

Teatro Oficina taken further

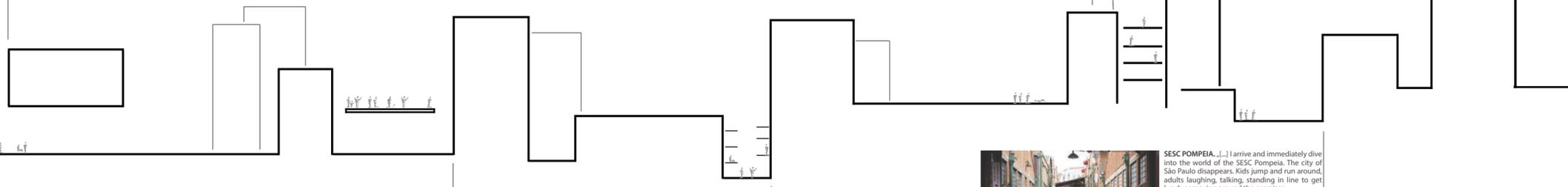
about the non-existence of public space in São Paulo.

„Everything is public. [...] Privacy we only have in our minds.“
- Paulo Mendes da Rocha

MASP (MUSEUM OF ARTS SÃO PAULO).
[...] I can already see the red columns of the MASP from far away, although, compared to its surrounding, the museum seems to be pretty low. Today there is hustle and bustle on the huge square underneath the suspended volume. The Sunday market has been postponed. [...] a group of maracatu players [...] starts to play. People are lured through the market, stay, dance, take pictures or film. This square shows all of his qualities with only one visit and this weekend it also shows a lot of its usages: markets, music, demonstrations, a lot happens around here. It's one of the little public spaces around town, here there are no fences, it really is an extension of the street space. [...]



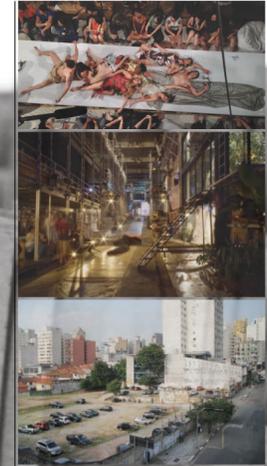
immersing into the city



MINHOÇÃO (THE BIG WORM). [...] the high frequented elevated highway winds its way through the skyscrapers and creates a second transit level. [...] On weekends and at night after 10 p.m., the highway becomes gathering and market place, park and sports ground or even a swimming pool. The highway is closed for traffic and is converted into public space. Especially on Sundays everything is possible. During summer neighbours build swimming pools for the kids, families meet for grill parties, children and adults play soccer, stroll around, ride their bike or go jogging. There are even markets regularly. [...] Visitors are scrambling through the aisles, the highway turns into a normal pedestrian area, only twelve meters above ground. [...]



TEATRO OFICINA. [...] Premiere. The director of the theatre is inviting to a banquet with dinner and wine. Classical dialogues from the greek antiquity, Platon, Eros and Zeus. All of this translated into the present, into Brazil, into contemporary conflicts. I can't picture it, but from my researches and my past visits I know the unique working methods of the Oficina. [...] As expected the Oficina deals with the up-to-date topics. It's all about people, politics, acceptance, acknowledgement [...] and homosexuality [...]. All connected, bounded and interwoven. Vulgar and without boundaries. And no tabus. [...] The act takes me away. [...] I dive into the world of the Teatro Oficial [...]

