

Empenas cegas

Na paisagem do centro de São Paulo, há um elemento arquitetônico recorrente chamado empena cega, a fachada lisa e sem aberturas de um edifício. Sua presença está ligada à legislação de uso e ocupação do solo e à construção de grandes estruturas viárias a partir da década de 60 (fig.3). Em 2007, com a vigência da lei Cidade-Limpa, que proibiu a colocação de anúncios publicitários nas fachadas dos imóveis, esse elemento tornou-se ainda mais evidente.

Este projeto usa o desenho para estudar as empenas cegas presentes nesta paisagem, destacando seus aspectos espaciais, cromáticos e morfológicos. Estes desenhos foram feitos ao longo dos 2,8 quilômetros do Elevado Costa e Silva, uma via expressa de carros erguida a cerca de 6 metros do chão, que oferece um ponto de vista inusitado do entorno (fig.2). Aos domingos a via é fechada aos carros, dia em que é possível cruzá-la a pé.

Do alto do elevado, as empenas, que, em geral, se veem numa perspectiva oblíqua desde a calçada, ganham uma vista mais frontal. Empenas muito próximas entre si e perpendiculares ao elevado só são vistas por completo quando estamos ao lado delas. Empenas avistadas à distância crescem lentamente no campo de visão durante o percurso. Há empenas que parecem alinhadas entre si, mas que se separam à medida que nos aproximamos. Algumas, paralelas ao elevado, parecem estreitas de longe, porque são vistas lateralmente, mas quando nos aproximamos são tão grandes que parecem inclinar-se sobre nós.

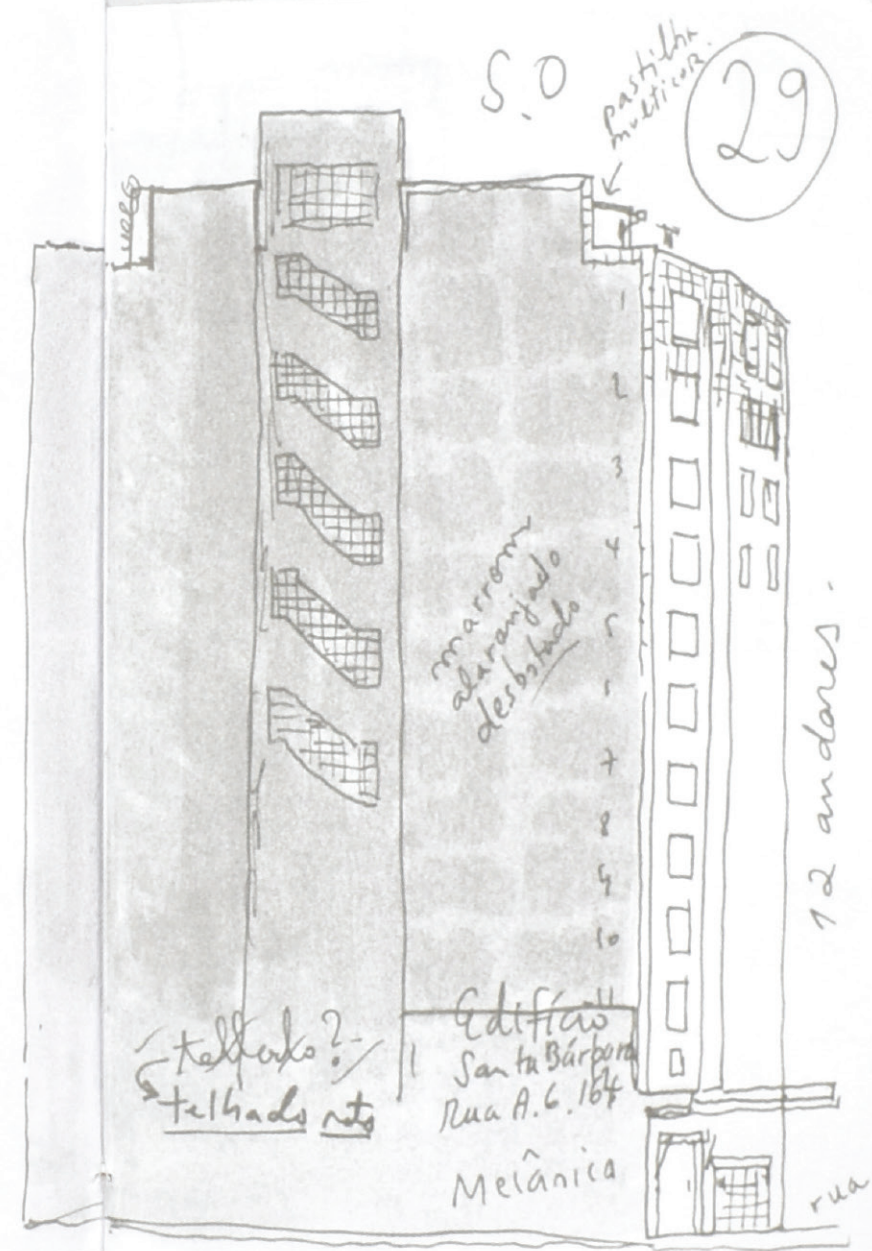
Para este projeto, foram feitos desenhos de observação e de levantamento. Os desenhos de levantamento deram origem às silhuetas das empenas, e levaram em conta a quantidade de andares, o estado físico da fachada e a orientação em relação ao norte (fig.1). Cada silhueta é

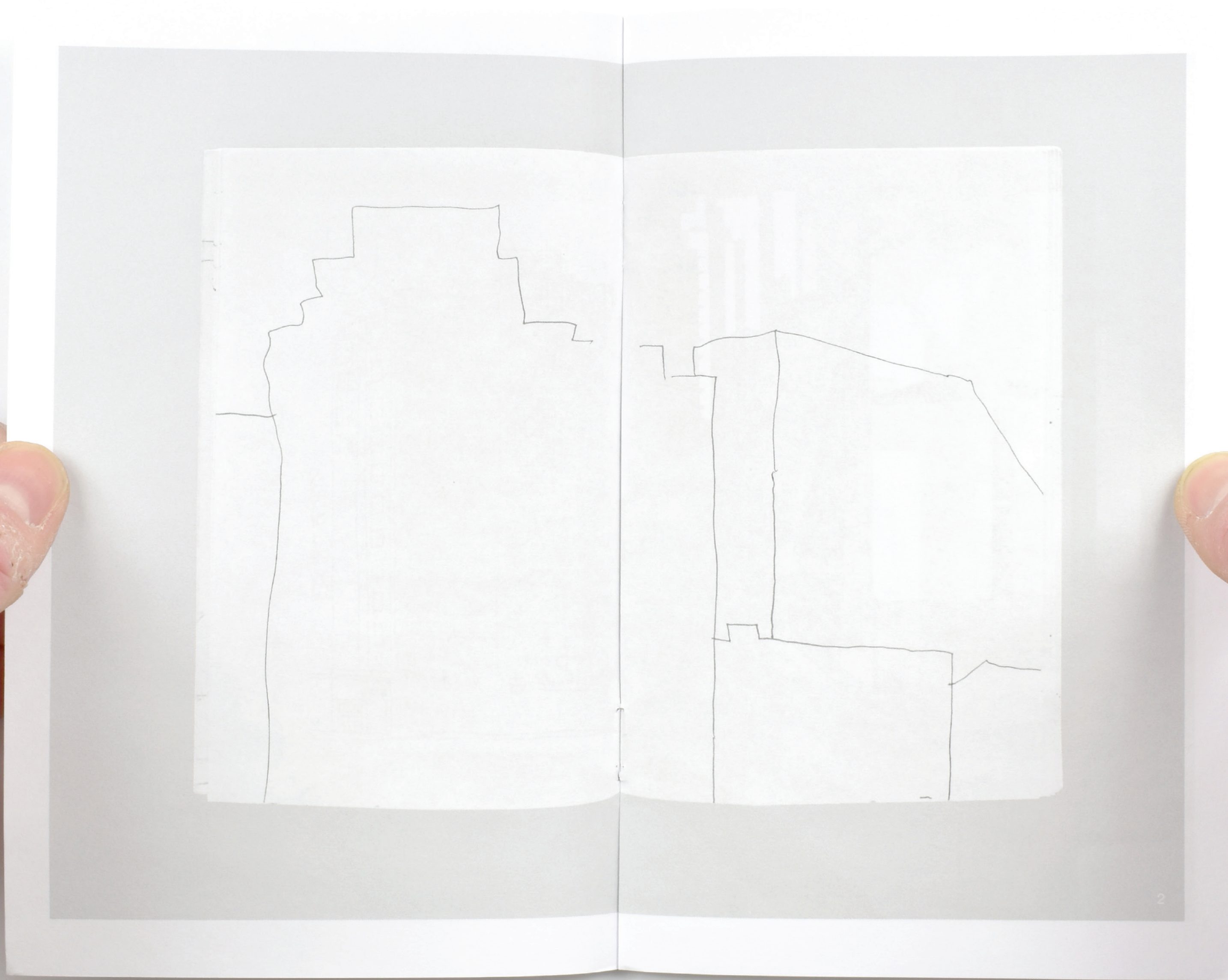
uma vista frontal cerca de 400 vezes menor. Juntas, as 141 silhuetas formam um alfabeto no qual é possível notar variações de tamanho, janelas clandestinas, muretas e beirais, além dos recortes formados por telhados e edifícios que encobrem parte das fachadas. Cada silhueta da publicação é apresentada com o endereço e o nome do edifício de que faz parte.

Os desenhos de observação são um registro da percepção do espaço sobre o elevado, principalmente das empenas, com a anotação dos seus contornos visíveis, feita a cada 60 metros. Esses desenhos deram origem às 88 vistas da cidade apresentadas aqui, metade desenhada no sentido Oeste e metade no sentido Leste (fig.4). Para determinar as cores, levou-se em conta diversas informações.

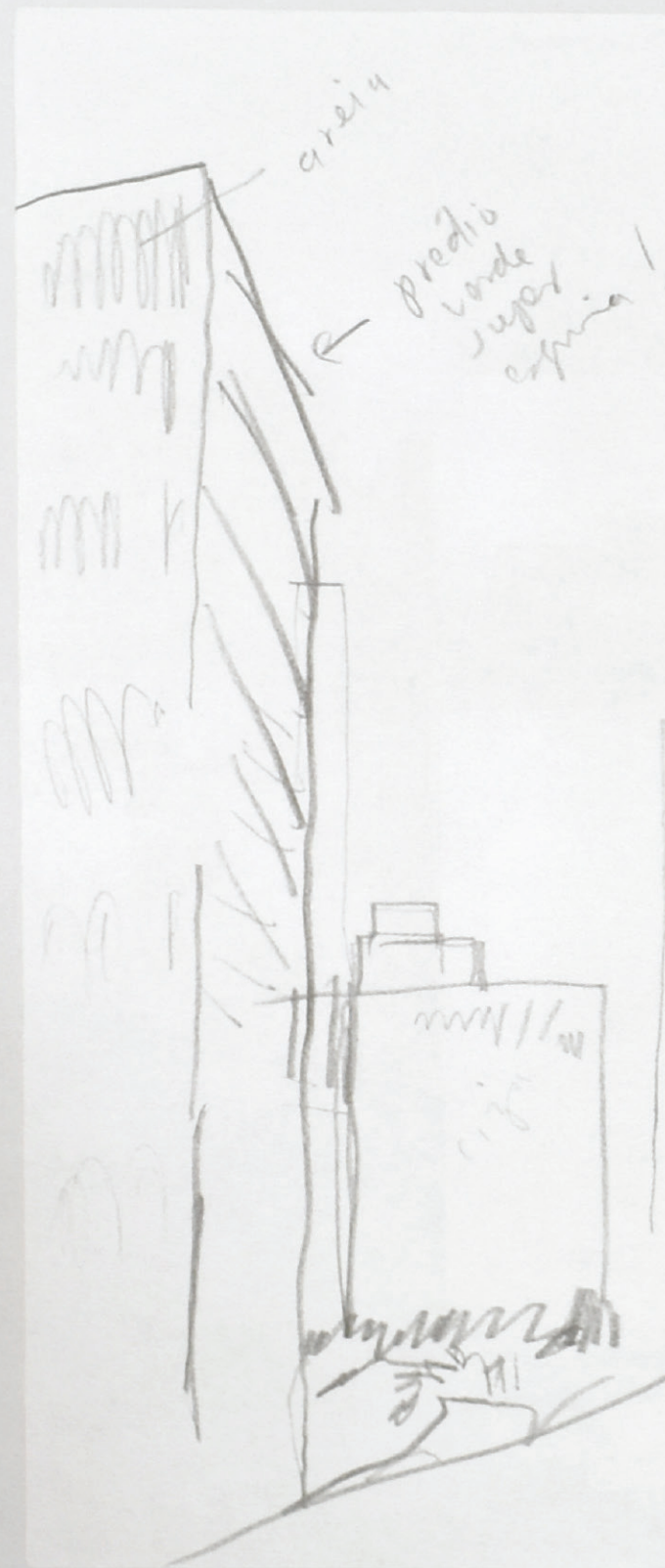
Nas primeiras caminhadas, cada desenho ganhou uma anotação por escrito das cores. Em seguida, produziu-se, a partir da observação direta, uma lista de 32 cores, que foram convertidas a uma palheta digital. Lista e palheta foram então combinadas, e por fim transpostas para a impressão risográfica. No final de 2013, 30 protótipos de uma publicação com estas vistas da cidade foram impressos em risografia, em quatro cores especiais (dourado, amarelo, azul e laranja) sobre papel Filtro 180g/m². As cores deste livro se baseiam nos protótipos.

