



Research in archival collections and the preservation of cultural heritage by Condephaat in São Paulo

***A pesquisa em acervos e a preservação do patrimônio cultural pelo
Condephaat em São Paulo***

***Investigación en colecciones y preservación del patrimonio
cultural por Condephaat en São Paulo***

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Received at 06/08/2021 Accepted at 24/08/2022



Abstract

This text examines the process used by the Unit for the Preservation of Historical Heritage, a technical and administrative structure that provides support for the official cultural preservation council of the State of São Paulo, known as Condephaat, which seeks to establish practices to create listings based on the thematic research of archival collections. These experiences, carried out by technicians, in accordance with methods traditionally used for constituting museological series, have sought to create comparative and explanatory references in order to develop parameters for the guidelines of preservation through listing - “tombamento”.

Key-words: cultural heritage; collection; architecture; São Paulo.

Resumo

O texto trata do processo empregado pela Unidade de Preservação do Patrimônio Histórico, estrutura técnica e administrativa de apoio ao conselho de preservação cultural oficial do Estado de São Paulo, Condephaat, de busca de estabelecimento de práticas para realizar tombamentos fundamentados em pesquisas temáticas, feitas a partir de consultas a acervos arquivísticos. As experiências empreendidas no âmbito do serviço técnico buscaram, à luz de métodos tradicionalmente empregados para constituição de séries museológicas, criar referências comparativas e explicativas para a constituição de parâmetros para as indicações de preservação pelo tombamento.

Palavras-Chave: patrimônio cultural; acervo; arquitetura; paulista

Resumen

El texto aborda el proceso utilizado por la Unidad de Preservación del Patrimonio Histórico, estructura técnica y administrativa de apoyo al consejo oficial de preservación cultural del Estado de São Paulo, Condephaat, en la búsqueda del establecimiento de prácticas para la realización de designaciones oficiales de conservación, basados en series temáticas, sendo que las investigaciones fueron realizadas a partir de consultas con fondos de archivo. Las experiencias hechas en el ámbito del servicio técnico buscaron, a la luz de los métodos tradicionalmente utilizados para la constitución de series museológicas, crear referencias comparativas y explicativas para la constitución de parámetros para las indicaciones y selecciones de conservación legal, “tombamento”.

Palabras-clave: patrimonio cultural; colecciones; arquitectura; São Paulo



1. Introduction

The objective of the present article is to examine the role played by archival research in constituting the Cultural Heritage listed by the Council for the Defense of Historical, Archaeological, Artistic and Tourist Heritage, commonly known as Condephaat, a council for the preservation of cultural heritage in the State of São Paulo. The observation is made through reporting some of the investigations undertaken and that provided support to the choices of what was later officially safeguarded. For the present text, experiences of studies on which heritage artifacts have been selected and analyzed together in sets, which were grouped according to categories; themes related to their origin, authorship, or functional nature. This practice has become progressively consolidated in the listings drawn up by the council and is one that distinguishes itself from the more usual procedures previously used in which single objects or buildings were studied individually.

The practice and knowledge regarding inventory techniques that would assuredly contribute to judicious choices on what to preserve were familiar to the technical staff who, however, were circumvented from applying them. What had prevailed since the beginning of the council in the late 1960s was primarily a response to community requests mainly for isolated buildings, generally threatened with their physical disappearance.

The selected experiences are also characterized by reporting studies with the extensive use of documents gathered in archives. The objective, concurrently, is to report the attempt to consolidate procedures, and to affirm, based on the observation of these experiences, how quantitative research may contribute to the formation of typological series of architectural and cultural heritage in general and, therefore, to more consistent critical judgments.

These are families of artifacts that, as with sets of museological series, enable comparative analyses, qualitative assessments and valuations, the meanings of which may become accessible to the understanding of the public, not just specialists.

Experiences are herein presented, which were carried out in studies on ensembles of buildings or urban landscapes that were characterized and selected for the listings (*tombamento* in Portuguese), based on consultations with public or private document archives. These included the listings of official schools of the First Republic; the region called “Jardins”, resulting from the pioneering garden city subdivisions in São Paulo; and those with a restricted representative selection from among the extensive work of the architects Ramos de Azevedo, Rino Levi and Vilanova Artigas.

These research studies, conducted with extensive support from documentary archival collections, differ from those that, more recurrently, occurred in the practice of conducting listings of buildings by Condephaat, frequently studied one by one.

At the origin of preserving cultural heritage in Brazil in the 1930s, there was an effort to identify significant material fragments from the perspective of the nation's formation and that were representative of the history of its architecture, whose beacons and landmarks, both in parallel and in association, had also been constructed and written often by the same researchers who worked at the preservation institute known as the National Institute of Historic and Artistic Heritage (IPHAN).

In the draft for the federal creation of the National Artistic Heritage Service, drawn up in 1936, Mario de Andrade outlined certain aspects, among others, related to identifying the heritage that needed to be protected and, also, to proposals for disseminating what had been preserved in order to propagate knowledge in its respect. (SPHAN; PROMEMORIA, 1981).

The *Revista do Patrimônio* [the Heritage Journal], whose creation and objectives were also addressed in the aforementioned draft, published essays, documents, inventories and the results of undertaken research, which launched and consolidated the basis for recognizing what need to be valorized,



recovered from abandonment, preserved from disappearance and divulged as a legacy of the country's culture. These measures were sought after and present in the activities of IPHAN from its creation in 1937 (GOVERNO FEDERAL, 2021).

