the state of São Paulo. Its architecture is singular until now for its quality and contemporaneity of solutions” (CONDEPHAAT, 2002, p.03).



Figure 10  
Panel created by Ubirajara Ribeiro.  
Source: the authors (2015).

The IAB/SP also hosted:

“... several events of higher historical significance, among others the fact of being the only forum maintained courageously open to the whole society, when fighting against the repression imposed by the recently installed military regime, being used also by the OAB – Brazilian Bar Association, and the Union of Journalists that, at the worse virulence moment, preferred not to expose their own entities” (CONDEPHAAT, 2002, p.03).

## Final Considerations

The circumstances analyzed on the establishment of IAB in the city of São Paulo and the organization of members toward the construction of its headquarters at a moment of profession institutionalization, show the relevance of this building. As Carlos Lemos mentioned in the building’s historical heritage report registered by IPHAN:

“This building, above all a historical heritage, was conceived from a conjunction of ideas by eight architects of different thoughts what shows a sort of communitary configuration because it did not displease anyone. Let us see: Abelardo de Souza and Helio Duarte, who graduated at National School of Fine Arts in Rio de Janeiro, under the “support” of Lucio Costa, director of that School in 1930, were “modernists”; Galiano Ciampaglia, Miguel Forte and Jacob Ruchti were Frank Lloyd Wright followers; Rino Levi and his partner Roberto Cerqueira Cesar, brought their sense of modernity from Rome, when attending the Royal Superior School of Architecture, as they declared in 1925; and at last, Zenon Lotufo, initially studying in Rio, graduated as engineer-architect

at our Polytechnic School and engaged in the modernism movement in Rio de Janeiro. We can observe that this collective conception has a broader significance because it revealed a “democratic” integration that started at the time of the project competition when including professionals who wished to have their headquarters meeting their expectations” (IPHAN, p.08, 2015).

Like a portrait of the integration of Rio de Janeiro and São Paulo architects, the building represents the identity of that time and the role played by the Institute in adopting the modern architecture and the defense of the profession. For the architects joining the Institute who embraced the modernism, the style was a cause (KOPP, 1980; FICHER, 1989). This cause was present when orienting professionals about how modern architects should be and which schools to attend (VIDOTTO; MONTEIRO, 2015). In the report of Antônio Luiz Dias de Andrade, the CONDEPHAAT advisor wrote:

“The IAB building is recognized as one of the most representative projects in this period; a collective project, it reveals the theories arduously supported by progressive architects, engaged to offer new qualities to the city, to break with the archaic shape of structures from the previous periods – the “social condenser” of a new urbanistic order – to use the words of Anathole Kopp...” (CONDEPHAAT, 2002, p.16).

The building was an open space to political, social and artistic discussions at that time, attracting visitors from several intellectual groups, constituting part of a net of contacts with its regulars. Besides its political activities, the IAB/SP hosted several exhibitions, disclosed in Bulletins of the Institute and received students from the two architecture schools located nearby – the Architecture School of Mackenzie (FAM) and the Architecture and Urbanism School of the University of São Paulo (FAUUSP). According to minutes of Board of Directors’ meetings, the building was open to host FAM and FAUSP students for lectures and balls. The Institute hosted the “*Artistas de Domingo*” (in free translation: ‘Sunday Artists’) (IAB number 44, 1957), an event promoted by the FAUUSP Student Council – GFAU – to display projects of undergraduates, as well as to celebrate the results from sports competitions of architecture schools (IAB, minutes number 48, 1954, p.143). Among these exhibitions, the “*Exposição de Objetos de Arte Peruanos*” (in free translation: ‘Exhibition of Peruvian Art Objects’) (IAB number 11, 1954); the “*Exposição de Jovens Arquitetos Paulistas*” (in free translation: ‘Exhibition Young Architects of São Paulo State’) and the “*Exposição de Materiais*” (in free translation: ‘Materials Expo’) (IAB number 18, 1951). The approaching with students through events promoted by architecture schools’ councils in the IAB building enabled the association of young architects. These,



over time, came to renovated the Institute's membership and, likewise, the defense of the profession and style values disseminated by the Board of Directors (VIDOTTO, 2014).

The same way, it must be emphasized the occupation of IAB/SP basement by the *Clube dos Artistas e Amigos da Arte*, (in free translation: 'Club of Artists and Arts Friends') until 1955, what surely helped the integration between architects and artists, according to Saia (in XAVIER, 2003). Through this network, the architects could assure their role in the society of São Paulo, a city in full development, while being impacted by the contact with artists of several areas. Some of these artists let their marks right in the Institute's headquarters, becoming part of the building and giving access to art for its regular visitors.

Therefore, it can be implied that the space created together by the architects Rino Levi, Roberto de Cerqueira Cesar, Miguel Forte, Jacob Ruchti, Galiano Ciampaglia, Hélio Duarte and Abelardo de Souza was fundamental for the activities that IAB/SP proposed then. The Institute headquarters building, not only was a place for interaction and debate of architects and artists but also enabled the dissemination of the architecture profession in the state of São Paulo, honoring its function as a permanent headquarters as defined by the national president of IAB, Paulo Camargo, upon its foundation (IAB, 1943).

The role played by the building as a space for experiencing sociability and interaction, requires deeper analyses to verify its impact in consolidating this professional segment. Besides, little is known about the competition promoted for selecting the project for the building, the submitted projects and all the authors involved.

By the years, *Vila Buarque* and the New City Center, so effervescent places in the 1930s and 1940s, experienced a degradation process:

"Many buildings that were not abandoned, turned by their owners into spaces to host popular activities propagated in that region. Therefore, many residential buildings were emptied, giving way to tens of lawyers' offices, popular stores, distributors of several products, headquarters of low-cost consortiums, etc., and started to coexist, side by side, with old department stores, commercial shopping centers, banks, and leisure spaces established between 1930s and 1950s. This kind of use increased even more the enormous flow of commuters in this area. However, it helped to decrease the night life of that place, because the stores did not have activities at night" (ATIQUÉ, 2013, p.303).



The decay of the New City Center had started. Nowadays we can see buildings recovering importance in *Vila Buarque* through the interaction and use of the Institute, with new offices of architects in the neighborhood, a bookstore specialized in arts and architecture placed on the ground floor of the IAB building, not to mention the areas used by students from the *Escola da Cidade* (a private architecture college), located on that street. To find a place on General Jardim street, at the corner of *Bento Freitas*, is again attracting architects seeking for diversity of facilities, people and public spaces what allows, according to José Armênio, president of IAB/SP, the gathering of people along the streets and their mutual collaboration. The neighborhood is also approached by music events, by *chorinho* (a Brazilian music genre) event performed by street Artists and Architects (FOLHA DE SÃO PAULO, 2013). Added to that, there were events held on the mezzanine of the building, as the *Jornada do Patrimônio* (Heritage Day Event) in November 2015, and courses that are offered nowadays.

In the context of São Paulo city, a city in rapid development, the construction of the IAB/SP building, connecting modern architecture and arts, has defined a model to be followed by architects. This model was not restricted to aesthetic standards, it also proposed to experience selecting projects through competitions and, mainly, counting on the power and union of architects.

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