Esta edição revisada, ampliada e impressa em ofsete, reúne numa única publicação todas as vistas e silhuetas.



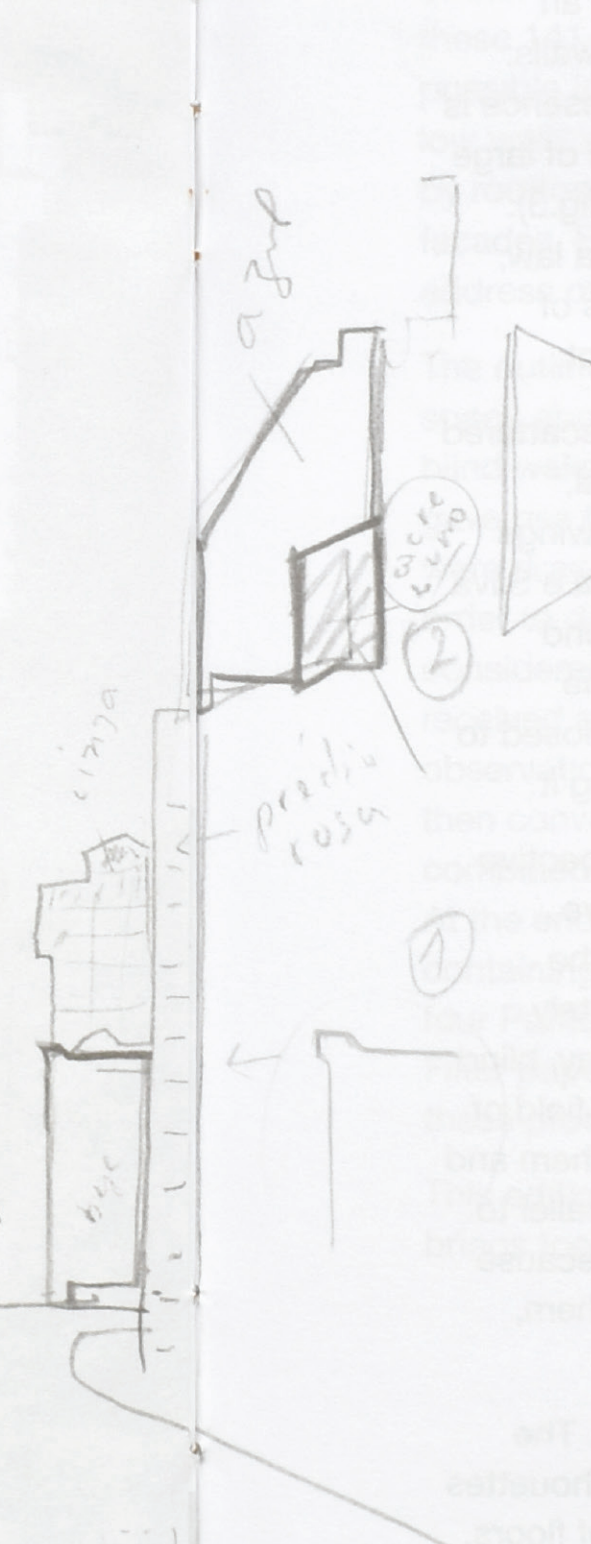






grain

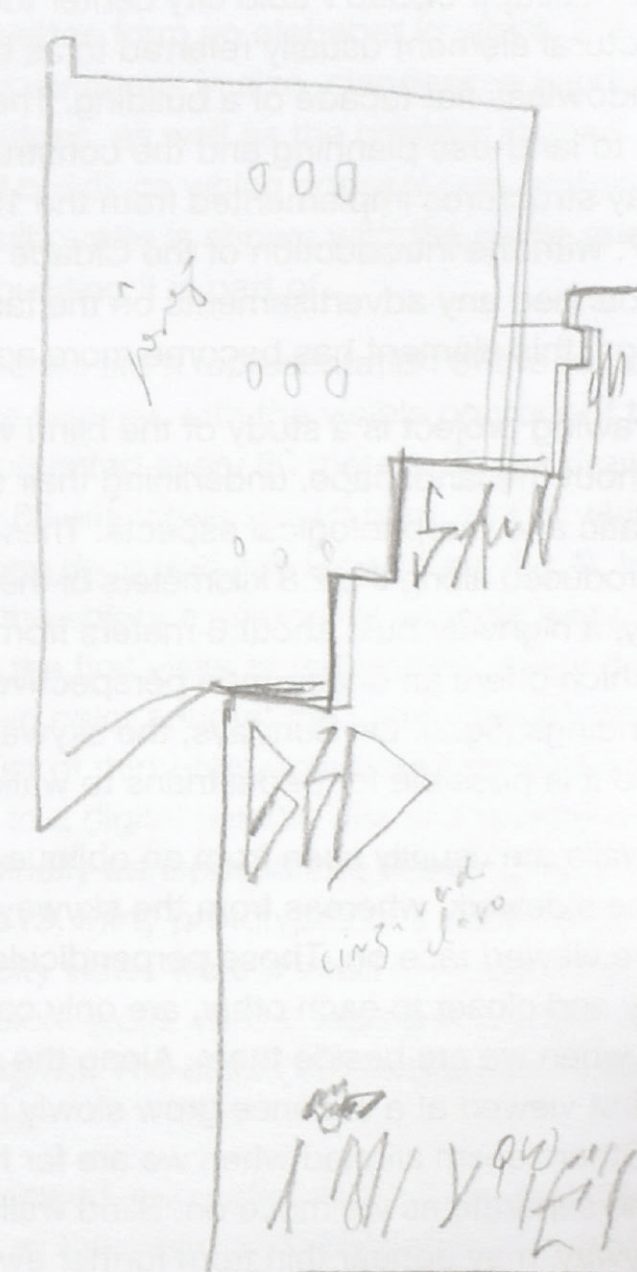
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linda
super
eximia!



azul

predio
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1



insignia

1/11/11

Nothmann S.L.
(2)

Blind walls

In the landscape of São Paulo city center there is an architectural element usually referred to as blind walls: the windowless flat facade of a building. Their presence is related to land-use planning and the construction of large roadway structures implemented from the 1960 (fig.3). In 2007, with the introduction of the Cidade Limpa law, which banned any advertisements on the facades of buildings, this element has become more apparent.

This drawing project is a study of the blind walls scattered throughout the landscape, underlining their spatial, chromatic and morphological aspects. These drawings were produced along the 2.8 kilometers of the Costa e Silva skyway, a highway built about 6 meters from ground level which offers an uncommon perspective of the surroundings (fig.2). On Sundays, the skyway is closed to cars, so it is possible for pedestrians to walk along it.

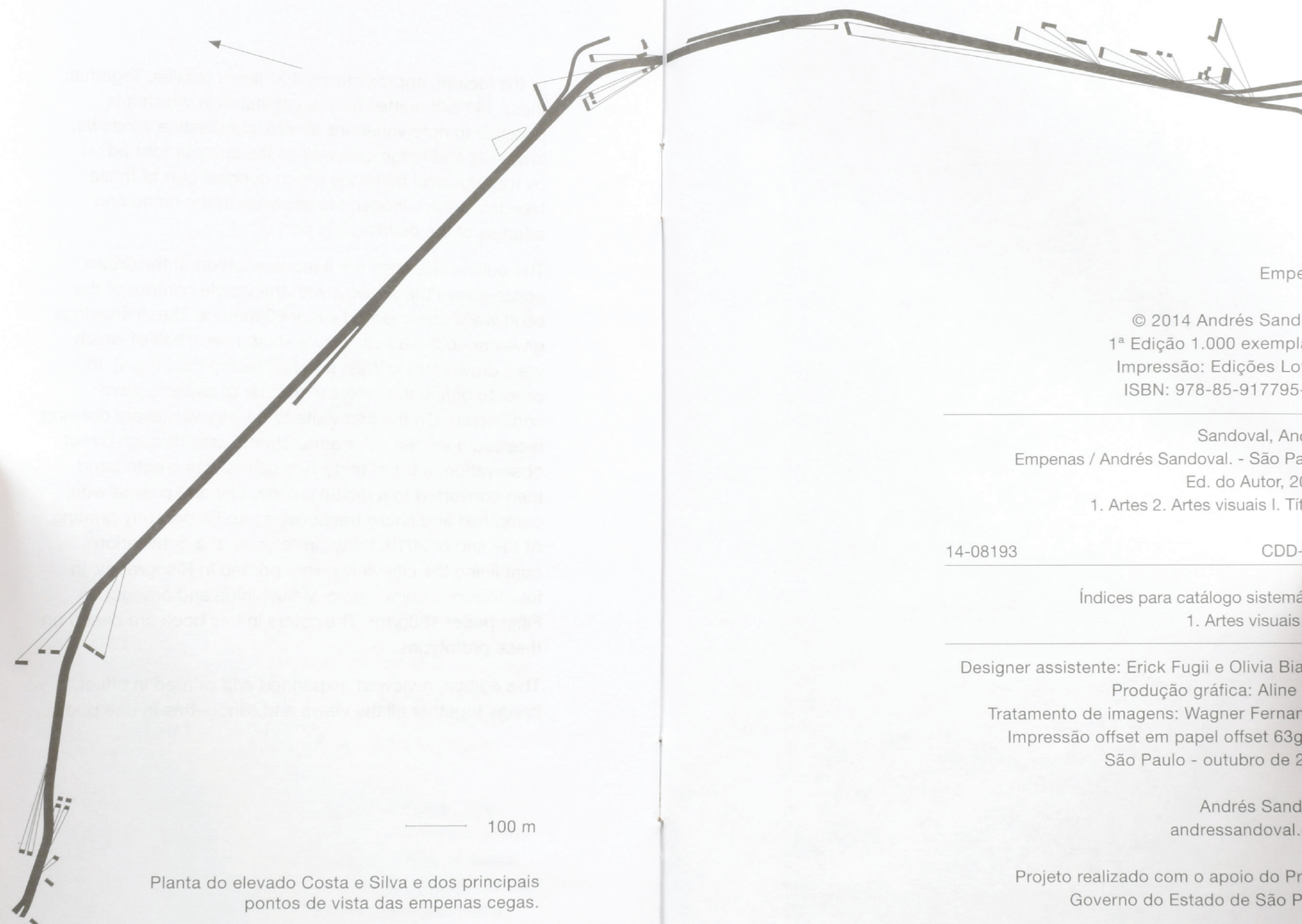
Blind walls are usually seen from an oblique perspective from the sidewalk, whereas from the skyway above, they are viewed face on. Those perpendicular to the skyway and closer to each other, are only completely visible when we are beside them. Along the skyway, blind walls first viewed at a distance grow slowly in the field of view. Others seem aligned when we are far from them and become separate as we move on. Blind walls, parallel to the skyway, may appear thin from further away, because they are seen side on, but as we move closer to them, they become larger, looming over us.