If these thematic beacons ensured the accuracy of IPHAN regarding what to select, especially in terms of architectural artifacts, at least over the first fifty years, this was not quite the case in local structures such as Condephaat (RODRIGUES, 2000). Originally, the council had contracted research studies and inventories to recognize the material culture of São Paulo. However, it soon abandoned this practice and began to respond to demands for listings based on different situations by the community. Furthermore, it almost became a priority to respond to urgent requests involving threats of demolition.

During more than eight decades, ever since the institutionalization of official preservation in Brazil, the criteria on what to safeguard and the instruments with which to do so have occupied the core of the actions undertaken, also within the scope of regional and municipal structures; institutions that continue to be created for this purpose. Listing has become the legal instrument through which some artifacts are highlighted in order to remain as being representative and a legacy for the future. The successive generations in the name of which cultural artifacts have been preserved, however, do not always view the meaning and value attributed by the cultural heritage that have been bequeathed to them. Even more so when the choices are also guided by the risk of loss. The clear connection between these objects, the past that created them and the need or the sense of their permanence in the present is becoming lost.

In addition, more recently, the concepts of what, for whom and how to preserve have been acquiring other contours amid debates regarding the limits of the field, greatly expanded after the promulgation of the 1988 Federal Constitution. However, herein, the intention is to introduce reflections concerning the identification practices built into several studies that provide the listing carried out by Condephaat.

2. Official preservation in the State of São Paulo

In the State of São Paulo, there were attempts to create its own system to address local heritage, whose relevance had not been recognized as that of national representation, which coincided with the same moment that IPHAN was created in the 1930s (SPHAN; PROMEMORIA, 1981, p.63). However, it was only in the late 1960s that a state council, Condephaat, was effectively formed (KAMIDE; PEREIRA, 1998).

Condephaat was created with institutional and methodological support from IPHAN in São Paulo. The architect Luis Saia, who ran the local regional office, actively participated in the initial moments of the São Paulo council, together with professors from the Universidade de São Paulo, in addition to other representatives from civil society (KAMIDE; PEREIRA, op.cit; MARTINS, 2018; RODRIGUES, 2000).

In its initial phase, Condephaat, under the technical direction of the architect Carlos Lemos, professor of architectural history at the Faculty of Architecture and Urbanism, commissioned a series of research studies to identify the material culture of São Paulo, both through trips and field surveys of architecture and urban ensembles, as well as documentary research in archives.

Reconnaissance trips, part of the procedures of the IPHAN structure, had already been undertaken by Mario de Andrade in his desire to become acquainted with Brazil, even before the creation of the service. His travels during the 1920s are famous, during which he was accompanied by modernists and their promoters such as Tarsila do Amaral, Blaise Cendrars and D. Olivia Penteadó. However, by 1919 he had already visited Minas Gerais on his own and had been enchanted by the architecture, painting and sculpture of the ancient mining villages. (SPHAN; PROMEMORIA, op.cit., p.28).

An inherent part of the preservation activity, the systematic inventories, as previously mentioned, were progressively less present in the practice of Condephaat. The fact that most of the architecture listed



by this council contributed to this fact was suggested by requests sent to the entity, the legislation of which provides for the possibility of any citizen to be able to request this preservationist action. These requests are analyzed technically and decided upon in a meeting of the collegiate of the society representatives. Thus, relatively little has been listed in Condephaat on the initiative of the council itself and its researchers.

[...] more specific actions and meeting the growing demands, essentially for analyzing, approving and licensing any changes within the environments of that which had been officially listed, almost took up the entire work capacity. Controlling the transformations of listed areas and their surroundings, thus consumed almost all the Council's investment and its technical-administrative structures. Within this scenario, activities such as listing studies and systematic inventories were restricted, a reduction accentuated by the progressive quantitative retraction of the technical staff (WOLFF, 2021, p.3)¹

Thus, in general, the Condephaat listings, mainly until the 2000s, were more focused on fulfilling each particular request, without any analyzes being conducted that linked the listed artifacts in ensembles that related them through connections to their origins, or to their programmatic or typological characteristics.

The organization of the publication that commemorated the first thirty years of Condephaat's existence at the end of the twentieth century is exemplary in demonstrating the absence of thematic series that could establish links between each item listed and others, also part of the ensemble of Cultural Heritage that was being built. The catalog was organized by placing the municipalities in which the cultural artifacts were located into alphabetical order. A pragmatic decision, guided by the indexing of requests in the administrative files of the council, but far from any criteria related to chronologies and functions of the cultural processes that had given rise to them. Considerable effort was afforded to compiling and gathering together the documentation in order to produce the publication (KAMIDE; PEREIRA, op.cit). While the result was outstanding in registering what had been listed until then, it was nonetheless somewhat limited from the perspective of a general and symbolic understanding of what these material fragments represented.

At the beginning of the preservation action in Brazil by Mario de Andrade, it had already been proposed that safeguarding actions would also serve the purposes of disseminating knowledge and the consequent wider appreciation by citizens.

Thus, an understanding of the meaning of the Condephaat listings has remained restricted until today. It should be added that the justifications for the selections that were made, generally restricted to internal argumentative texts that support the council's debates, and, later, the legal texts, have also not contributed to explaining to the public the meaning and representativeness of what has been listed.