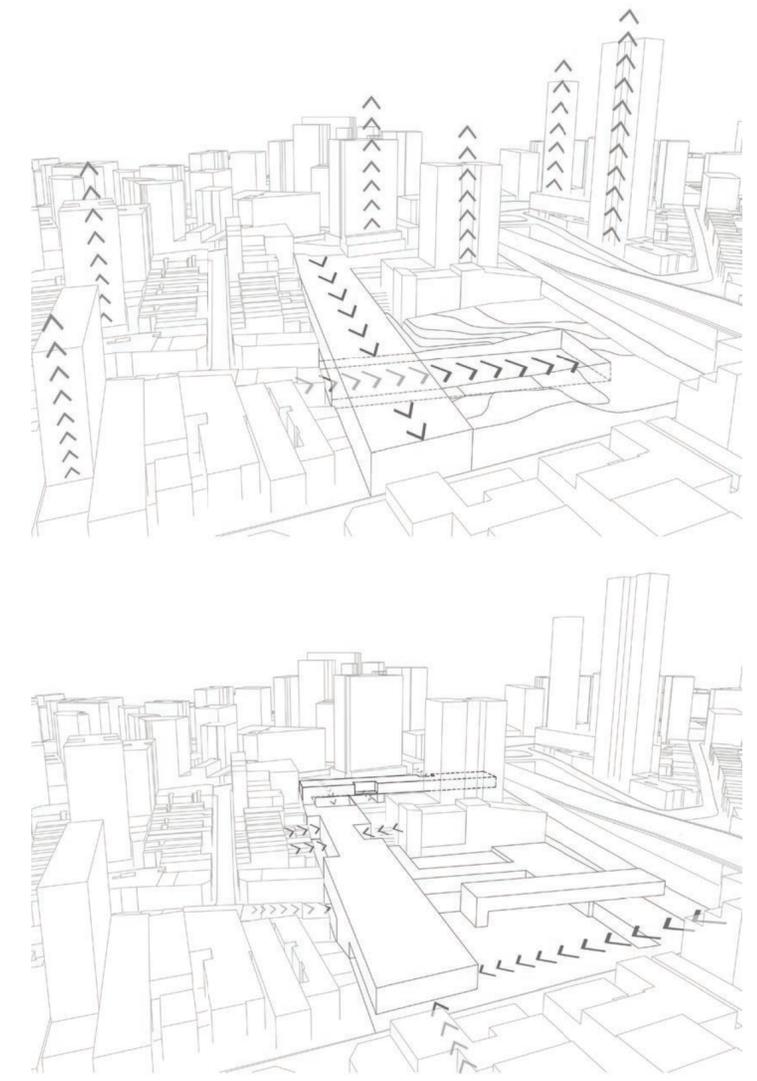


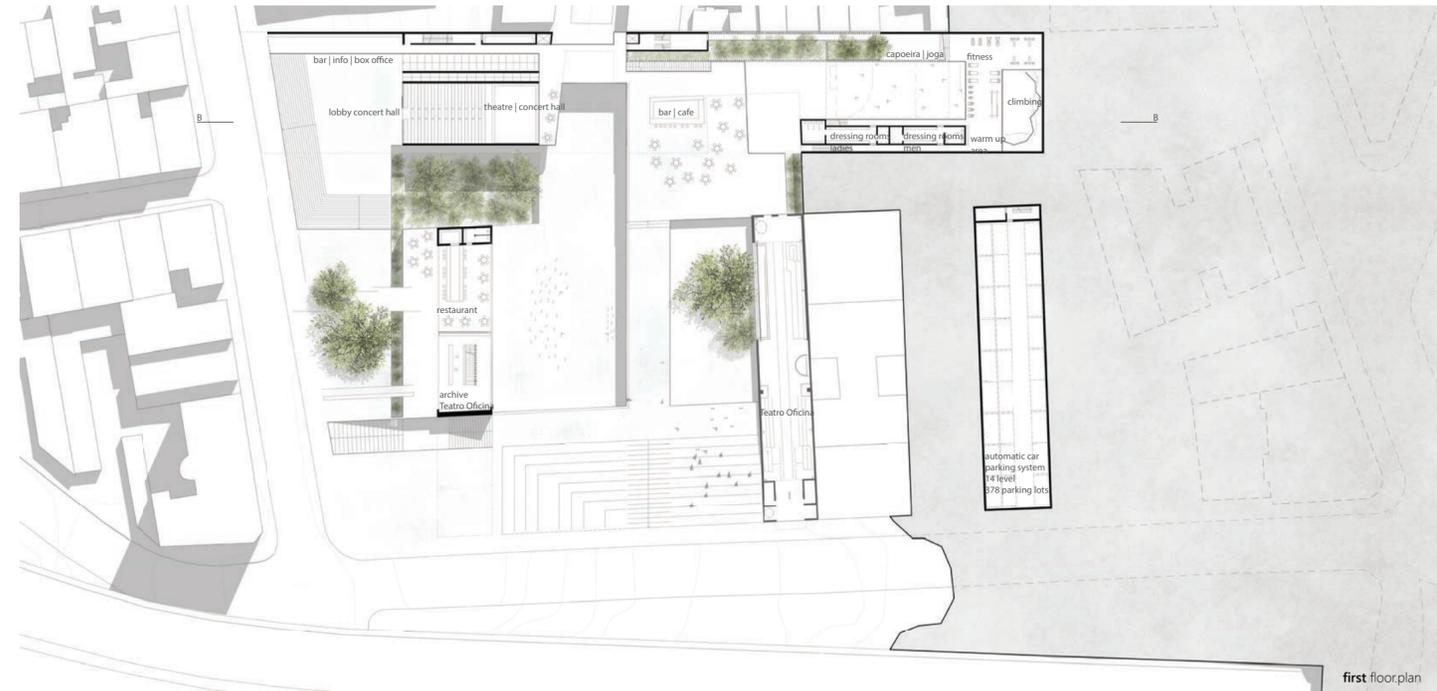
SESC POMPEIA. [...] I arrive and immediately dive into the world of the SESC Pompeia. The city of São Paulo disappears. Kids jump and run around, adults laughing, talking, standing in line to get lunch or moving around the premises. I enter the first converted factory building. [...] It's crowded, the library is well visited, seating areas are packed with pensioners playing chess, others are reading, talking. [...] The place bursts. Inside and outside, everywhere, people bustle. At once rain pours down. [...] As fast as it began it's over. The rain didn't put an end to the vivid life of the cultural center. People are sitting inside and outside, exercising. [...]