This project includes survey and outline sketches. The survey sketches that gave rise to the blind wall silhouettes in this book, take into consideration the number of floors, the physical condition, and the orientation in relation to the North (fig.1). Each silhouette represents the frontal view

of the facade, approximately 400 times smaller. Together, these 141 silhouettes form an alphabet in which it is possible to note variations in size, clandestine windows, low walls and ledges, as well as the contour formed by rooftops and buildings which conceal part of these facades. Each silhouette is shown with the name and address of the building it is part of.

The outline sketches are a representation of the urban space above the skyway, with the visible contour of the blind walls documented every 60 meters. These drawings gave rise to the 88 city views shown here, half of which were drawn facing West and half facing East (fig.4). In order to define the colors a number of aspects were considered. On the first visits to the skyway, every drawing received a written color annotation. Later, through direct observation, a list of thirty-two colors was created and then converted to a digital palette. List and palette were combined and finally transposed into Risography printing. At the end of 2013, thirty prototypes of a publication containing the city views were printed in Risography, in four Pantone colors (gold, yellow, blue and orange) on Filter paper 180g/m². The colors in this book are based on these prototypes.

This edition, reviewed, expanded and printed in offset, brings together all the views and silhouettes in one book.



Empenas

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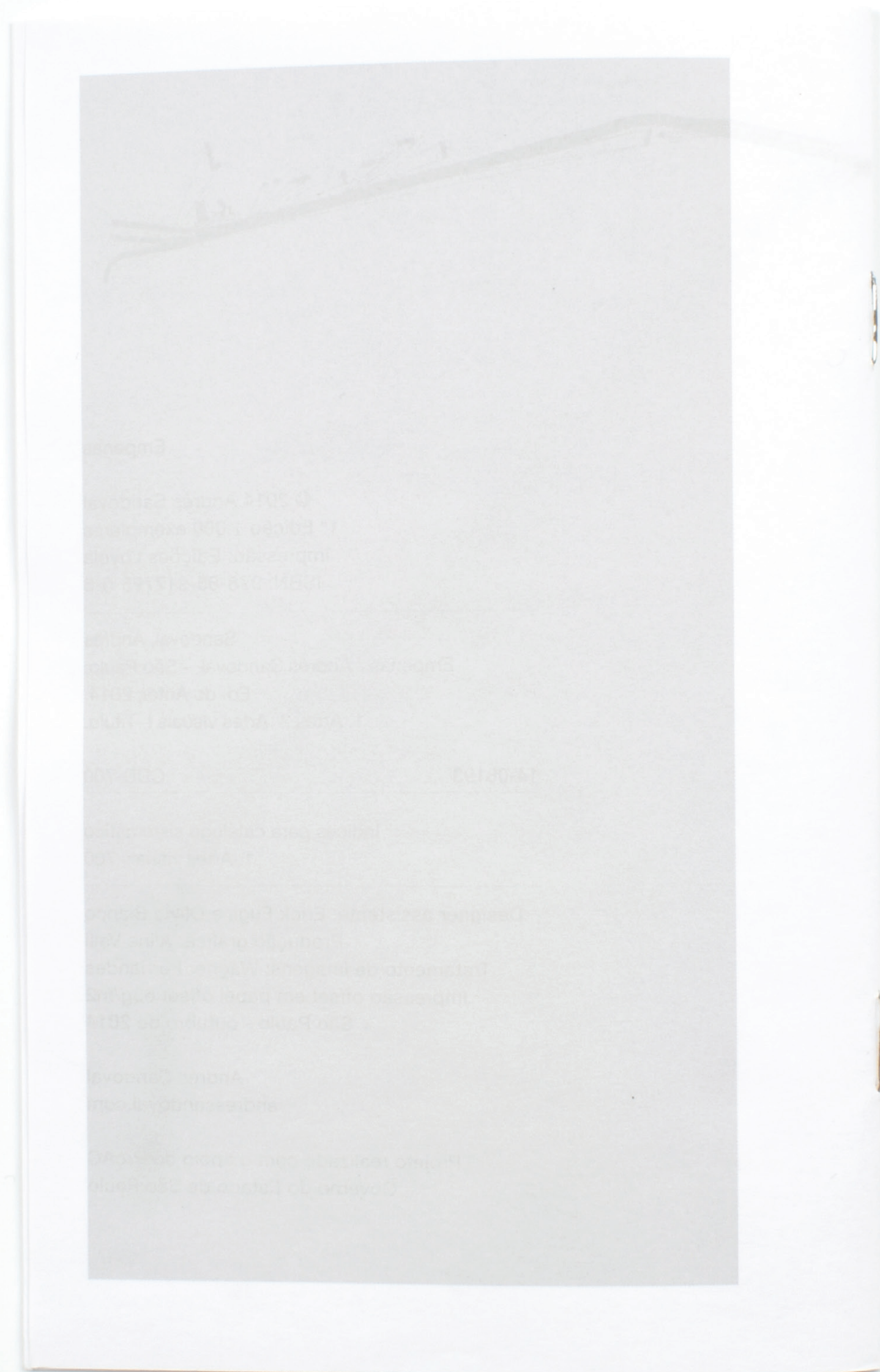
CDD-700

Índices para catálogo sistemático
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Produção gráfica: Aline Valli
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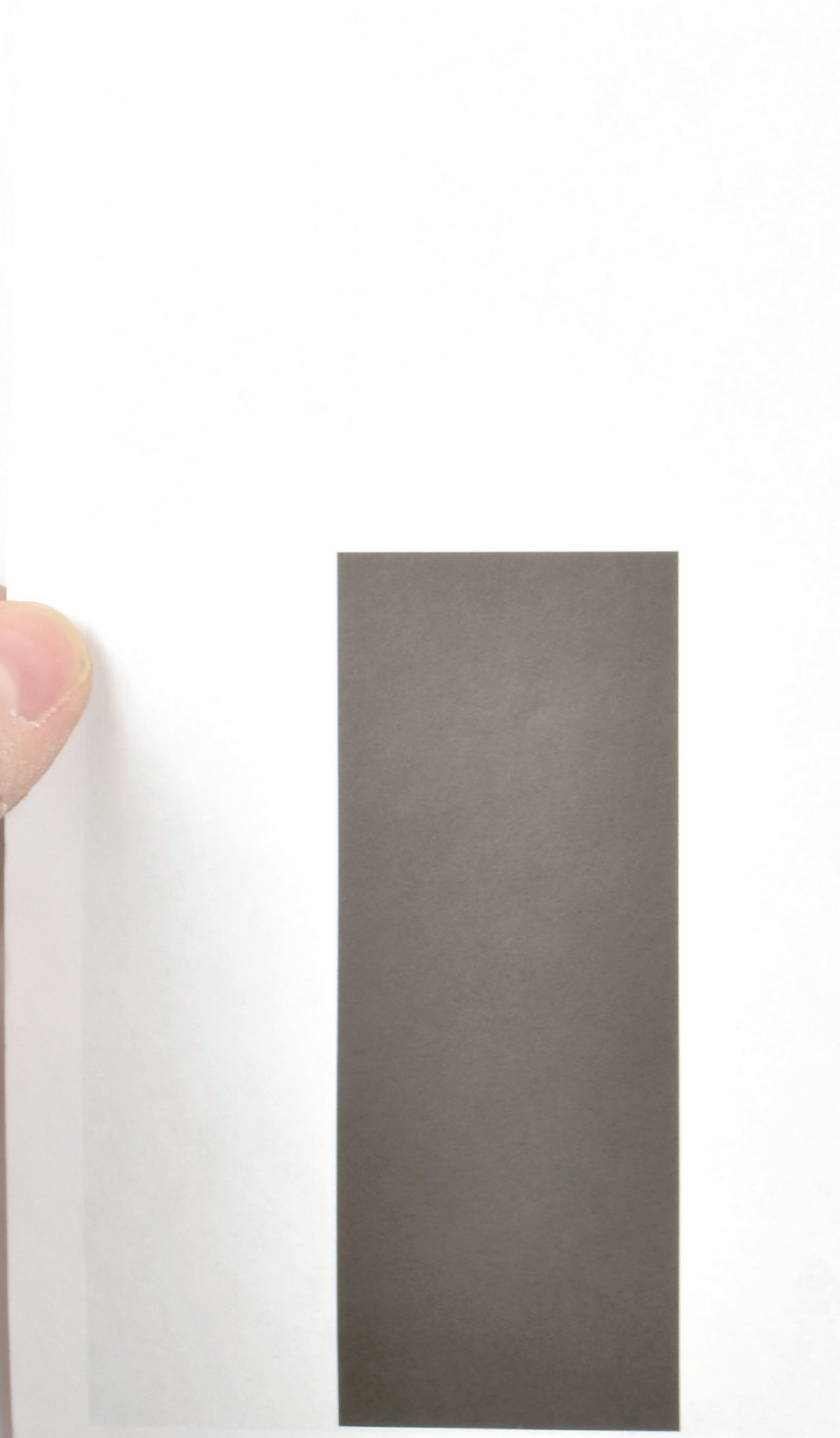
Projeto realizado com o apoio do ProAC
Governo do Estado de São Paulo