Despite these more quotidian practices, some systematic studies based on broader research were sporadically carried out over the decades, and for that, the existence of collections that supported them was of fundamental importance.

Collections of documents of both a public or private nature have been explored in order to support the representativeness of certain architectural structures understood as ensembles. Moreover, this has resulted in actions of preservation and listings in which the selections of examples to be preserved have been based on criteria that considered chronologies, functional and stylistic typologies, authorship, social and cultural determinants for their existence and critical and comparative analyses.

¹ This and all non-English citations hereafter have been translated by the author.



3. The first systematic studies for Condephaat listings

3.1. Public architecture and the archives of the Department of Public Works (D.O.P.)

One of the studies that had far-reaching repercussions within the scope of Condephaat's preservationist actions was that which resulted in more than a hundred public school buildings being listed.

This study, however, was not born out of a request for listing, but from an institutional, technical partnership between the preservation council and the State Department of Education made in the 1980s. The agreement sought to provide a better assessment of the collection of public school buildings, the maintenance of which was under the care of the State, in addition to drawing up intervention guidelines to carry out appropriate actions of the preservation and adaptation of spaces for new demands. (WOLFF, 2020)

The fact that it was the basis for more than 100 buildings being listed, after about twenty years from the beginning of the technical collaboration, came from the exceptional architectural quality of the ensemble of identified school buildings and the recognition of their cultural significance. Characterizing this universe and its value, however, was only possible due to the fact that, at the origin of the work, there existed an accessible archive of projects of excellent quality and organization. This was the technical archive of projects of the now extinct Department of Public Works of the State of São Paulo, known as the D.O.P.

In the 1980s, this department, which originated during the nineteenth century, contained, meritoriously indexed, all the architectural projects and descriptive memorials of the infrastructure built in the State of São Paulo up until that point. Leastwise, the one carried out after the Proclamation of the Republic, when the department had been reformulated and equipped and before the 1960s, when the specialization of the programs gave rise to the creation of some specific structures to deal separately, for example, with schools and hospitals.

Public schools, as well as forums and prisons, health centers, parks, bridges, sanatoriums, hospitals and even Congonhas Airport had been conceived and built by the same public structure of the São Paulo government from the end of the nineteenth century until then. Each intervention or renovation carried out in buildings already built or adapted were also recorded and made up the documentary memory of official constructions archived in the D.O.P.

Thus, when the Education Department requested Condephaat to collaborate in identifying school buildings that deserved special maintenance care in the early 1980s, this very collection of archived documents was a rich source of information that provided the understanding and delimitation of an ensemble of buildings in an equally rigorous manner.

It was down to Condephaat, through complementary historical research, to establish the temporal beacons for the study, which was limited to the First Republic (1889-1930). The D.O.P. collection was organized by classifying the buildings separately, based on the place in which they were located, and it was the examination of the set of graphic items regarding each of the school establishments that, little by little, enabled the classification and grouping of projects according to types of plans, façades and the specificities of pedagogical programs.

The documentary base, therefore, consisted of the original designs of buildings drawn up during the so-called First Republic, complemented by publications by the Secretary of Education itself, which sometimes photographed its establishments and disseminated them in exhibitions and publications (Figure 3). This research generated knowledge on the school and public constructions of that period, as well as on the broader aspects of the educational program in São Paulo.

Figure 1: Reproduction of an original drawing board design from the D.O.P. of a school project

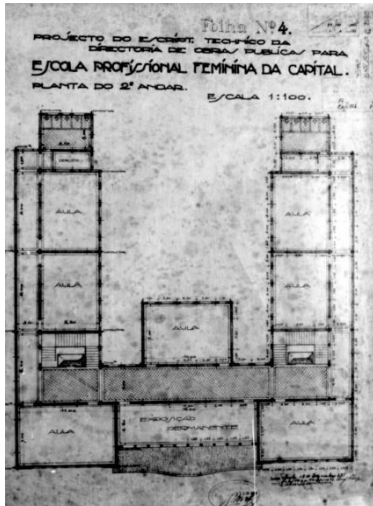


Figure 2: Reproduction of an original drawing board design from the D.O.P. of a project for the Escola Normal in Campinas

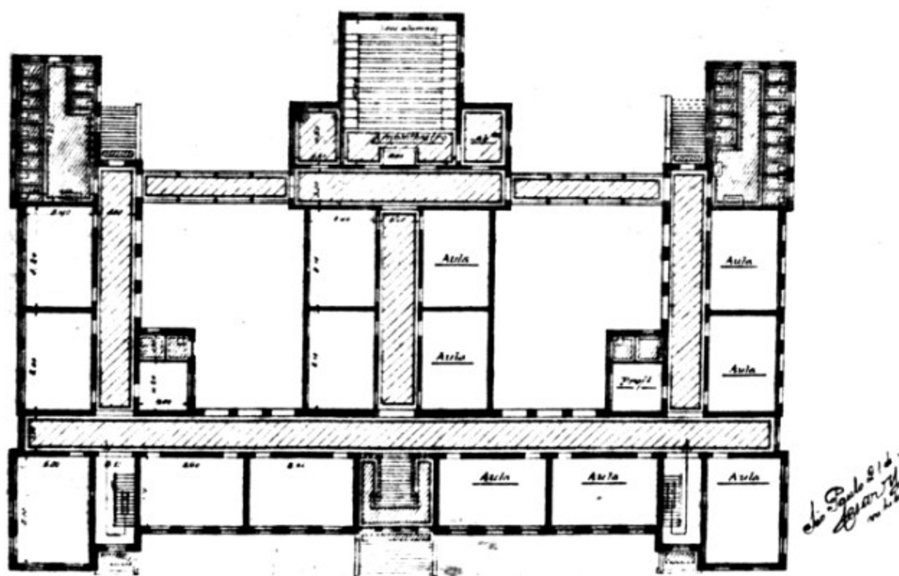


Figure 3: Reproduction of a photograph of the Escola Normal in Campinas



Source: Condephaat Archives

Both the original organization of the D.O.P. archival collection and the project classifications were created, at the time, without the support of computerized databases. Therefore, identification and selection was only possible thanks to the existence of the archive and the excellence of its organization.

