

Teatro Oficina taken further

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

Brazil. The country of Brazil, its culture, its incomparable vitality, the *espírito brasileiro* is fascinating and mesmerizes. The complexity of the country and its culture, the clash of extremes, experiencing and understanding the country from the inside and last but not least the link inbetween Germany and Brazil can be seen as the base for this work.

In the metropolis of São Paulo the sojourn on the streets is avoided. The public space doesn't seem to exist, is forced back into facilities, the street remains transit area, the squares are not used at all. The confrontation with public space in a city of contrasts and extremes, a daily unconscious analysis of the existing characterized my perception and understanding for this city.

„Non-places“ as the typical urban squares, that don't work on the one hand and the revival of the *Minhocão* (an elevated highway which is a main traffic axis in the city) on the weekends, shows the unused potential of the public space in the city.

On site. My analysis is the attempt to understand the culture of Brazil. Visiting characteristic public places in São Paulo, the culture, the life, the *espírito brasileiro* is portrayed. An immersion into public spaces, an unique and very personal approach and analysis. It is an attempt, to filter out the characteristics of the places and to understand and learn from them. How do the Paulista (inhabitants of São Paulo) move around in their city, how do they accept public space and how is the complexity and overlaying of the city mirrored in its use by the Paulista.

My attempt to understand São Paulo in a new way, to internalize the culture and to visualize the local life through three main topics besides the common public space: the Brazilian rhythm, the culinary variety and the body culture.

Teatro Oficina. The significance of the *Teatro Oficina* for Brazil and the current difficulties around the theatre and its space are fascinating. In the heart of São Paulo, the theatre also has to deal with the issues of public space, criminality and isolation of the rich. As a cultural authority in the development of Brazil, the *Teatro Oficina* also plays an important role in the local politics.

I would like to pick up, think further, refine the already thought processes of famous Brazilian Architects for this place, such as Lina Bo Bardi, Paulo Mendes da Rocha or Marcelo Ferraz. I want to take the opportunity, to show an interest in the requirements and necessities of the residents, to react and create a place of bonding. I want to ask myself the question, what this place means to present-day São Paulo, how an approach with a geographic and historical background of the area and the *Teatro Oficina*, may influence and support the public space and the design of a cultural institution. How can public space in São Paulo be thought further to suit the needs of its inhabitants? A new awareness should emerge, for the place, the neighbourhood, for the culture: for a social togetherness. a house of cultures, *uma casa das culturas*.

Design. The city is characterized through the verticality of its buildings. The strong topography of the plateau is overlaid by this city structure and is hardly noticeable anymore. A clear-cut, long and horizontal block establishes a contrast to the vertical surrounding. The solid defines and characterizes the whole site through its clear positioning and design idiom. In the west it completely digs in the topography and ushers itself to the eastern site boundary. Interacting with the *Teatro Oficina* the block defines a new space.

A square pushes through the block in extension of the currently interrupted street. Parallel to the *Teatro Oficina* it also digs into the topography like the block. The Rua Japurá is continued and disembogues in the new marketplace. The insertion of the square with its subterranean usages creates a clear spatial definition on the surrounding street level. The streets expand to a qualitative public space. The edges of the square define the newly arranged space and resume the topic of topography through different levels.

In whole, a new public space is created with the volumes and space design. The *Teatro Oficina* is included and extended thematically into the spatial design.

The building structure of the *Teatro Oficina* is strengthened by two floating, space-containing roofs as a counterpart to the *Teatro*. With the overlapping of the volumes urban entrances and squares are created naturally.

The three volumes connect the surrounding streets and through their precise positioning, they define the whole site together with the *Teatro Oficina*. The complexity of the city, the theatre's scenery is displayed in the vertical layering of the modeled surrounding.

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 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 parcour.

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 the building becomes a stage. The *Teatro Oficina* joins in, establishes its connection and becomes the fourth entrance with its „theatre street“.

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 interpreted. Fluent transitions inbetween the usages lead to their overlaying. A new understanding of sport, music, dance and food and their combination, links and connections emerges.