Empenas | Andrés Sandoval

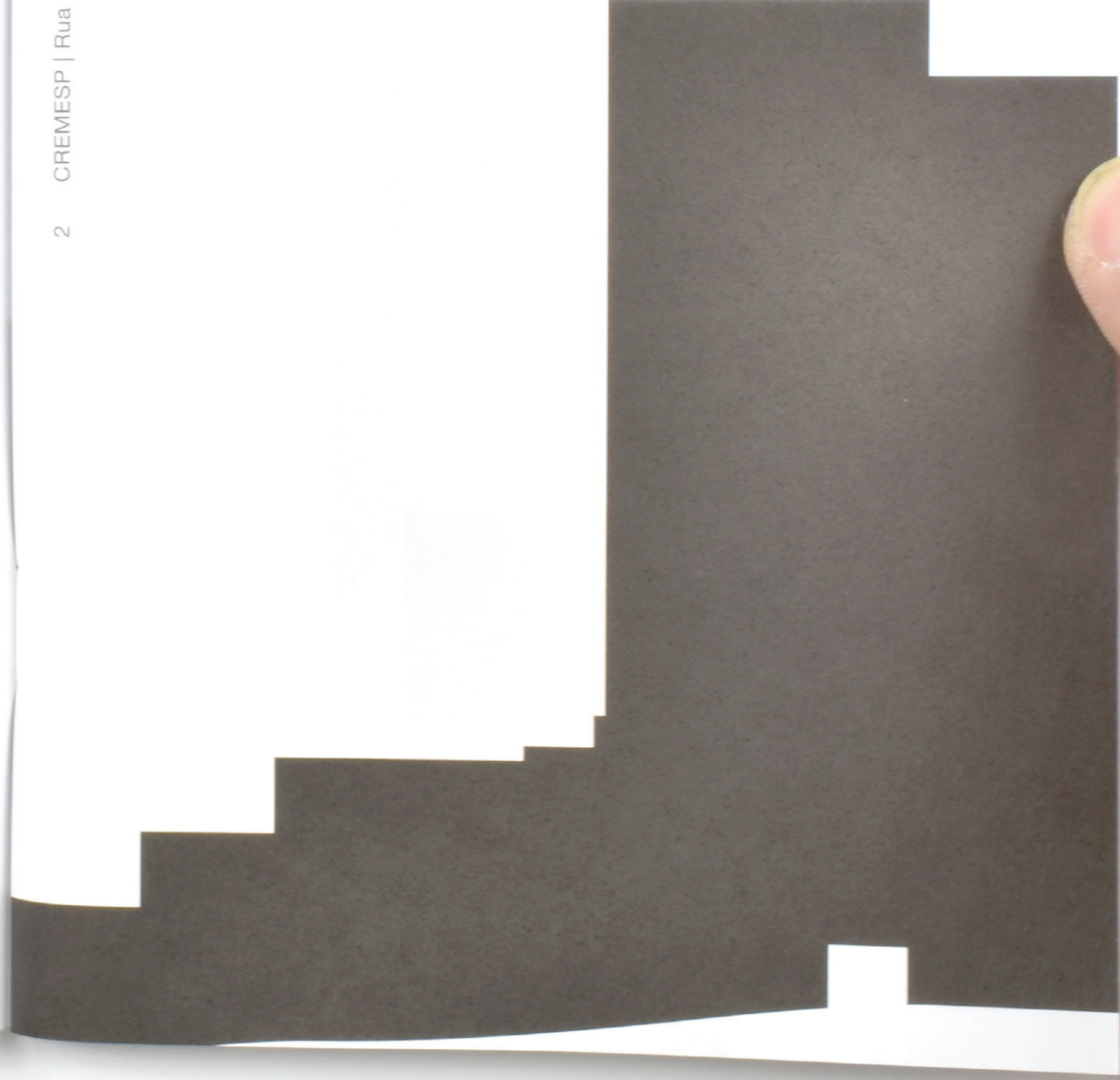
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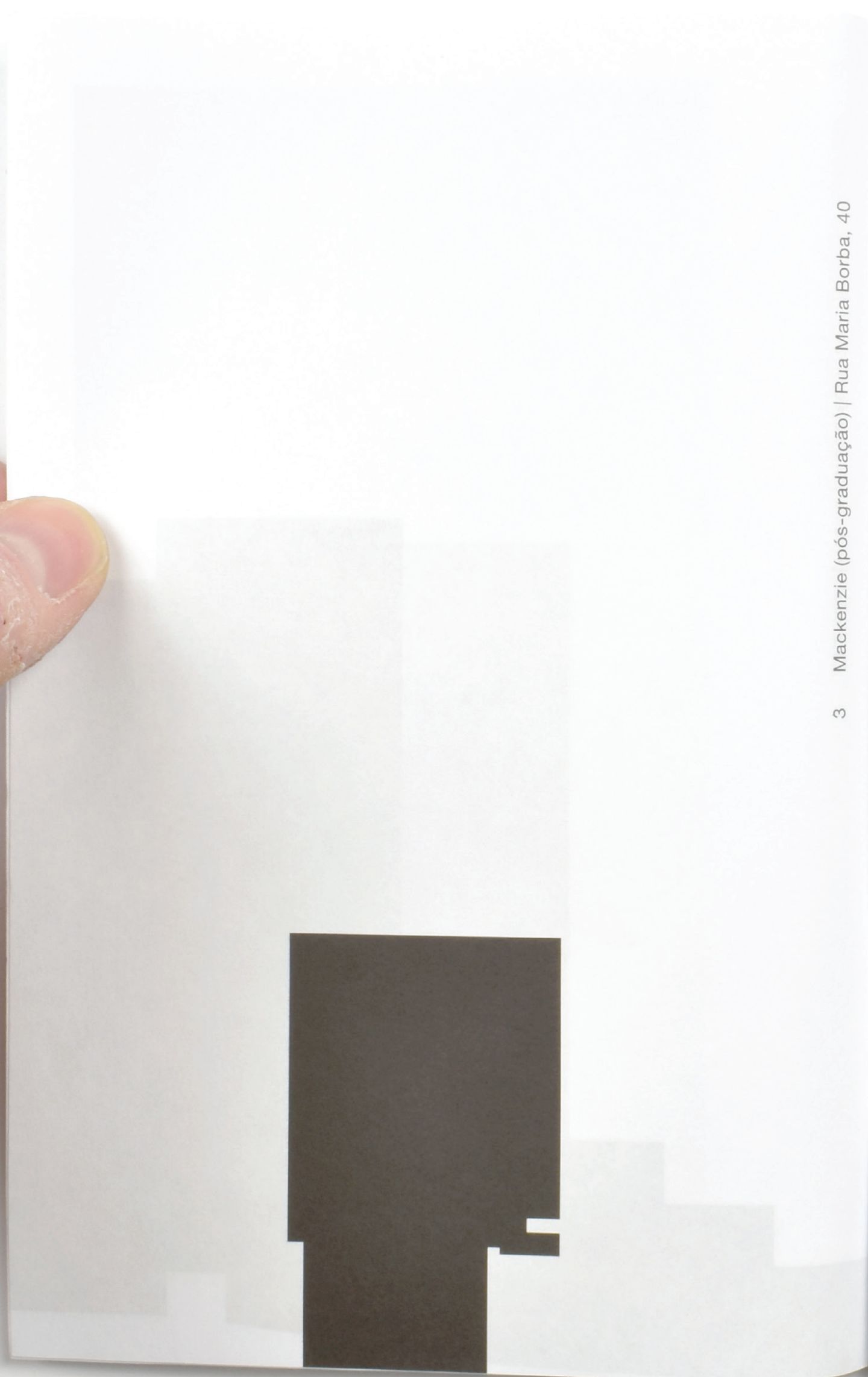




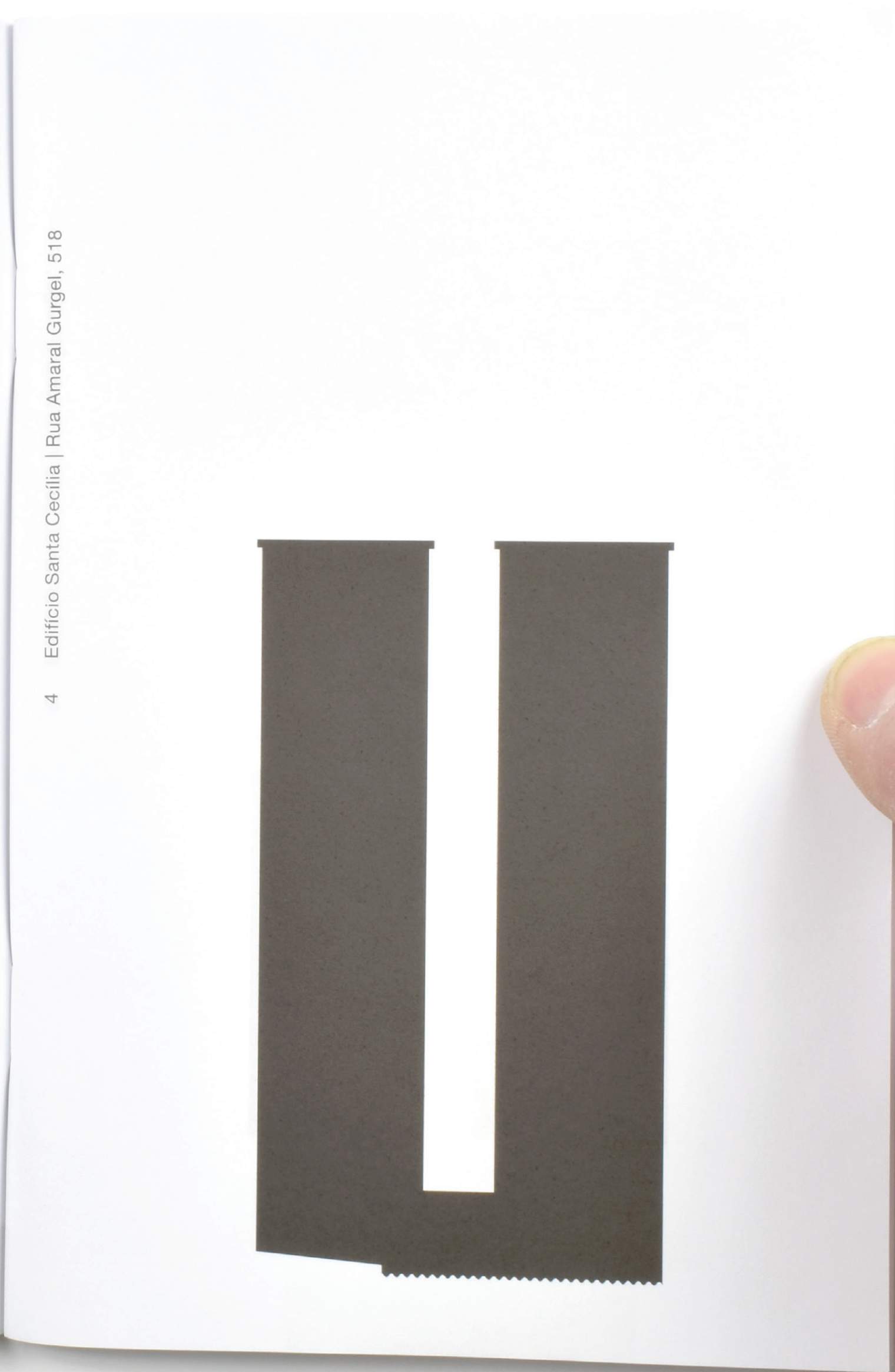
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2 CREMESP | Rua da Consolação, 753