Throughout the research process, the quality of the ensemble of buildings was recognized to the point of generating the initiation of a study and the subsequent listing of more than one hundred school buildings. More broadly, this knowledge has stimulated academic projects, the formation of strategies for maintaining and restoring buildings and the training of professionals qualified to design and carry out these interventions. The desired valorization of the buildings by parts of the community was also achieved.

Later, in the 1990s, the aforementioned D.O.P. was extinguished and since then access to the collection of documents has been more difficult and projects have even gone astray. Recently there has been news that, essentially, this precious collection has arrived at the São Paulo State Archive, where it has the immeasurable potential of nurturing new studies. This arrival is auspicious news together with what it foreshadows as knowledge regarding the history of public architecture in São Paulo.

In any case, from the study of public schools and full access to their original architectural projects, knowledge and comparative parameters were created to study educational establishments also produced in other periods or by private entities. This knowledge has also made it possible to study and assess public buildings designed for other functions made by the same works department.

Knowledge regarding the methods of designing school projects at the São Paulo Department of Public Works later, for example, supported the study on buildings linked to the administration of Justice and Public Security in the State of São Paulo. Based on comparisons made from the accumulated knowledge regarding public school buildings, authorship attributions and identifying typological families that were formulated in the study of the constructions of Casas de Câmara e Cadeia [Town Hall and Prison] and Forums in São Paulo. Thus far, this has resulted in more than a dozen buildings of



this nature being listed in around twenty municipalities.

The archives of the architectural projects of the D.O.P. survived as long as the department existed. Or, partially, while the projects were still understood as necessary documents to carry out intervention works in the buildings they generated. However, the conservation of the collections became more precarious after the extinction of the service in the 1990s, when the document collection became progressively more dilapidated. This also occurred as the attributed responsibility for the maintenance of the buildings was reduced, distributed among new different entities specifically created for this function and to develop projects. Issues related to school buildings, for example, began to be dealt with in a technical-administrative structure created for this purpose; while the production and management of hospital buildings were coordinated by the Health Department.

It is necessary to mention that identifying the authors of the school building projects produced by the D.O.P. was possible because the drawing board designs had been signed by architects, designers and directors and section heads, illustrating its hierarchical structure of organization. (Figures 1 and 2). However, nothing further was found regarding these personages, since no functional files, nor records of personnel departments were ever kept. This aspect is very revealing of the pragmatic nature that guarantees, or not, the survival of archives related to the production of architecture in Brazil. Documents regarding employees ceased to be relevant to management once they became retired and the documents were therefore discarded. Precious information for understanding the production of architecture in São Paulo from the viewpoint of its authors, such as the academic training they received, their origins, or the ways in which professionals and projects were hired, have not yet been located, since there is no record of this type of information.

Thus, little or nothing is known about the authors of public works in São Paulo. There are exceptions regarding some architects, such as Ramos de Azevedo and Victor Dubugras, whose production surpassed the limits of acting in the public sphere and were well-known; others remain obliterated by a certain obscurity associated with a career in the civil service (WOLFF, 1993).

3.2. The architecture of liberal professionals

3.2.1. The garden neighborhoods and the Cia. City

Another study that made use of an exemplary organized collection, also with a pragmatic purpose, was that which generated the listings of urban spots by Condephaat.

The Cia. City was created in the 1910s and was responsible for urbanizing extensive areas of São Paulo, mainly in the southwest region of the city, especially with the garden city urban model, which the company pioneered in São Paulo. It still remains in activity and, as a land sales company, organizes its documentary archive, according to the logic of each lot sold, a large collection related to the sale of units on its subdivided lands. The company also used to control the quality of the designs of the houses built on the land sold, until the 1970s. Previously, official approval had been given by the City Hall. The Cia. City also kept a register of architects that it recommended to buyers, since it recognized them as qualified to ensure the landscape it wanted to build and ensure (WOLFF, 2001).

What has survived from all this documentation is related to the land sold, the approved projects, the drawings of the subdivisions and the documentation related to the commercial department, such as advertisements and even legal documentation, on litigation. However, there are no records of “highly-esteemed” architects, nor of former employees.