learning from São Paulo



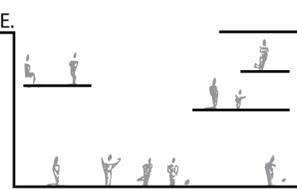
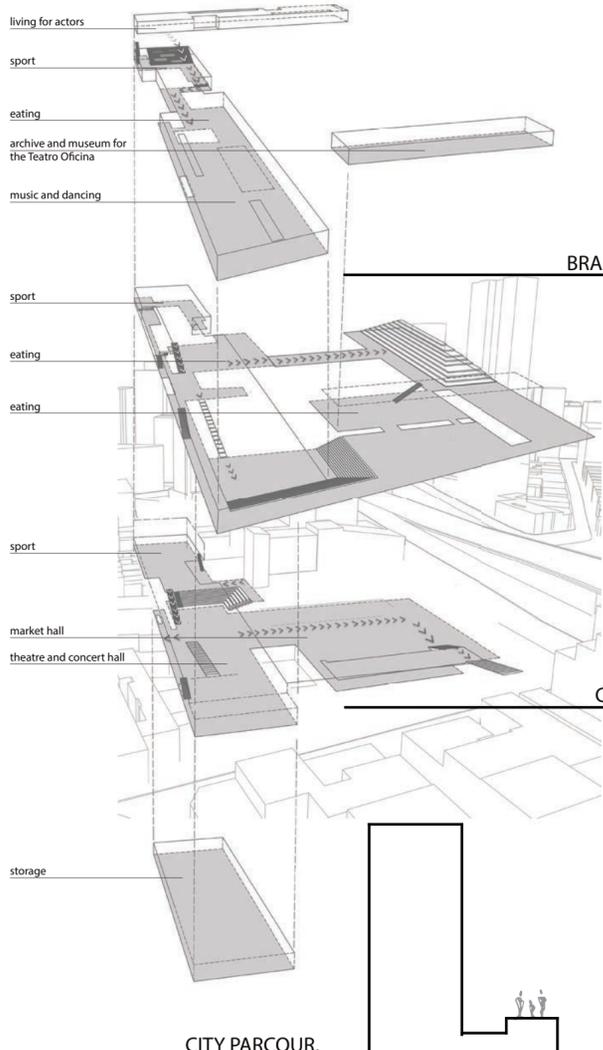
learning from Teatro Oficina





first floor plan

BODY CULTURE.



The Brazilian don't only work out to exercise, they want to be seen, want to present themselves. They have a very own body consciousness, the need to present themselves. With dancing to the Samba rhythms or with their clothing style, the presentation of their body is deeply embedded in the Brazilian culture. The body culture can't be expressed through normal sport facilities. The concept of the world of sports, the new interpretation, taking the generally known sports opportunities further is the focus.

BRAZILIAN RHYTHM.