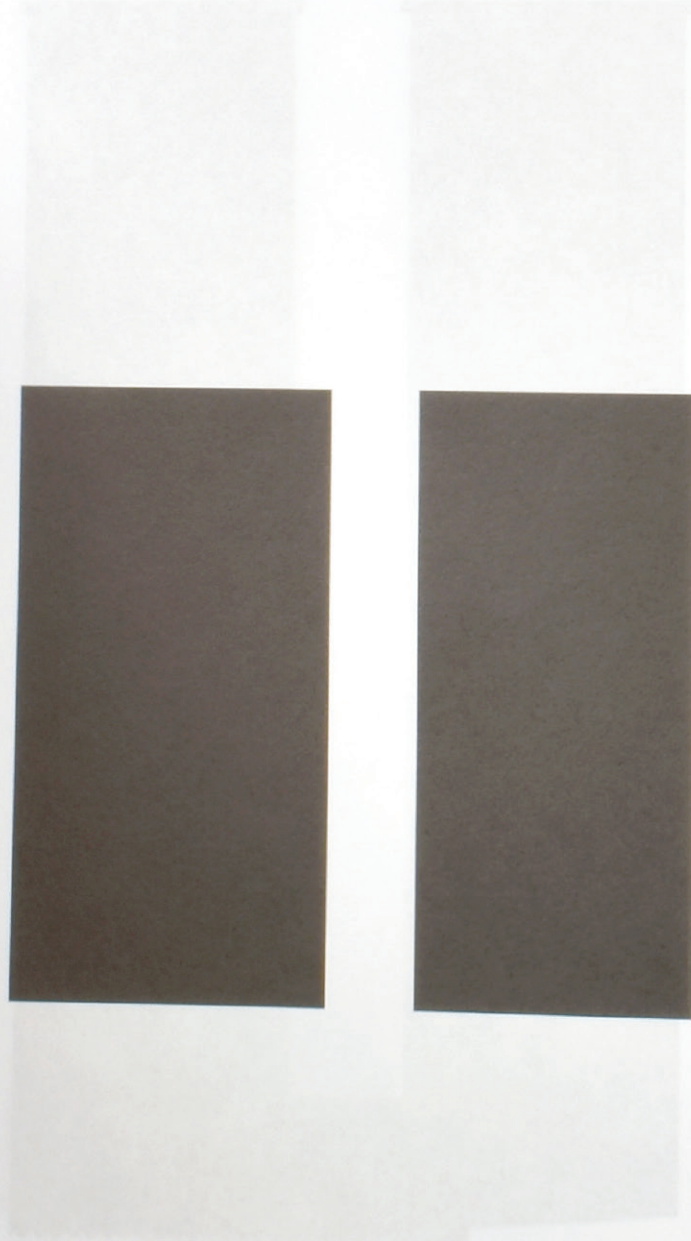


3 Mackenzie (pós-graduação) | Rua Maria Borba, 40



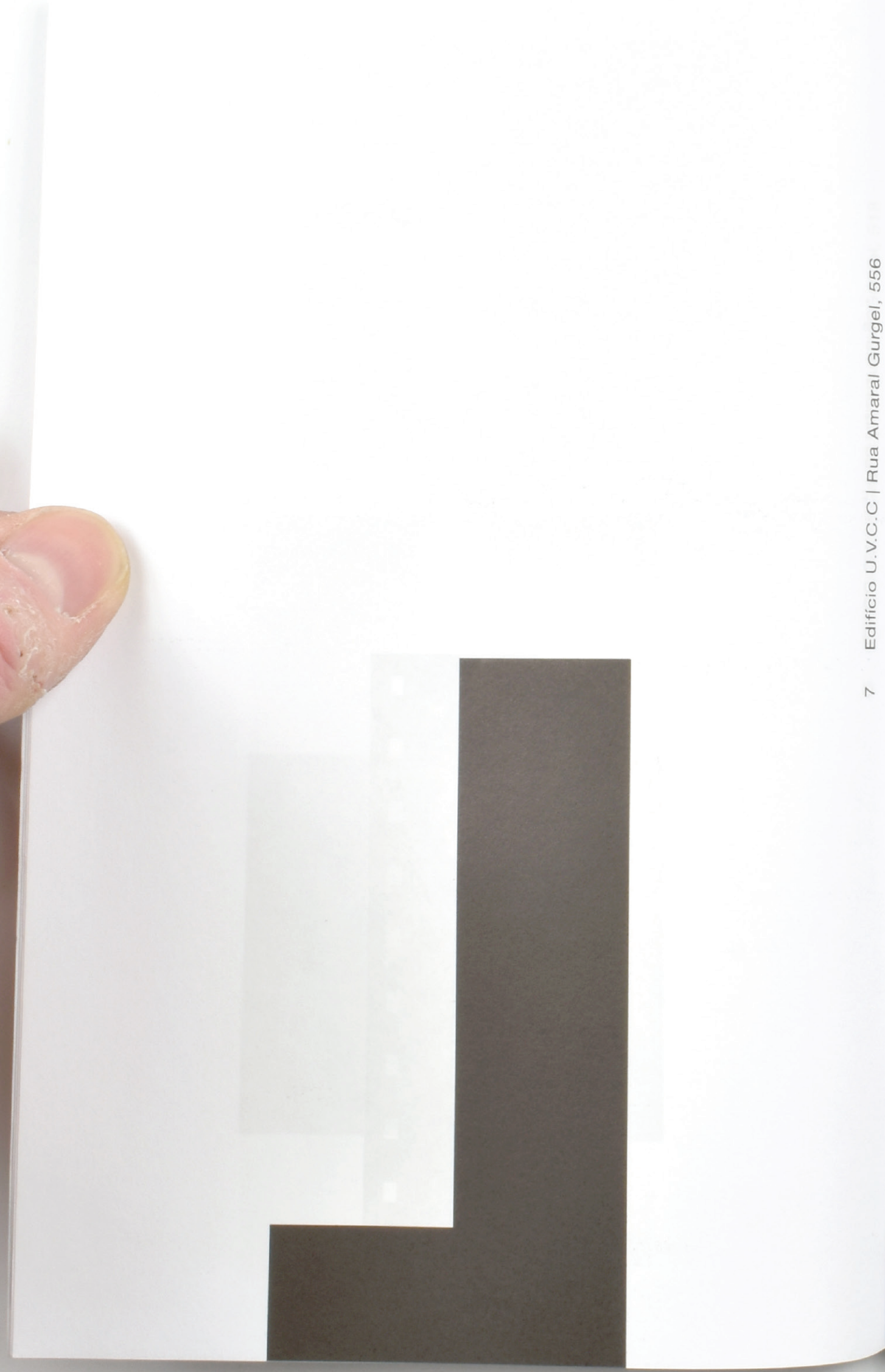
4 Edifício Santa Cecília | Rua Amaral Gurgel, 518