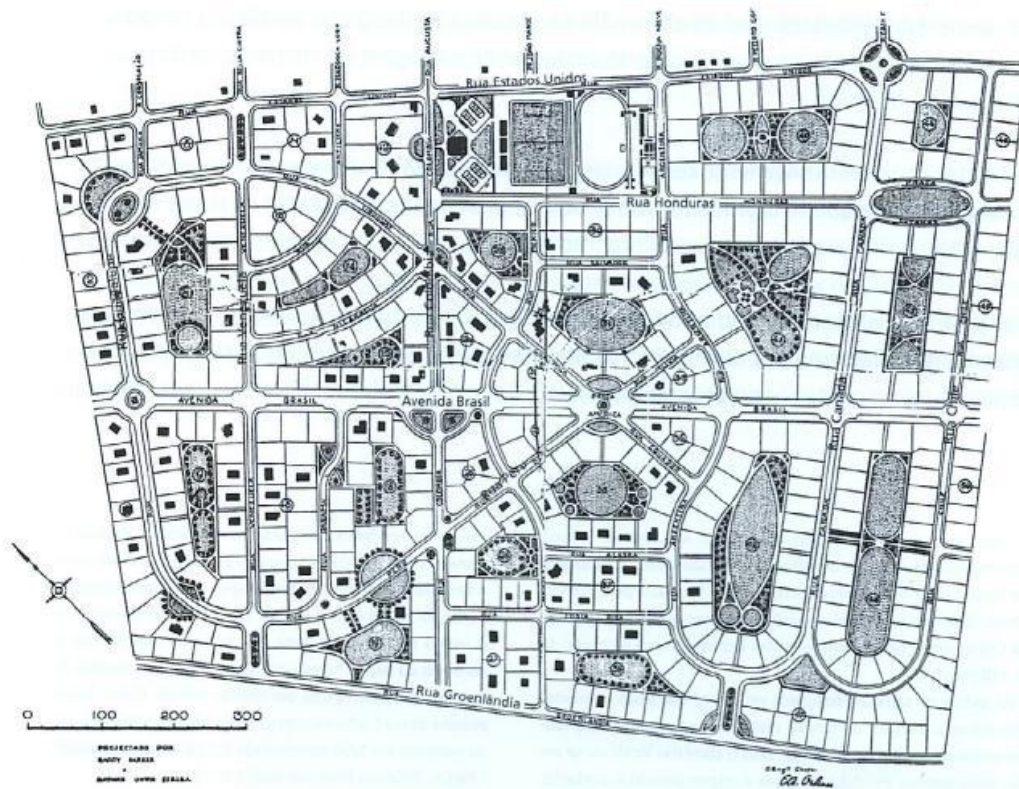
The maps of the subdivisions were essential to guide the studies and support the listings of the first Jardim América and Pacaembu neighborhoods (Figure 4). This was a pioneering experience in the preservation of large urban segments undertaken by Condephaat in the 1980s and 1990s. Together

with a diversity of documentation and the original projects approved by the company, the urban plans of the subdivisions provided studies that contributed to the knowledge of urbanism and architecture of the city, especially on those that were exclusively residential in the first half of the twentieth century.

Consulting this documentation, in addition to providing support for the listing studies, enabled academic projects on different aspects of the company's performance (BACELLI, 1982; D'ELBOUX, 2015; NASSARALLA, 2011; REALE, 1982; SOUZA, 1988; WOLFF, 2001).

Knowledge on the architecture of public schools in São Paulo in the early twentieth century enabled reflections on the architecture of this period in general. Similarly, understanding the residential architecture of the middle and upper classes in the city of São Paulo in the subdivisions of the Cia. City, prior to 1950, also reverberated throughout Condephaat and in academic projects with related themes. By understanding the permanence of the local architectural tradition and the gradual process of assimilating the international avant-garde proposals of modern architecture in these residences, for example, it was possible to understand its more effective affirmation also in other circumstances and programs in the second half of the twentieth century.

Figure 4: Map of the Jardim América subdivision in 1923



Source: Cia. City Archives



3.2.2. The archival collection of the Ramos de Azevedo Technical Office and its partial preservation

The architect Ramos de Azevedo designed, promoted or took part in the exponential process of growth and modernization in São Paulo from the final decades of the nineteenth century. He was an articulating figure present on almost all fronts through which civil construction was developed in the city, where he took up residence after his period of training in Belgium (CARVALHO, 2000; LEMOS, 1993).

Ramos de Azevedo authored school projects for the São Paulo government shortly after the Republic had become established, moment when the new government began its renovating pedagogical project (WOLFF, 2010). But this was not all. His technical office designed buildings for public use from the end of the nineteenth century and throughout at least the first half of the twentieth century. There were also commercial buildings, warehouses, railway facilities for private companies, theaters, factories, farmhouses and the residences of an entire elite that built new houses moving away from the old center of São Paulo.

His company, expanded and afterward renamed as the Severo Villares Technical Office, survived until the 1980s. All the documentation and projects undertaken for around a hundred years, listed in a sophisticated and efficient archival system, also lasted until that point. In addition to the original projects, the files included a list of clients, cataloged in notebooks in alphabetical order, and also recorded chronologically, in order of completion.

At the beginning of his career, at the end of the nineteenth century, the work, on completion, was photographed. The carefully preserved glass negatives, as well as a portfolio of enlarged photographic reproductions of his early works, arranged in a rich leather-bound album, have survived.

Although, for example, the Municipal Theater of São Paulo, one of the achievements of his office, has never been threatened with demolition, much of Ramos de Azevedo's work has been lost and a further large part was disqualified, even, and mainly, by architects, until at least the 1980s. At that time, it was already becoming recognized that large facilities for public use were of great affective value to the population, like so many that the architect and his collaborators had conceived. These included the Court of Justice building, the Palácio das Indústrias or the Escola Normal Caetano de Campos. Although, ultimately, they had little "architectural value", as they used to say.