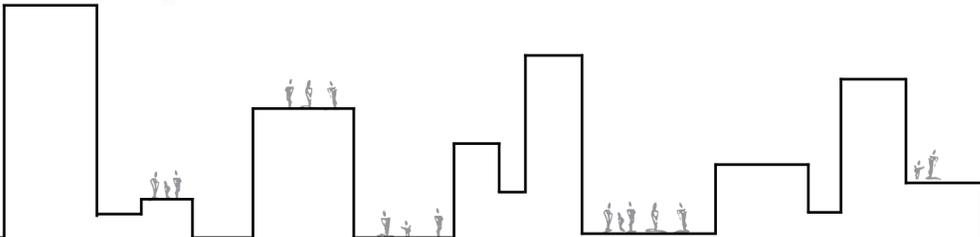
Brazil without Samba and Maracatu is impossible to imagine. It's not only music, but an attitude towards life, part of the *espírito brasileiro*. The Brazilian rhythm is not only the musical rhythm of Samba and the drums, it's the rhythm of life, of the culture and last but not least of the city of São Paulo. Taking further the *Teatro Oficina* leads to a new connection of stage and surrounding. The stage is extended onto the street. The building becomes a passage, a stage: a „theatre street“.

CULINARY VARIETY.



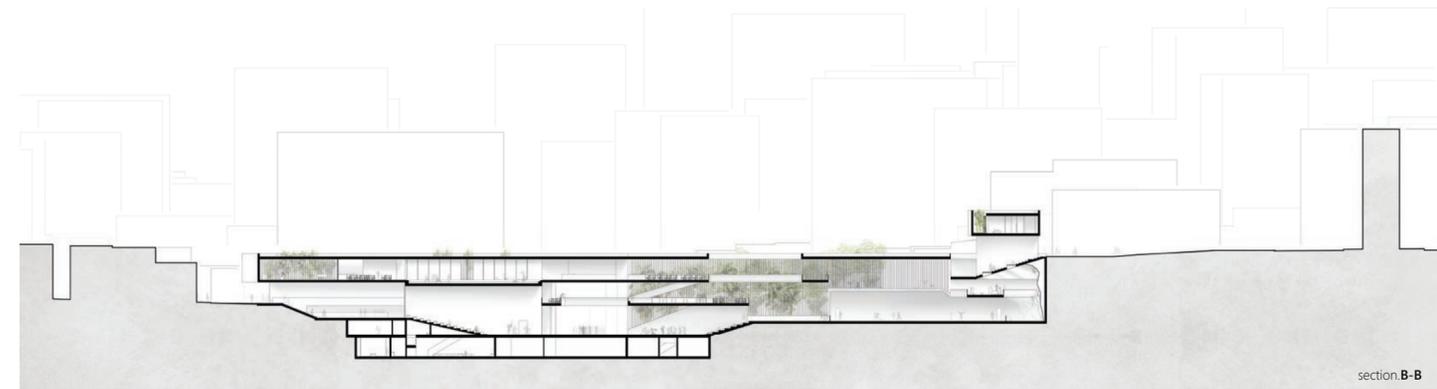
The city of São Paulo defines itself through the blending of various cultures. With immigrant from all over the world, and with the Brazilian specialties an incomparable culinary potpourri has evolved. The culinary variety in São Paulo has to be passed on. A popular cooking school, various little restaurants and bars and the market provide everything connected to culinary needs for the visitors.

CITY PARCOUR.



The public space in São Paulo is, amongst little exceptions, restricted to controlled cultural institutions. The concept of extending the urban space, create real public space, provide qualities for the inhabitants is obvious. The former streets are reconnected through the building and define the three main entrances. The stage-concept, the „theatre street“, of the *Teatro Oficina* is interpreted. The entrances become street space, the route through. Thinking and designing in sections leads to an omnipresent connection of the different usages, overlapping of the levels and view connections. The conventional usages are taken further, new inter-

The clear and rigid design idiom of the closed block is „Brazilianized“ - carved and modeled, spatial limits dissolve. As extension of the street the building becomes public space, it becomes a city inside the house, a city parour. The building becomes a stage. The *Teatro Oficina* joins in, establishes its connection and becomes the fourth entrance with its „theatre street“. Fluid transitions inbetween the usages lead to their overlaying. A new understanding of sport, music, dance and food and their combination, links and connections emerges.



section B-B