5 Edifício Santa Cecília | Rua Amaral Gurgel, 518



6 Edifício U.V.C.C | Rua Amaral Gurgel, 556



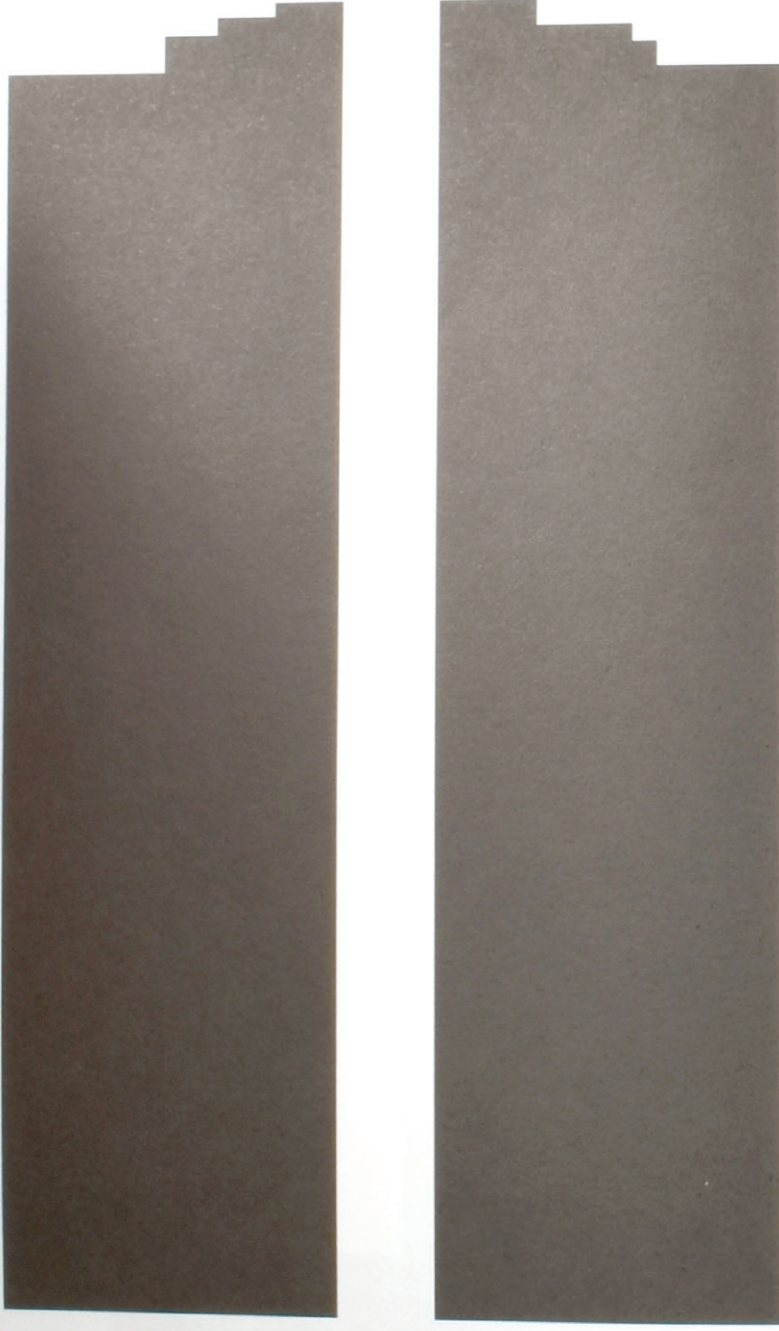


7 Edifício U.V.C.C | Rua Amaral Gurgel, 556

8 Edifício Ferreira Pimpão | Rua Amaral Gurgel, 468



9 Edifício Ferreira Pimpão | Rua Amaral Gurgel, 468



10 Edifício Marina | Rua Amaral Gurgel, 452

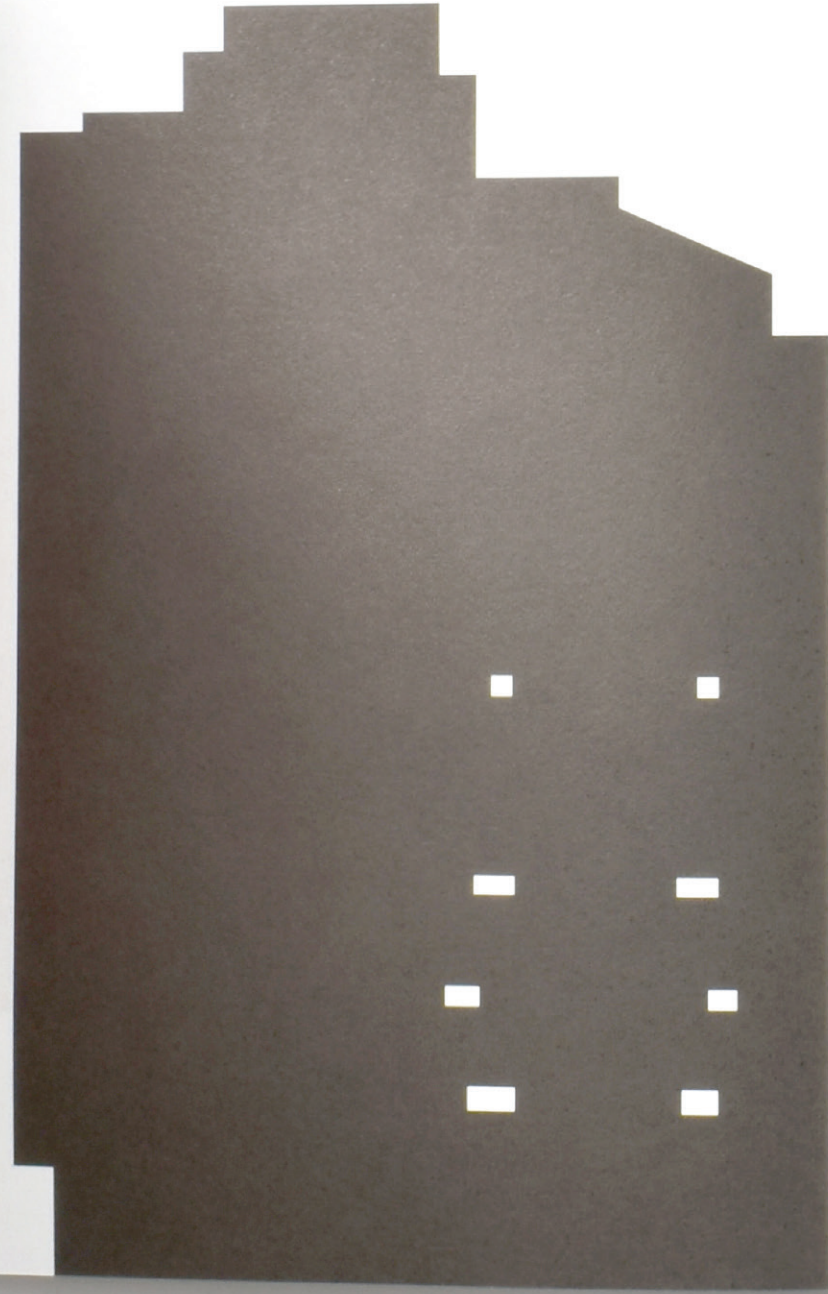




11 Edifício Marina | Rua Amaral Gurgel, 452

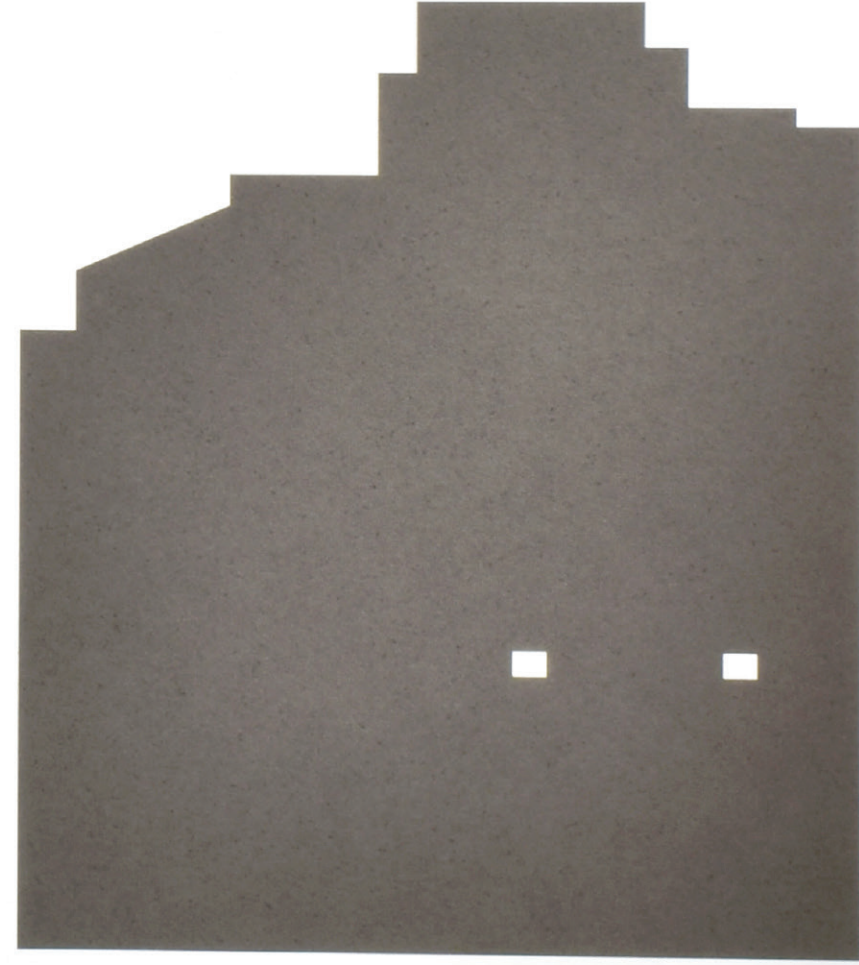
12 Edifício Campos Portugal | Rua Amaral Gurgel, 444





13 Edifício Tereza | Rua Amaral Gurgel, 481

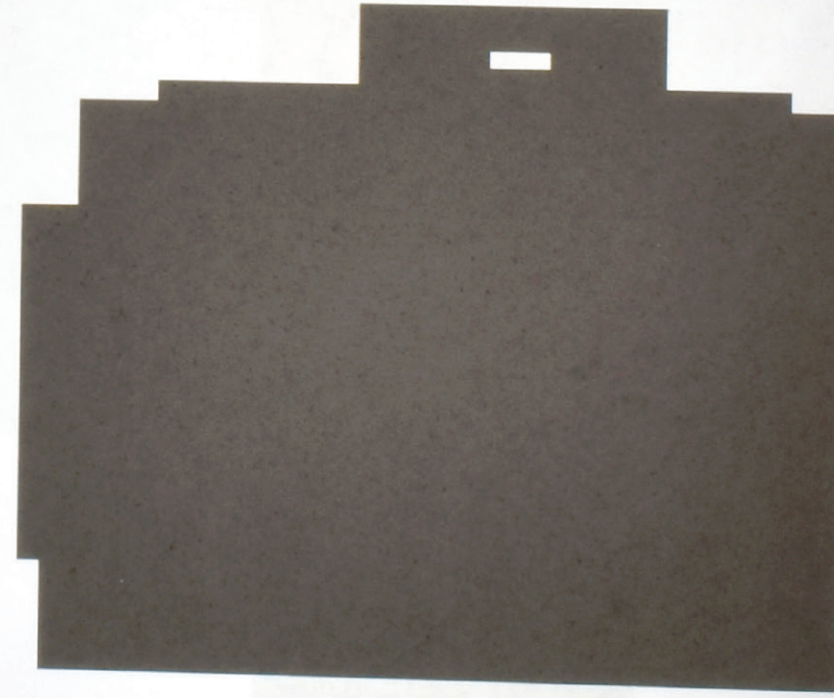
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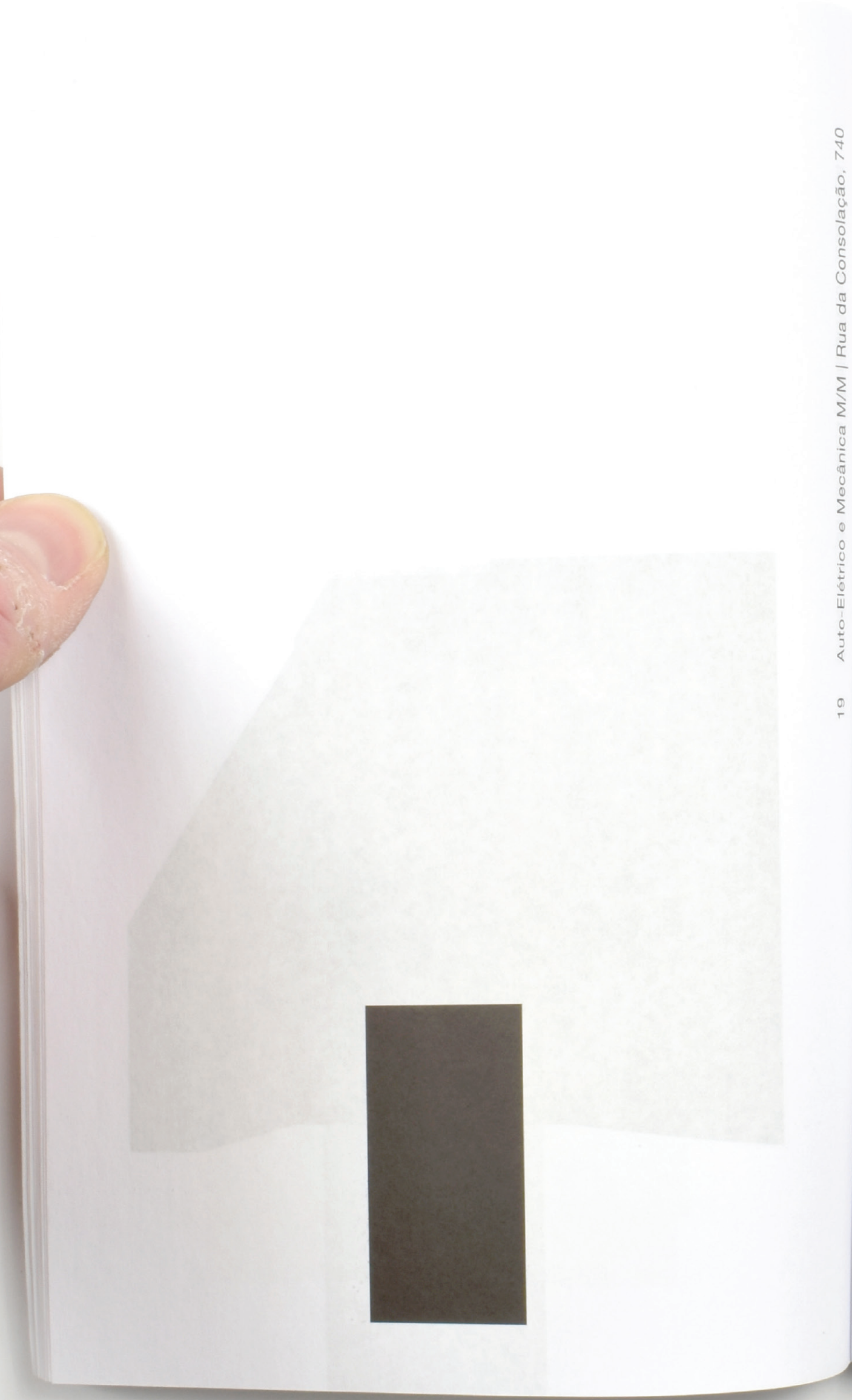
15 Edifício Aracoã Anthuma | Rua Amaral Gurgel, 593

16 Edifício CRESPI-I | Rua Major Sertório, 463



17 Edifício Magdalena Laura | Rua Epiácio Pessoa, 454

18 Edifício Magdalena Laura | Rua Epiácio Pessoa, 454



19 Auto-Elétrico e Mecânica M/M | Rua da Consolação, 740

20 Edifício Ita | Rua Major Sertório, 332





21 (sem nome) | Rua Major Sertório, 283

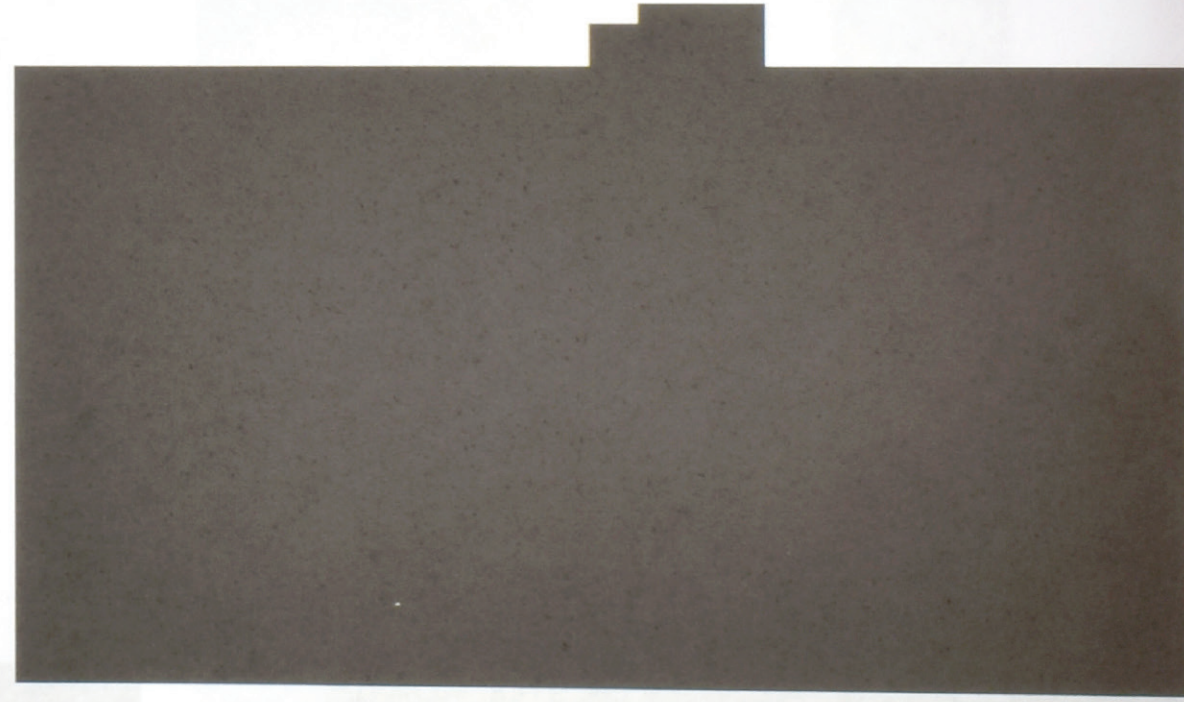
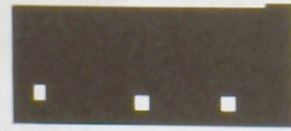