The threat of demolition of the Escola Normal Caetano de Campos, due to the São Paulo subway, which was currently being implemented, caused great commotion in the 1970s. The building had been listed, restored and preserved for its inestimable affective value, but without crediting its architectural merit.

This wide-ranging overview of disqualifying eclectic architecture in general, and the work by Ramos de Azevedo, began to change in the following decade, when Condephaat was asked to list the architect's residence in the neighborhood of Liberdade and the facilities of the former psychiatric hospital in Juquary. Consulting the documentation of the collection of the Severo Villares Technical Office was fundamental for the valuation and subsequent listing of both.

Shortly before, the Severo e Villares company had become extinct and the archive was dismantled, transformed into scrap paper. However, although incomplete, significant documentation was preserved. The glass negatives of the photographs and a selection of original projects were collected by Carlos Lemos, professor at the Faculty of Architecture and Urbanism at USP. Moreover, the portfolio, one or two project boards of listed buildings and a xerographic copy of the project indexing notebook were collected by Condephaat.

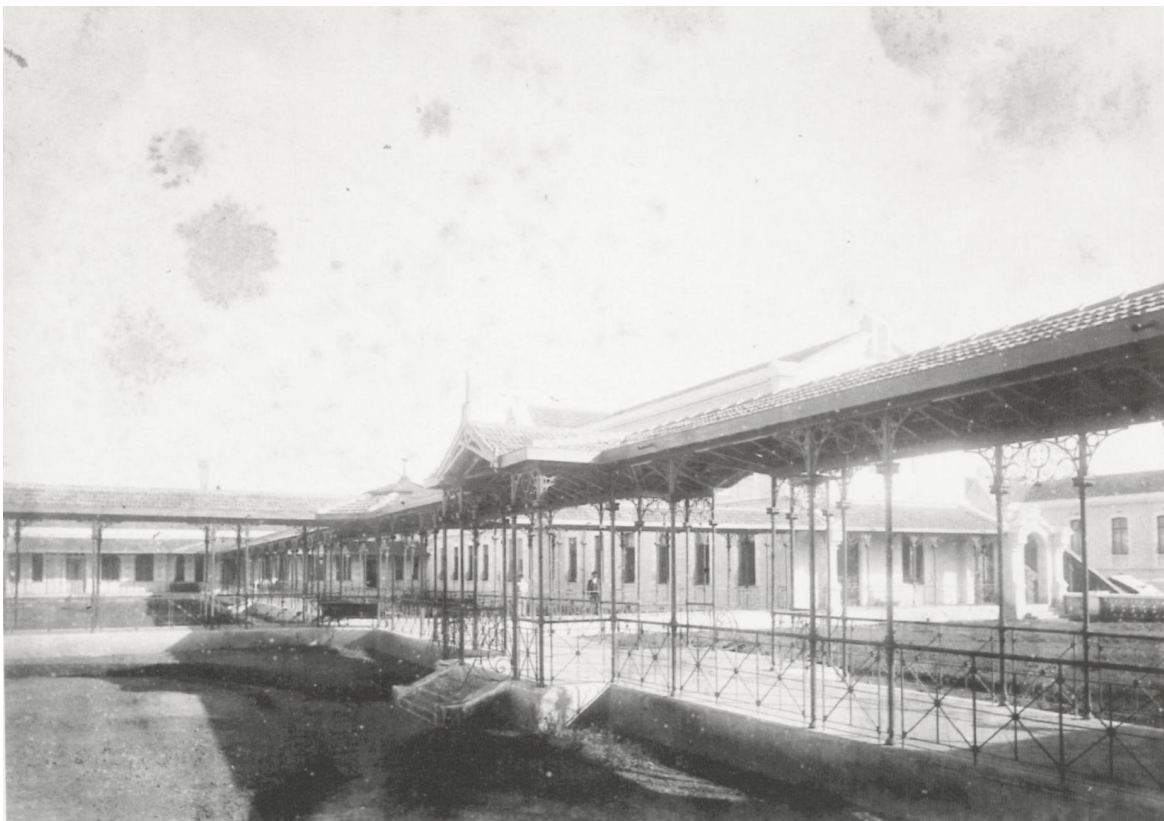
The collaboration and exchange of information between the two institutions is at the origin of the organization of the documentation now gathered and accessible at the FAUUSP Library. It is not the intention here to attempt to list the range of works derived from consultations with this collection, but rather to recognize that these studies made a contribution to repositioning the input of this architect and, while they did not eradicate, at least they attenuated the hasty classifications of eclectic production in São Paulo as worthless architecture.

From the viewpoint of the official preservation undertaken by Condephaat, it has also gradually become possible to expand the categorization of the values attributed to its production, no longer restricted to affective representation. Of the production from this office, in addition to the aforementioned Teatro Municipal and Escola Normal Caetano de Campos, his house and the Juquery Hospital are listed and also, among others, the Cathedral of Campinas, in which he, or the office he founded, participated; a series of school establishments; the Cantareira Street Market; the Palácio das Indústrias; the Casa das Rosas and the Residence on Alameda Cleveland that belonged to the Santos Dumont family, among others.

Many of the residencies listed in his portfolio no longer exist, but are part of the meticulous assessment made of this production in an academic project published later (CARVALHO, op.cit.).

What is certain is that since it was recovered, which avoided the total loss of the collection of the work of this architect of fundamental importance to São Paulo, and of works derived from his documents, the appreciation of eclectic architecture in São Paulo has expanded and may be undertaken more fundamentally.

Figure 5: Reproduction of a photograph of the circulation structure at the Military Hospital in the portfolio of Ramos de Azevedo



Source: Condephaat Archives



3.2.3. Listing the work of Villanova Artigas and Rino Levi

Even in the 1980s there were episodic, scant listings of modernist works in São Paulo. Isolated acts, such as those carried out more because of identification by the president of Condepahaat at the time, Ruy Ohtake, and its members, of modern architecture, than by a request from the community, or the risk of disappearance. Therefore, the headquarters of the São Paulo Museum of Art, by Lina Bo Bardi, and that of the Faculty of Architecture and Urbanism at USP, by Villanova Artigas, were then listed. Until then, the official preservation of modern buildings was something very rare in São Paulo and in Brazil in general. Without forgetting, the premature listing by IPHAN of Niemeyer's architecture in the building of the Ministry of Education and Health and in Pampulha. In São Paulo, little had been done in this regard (WOLFF; ZAGATTO, 2016). Nor was there, as yet, an international body formed with a view to preserving the modern legacy, the Docomomo (Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement), founded only in 1988.

Thus, other requests sent to Condepahaat took a long time to be met, with a view to listing both the architectural production of Villanova Artigas and the work of the architect Rino Levi. However, when the research to assess these requests finally began, these surveys relied on the excellent organization of the FAUUSP Library's project collection, which brought together the documentation that came from the offices of these architects.

Artigas, professor of an entire generation at the so-called *Escola Paulista de Arquitetura* [the São Paulo School of Architecture], was already widely recognized. The work of the architect Rino Levi, on the other hand, was receiving progressively positive attention in academic circles, when the studies began.

Responding to requests, however, was highly complex, as the listings indiscriminately registered the entire extensive production of both architects. It was also necessary to proceed with a selection that represented the entire ensemble. The delay even led to a repetition of the agency's procedures, that of individually analyzing works of its authorship, detached from the ensemble initially requested. Under different circumstances, as was the case in Condepahaat's previous practice, some of Rino Levi's works were ultimately listed in advance, separated from the analysis of the author's production as a whole.

At the beginning of the systematic study on the architect, the technical area argued:

CONDEPHAAT has long recognized the relevance of the work of architect Rino Levi and his office, originally, due to the initiation of studies for listing a large number of buildings designed by this architect and his office. It has also recognized the listing of the headquarters of the IAB, the Brazilian Institute of Architects; the beach house in Ubatuba, the headquarters of the Instituto Sedes Sapientie and, more recently, the remains of the Teatro Cultura Artística, which was destroyed by fire.

The Cancer Hospital and the Plavini Elcor Building were not listed, since the essence of the projects was quite uncharacterized at the time of the first analyses.

Let us also remember the loss in the struggle undertaken to preserve the architect's own house on Rua Bélgica, for which there was an attempt to list, but whose demolition was finally enforced.

Thus, we propose to broaden the study on the work of Rino Levi, always recognizing that it would be the first systematic study of the production of an architect's work. It should be noted that, despite recognizing the individual qualities of the architect's work, interest is shown in the study and preservation because he is representative of the production of São Paulo and for having been a pioneer in introducing a series of significant programs for the city in its structuring during the twentieth century.



[...] we believe that not only will the architect's work be well documented and preserved, but it will also be represented through different types of architectural programs in their relationship with the city, processes in the transformation of São Paulo and its architecture in the twentieth century (UNGARETTI, A. A. P e WOLFF, 2010).

Essentially, examining the set of requests for listing the work of Rino Levi ultimately constituted the first systematic study conducted by Condephaat with a view to selecting significant examples of the work of specific architects. Considerable reflection was brought to bear on the criteria with which to carry out a representative selection, in parallel with the actions of examining the drawing board designs and inspecting the buildings.

When these studies finally began the selection of what to list was undertaken with consultations to the aforementioned collection of FAUUSP projects. The methodology used, as in the other thematic studies mentioned above, was based on the examination of copies of the drawings.