22 (sem nome) | Rua Major Sertório, 283



23 (edifício comercial à venda) | Rua Amaral Gurgel, 277

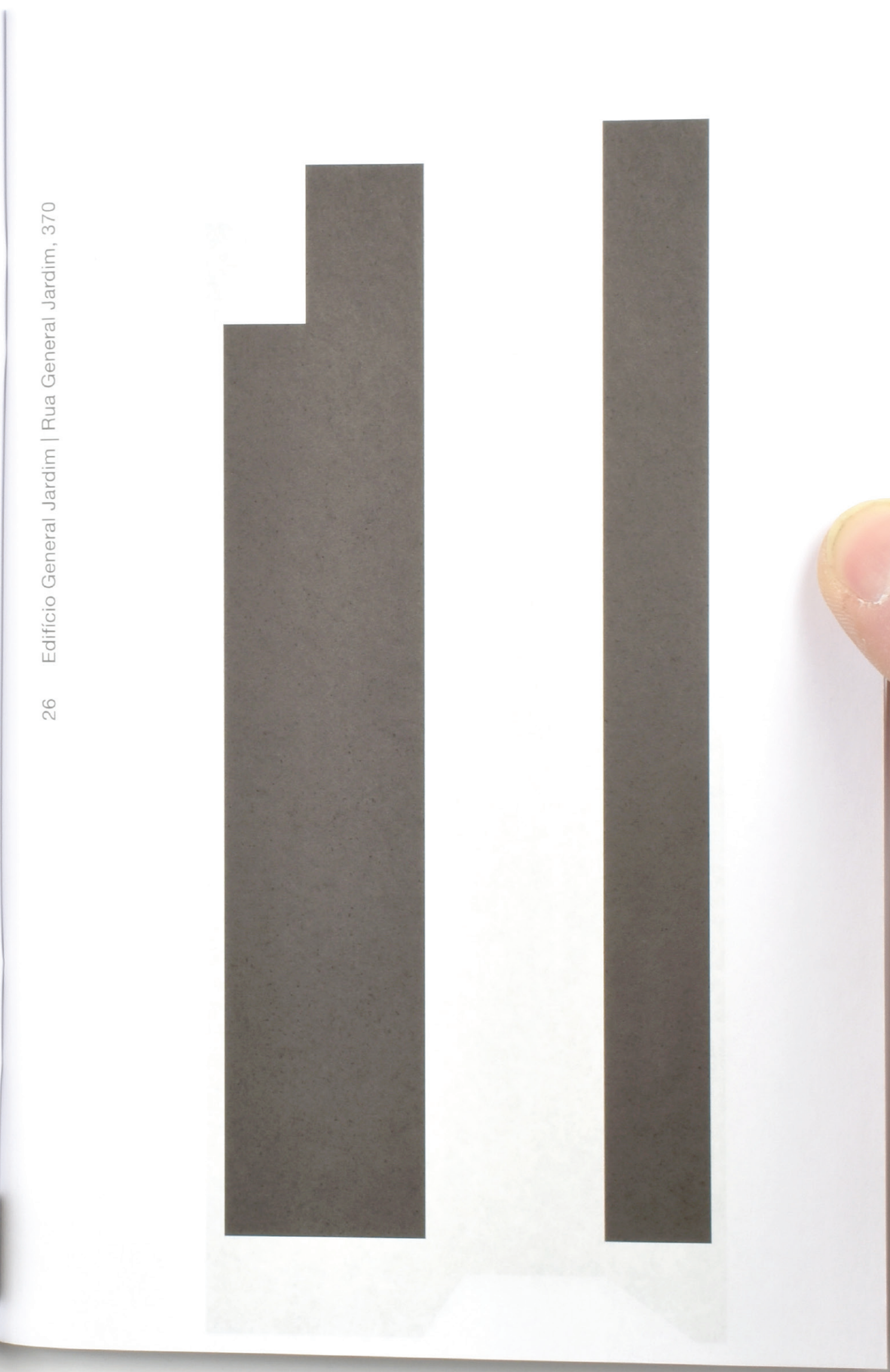
24 Edifício Inês Maria | Rua Marquês de Itu, 321

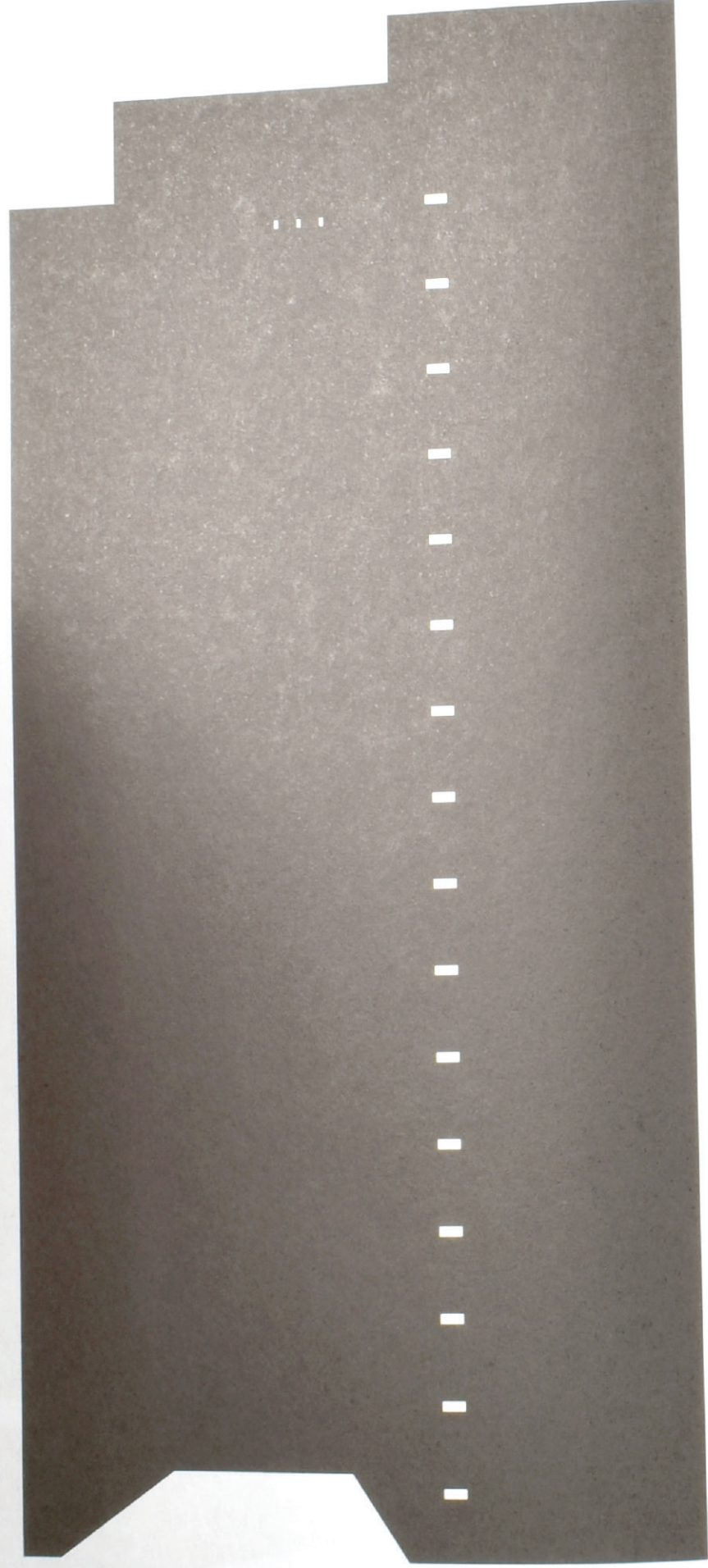




25 Edifício Campina | Rua General Jardim, 291

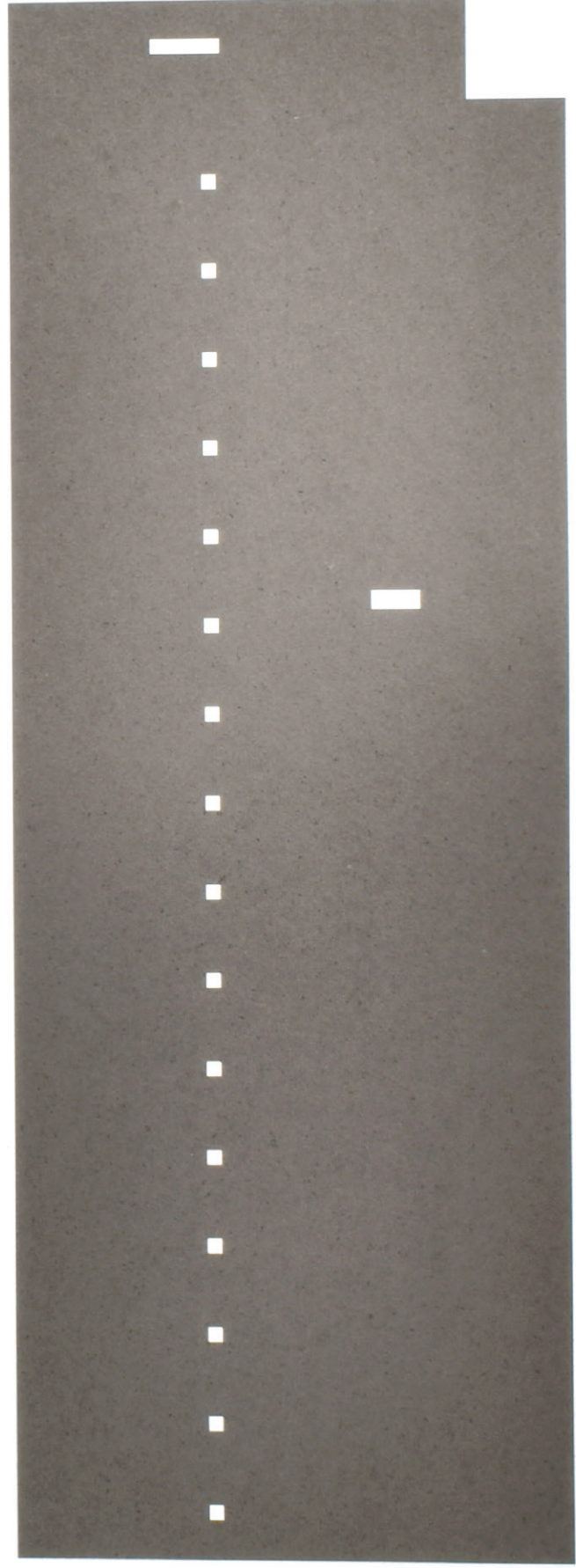
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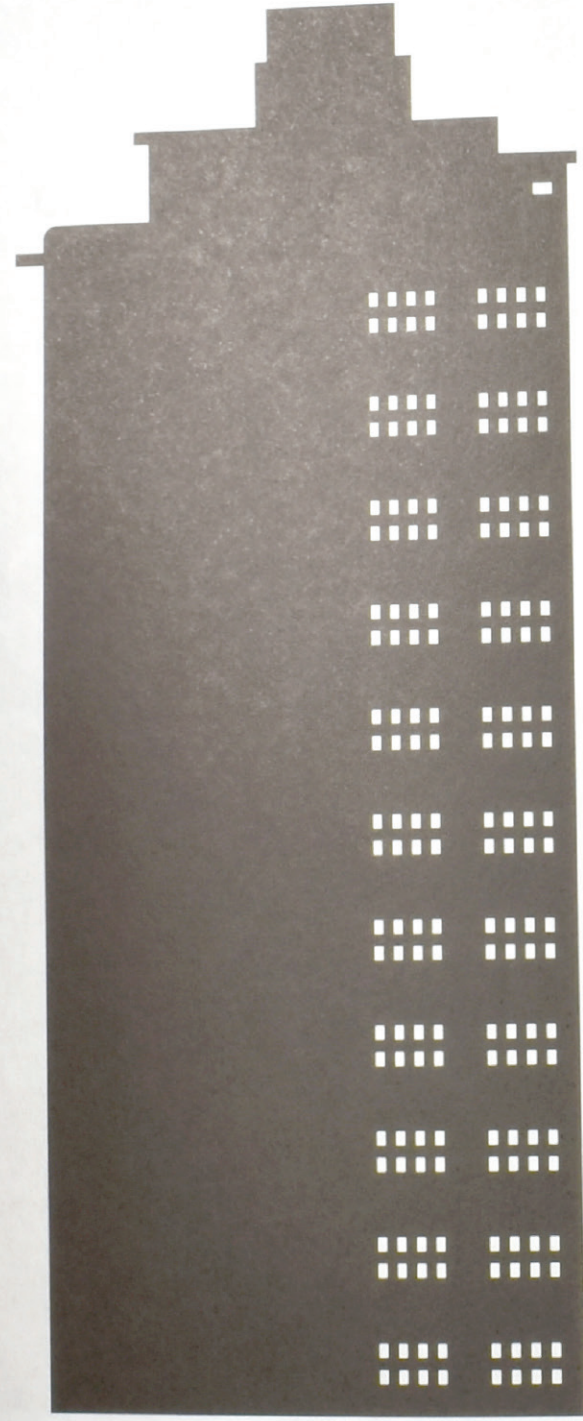