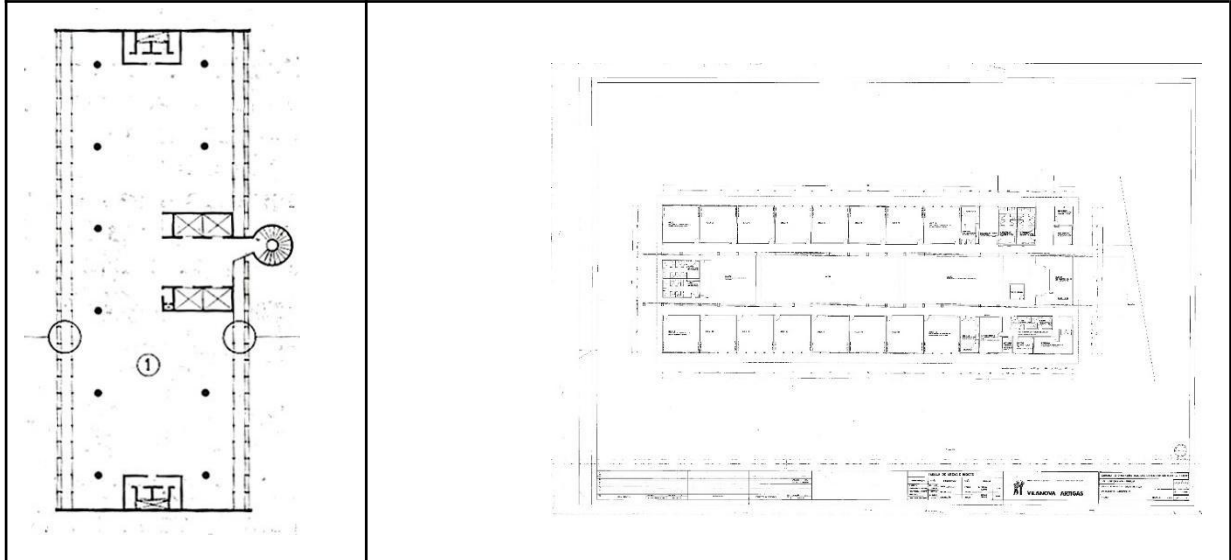
However, unlike the other listings by Condephaat of public works, or of Ramos Azevedo as described above, in these cases academic studies had already been carried out on both architects. Selection from among the extensive list of the great production whose official preservation had been requested, in addition to the experience accumulated in other thematic studies already carried out by Condephaat, contributed to the fact that, as previously mentioned, the architect Rino Levi was already being studied and that there had been previous critical references (ANELLI; GUERRA; KON, 2001).

The listed set of works resulted in a short, restricted collection representing aspects of the author's production, and not almost all of it as initially requested. The restrictive nature of the selections had already been discussed in other listing studies and analyses.

In the listing studies, little by little, we noticed an understanding of the restrictive, synthetic and selective character that must necessarily be imprinted on official preservation in the State of São Paulo. In our view, we must form, especially, but not only, in the representation of architecture and urbanism, thematic series that enable us to understand , the constitution of São Paulo's material culture until the present day. (UNGARETTI, A. A. P e WOLFF, 2014),

The experience of critical appraisal, classification and selection for listing, initiated in the previous studies of official public architecture of schools and public security buildings, and of residential architecture, was consolidated in the examination of the work carried out under the command of a single architect, Rino Levi. The same procedure was used soon after for a selection that also sought to be synthetic and representative of aspects of Villanova Artigas' work. Also, the selection listed some essential projects that document and synthesize phases and elements present throughout the author's work.

Figure 6: Reproductions of drawing board designs for a floor type at the Banco Sul-Americano by Rino Levi; and the Conceiçãozinha School in Guarujá by Vilanova Artigas



Source: Archives of projects at FAUUSP

4. Final considerations

The report and observations undertaken herein, of research carried out with the extensive use of archival collections of documents have intended to contribute to the affirmation on how progressively, organized collections, although almost in the opposite direction to most of the daily procedures of Condephaat, have been the basis for the actions of preservation and listings undertaken by this council.

At Condephaat, the studies reported herein, based on research in sets of archived documents, have signified an effort to constitute typological series that could serve as a reference for the selections and technical recommendations of future listings.

The study on schools, as previously mentioned, has fueled not only the selection of 121 buildings of elementary schools from the time of the First Republic, from an initial universe, not entirely quantified of more than 170 buildings, but also created knowledge for the subsequent listings of other, educational, although not exclusively so, public buildings.

After this designation, teaching facilities from other periods were also listed: a school building constructed during the Empire, buildings from the period of modern architecture and higher education schools such as Escola Agrícola Luís de Queirós and the Conjunto da Escola Politécnica, both from the Universidade de São Paulo.

The knowledge concerning the undertaking of public works based on school buildings has also fueled the grouping, analysis and listing of buildings based on studies arising from sparse requests from public security institutions, such as forums and prisons.

Research on public schools from the origins of the Republic was the most encouraging of those mentioned. Although the others have also provided parameters for new selections and choices.



Knowledge on these two series has become the basis for assessing other requests that may still occur for public constructions of any period or function.

The study based on the archival collection of the Cia. City created knowledge regarding the residential architecture of the first half of the twentieth century, and thus has provided support for analyzing properties of this nature whose listing may be requested.

Ramos de Azevedo, as mentioned, had scarcely been studied in the early 1980s, when his house and the Hospital do Juqueri were listed as a heritage site. The studies derived therefrom, thus participated in a review of the critical parameters that until then had prevailed, relegating the eclectic production of São Paulo to a certain oblivion and contempt until that point.

With regard to Artigas and Rino Levi, on the contrary, they had already been endorsed in academic works. On the other hand, by examining the documentary collections, it was possible to establish criteria for a selection, which was limited to just a few examples, although not in representational terms of each architect's work.

The listing of fragments of what was built in São Paulo has been carried out for more than fifty years by Condephaat. This legacy has already been constructed. However, performing critical appraisals and undertaking solid selections, through contact with the documentation that has been gathered about them, creates other interpretive possibilities. This is something to be accomplished, after extensive research, which only archival collections such as those described can provide.

The account of the risks, losses and dilapidations that collections in general, and those herein mentioned, have suffered, appears here as an emphatic warning regarding what should not continue to occur.

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How to cite: WOLFF, S.F.S. Research in archival collections and the preservation of cultural heritage by Condephaat in São Paulo. Paranoá. n.32. Jan/jul 2022.
DOI: <http://doi.org/10.18830/issn.1679-0944.n32.2022.2>

Editors: Maria Cristina da Silva Leme, Daniela Ortiz and Liz Sandoval.