27 Edifício Minerva | Rua Amaral Gurgel, 157

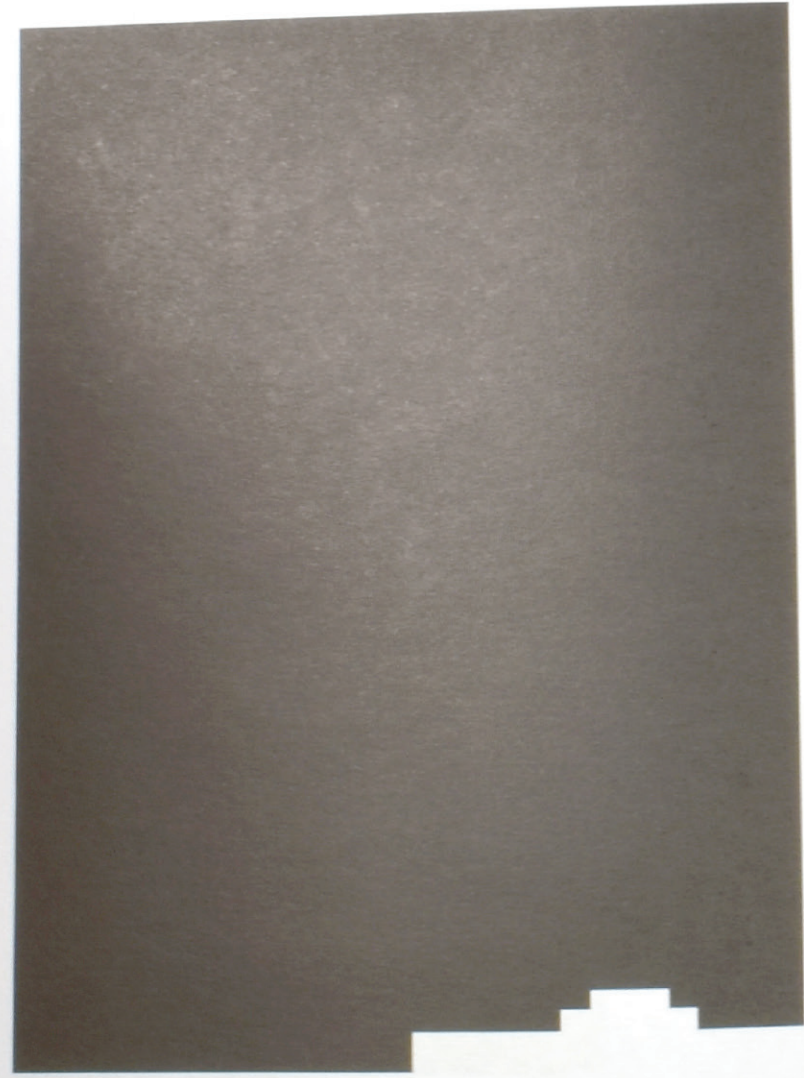
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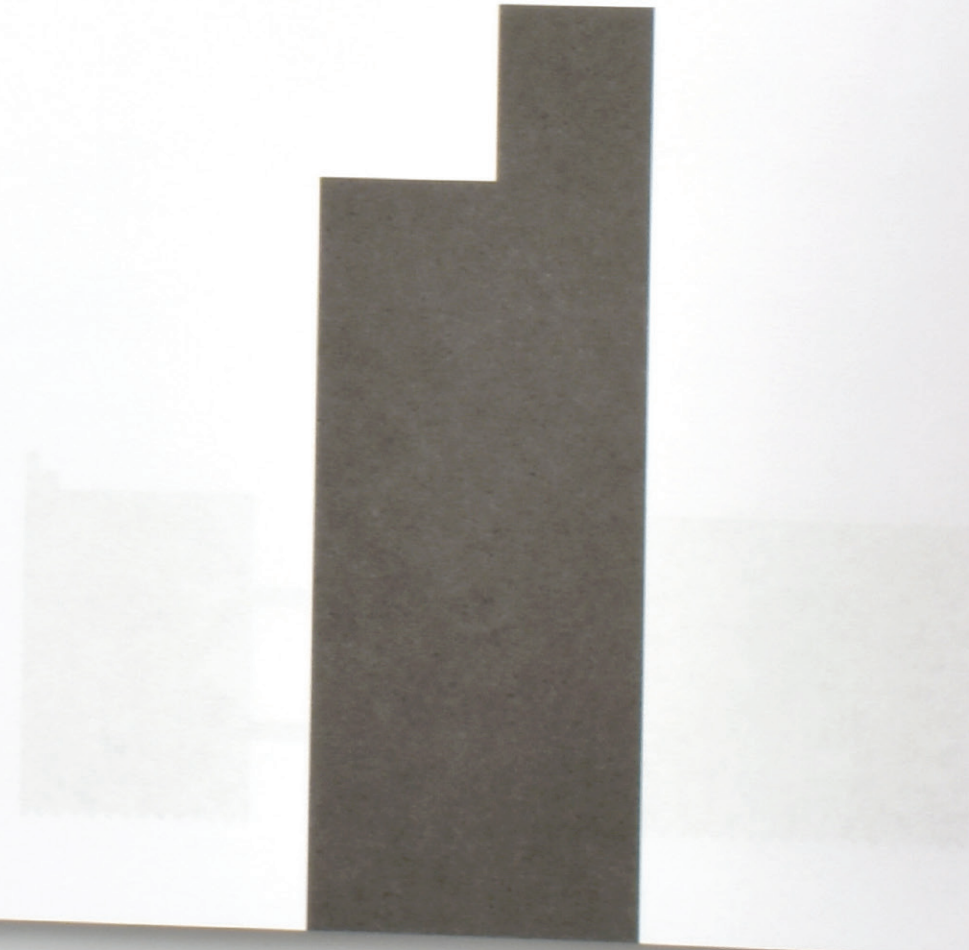
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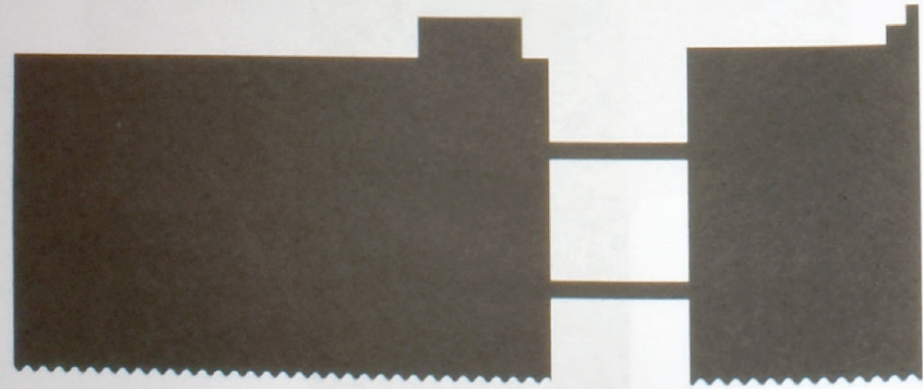
32 Edifício Lemos Torres | Rua Marquês de Itu, 306



33 Edifício Lemos Torres | Rua Marquês de Itu, 306

34 Edifício Marquês de Itu | Rua Marquês de Itu, 266





35 Edifício da Federação Espírita | Rua Marquês de Itu, 322

36 Edifício Santa Filomena | Rua Amaral Gurgel, 148

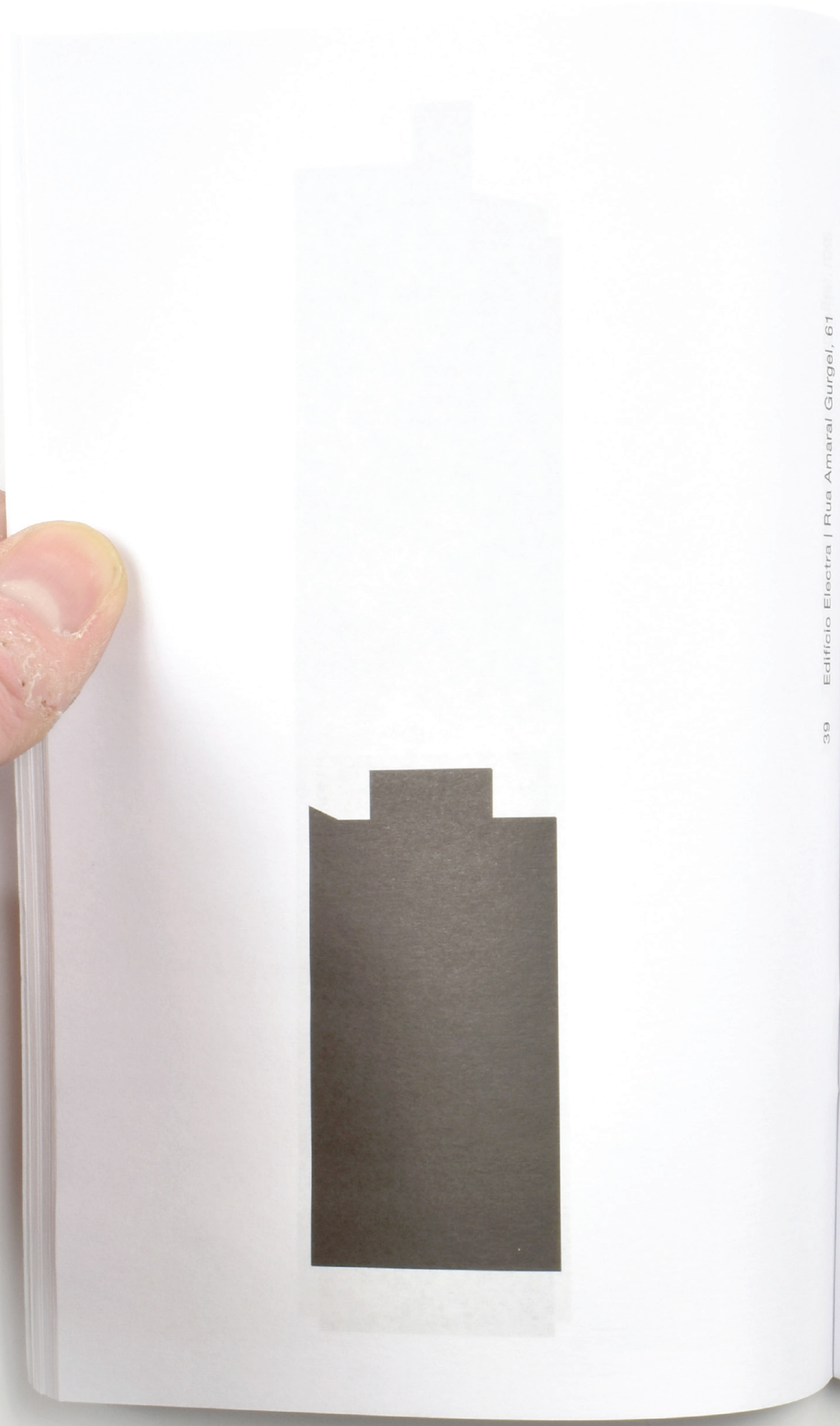




37 Edifício Santa Filomena | Rua Amaral Gurgel, 148



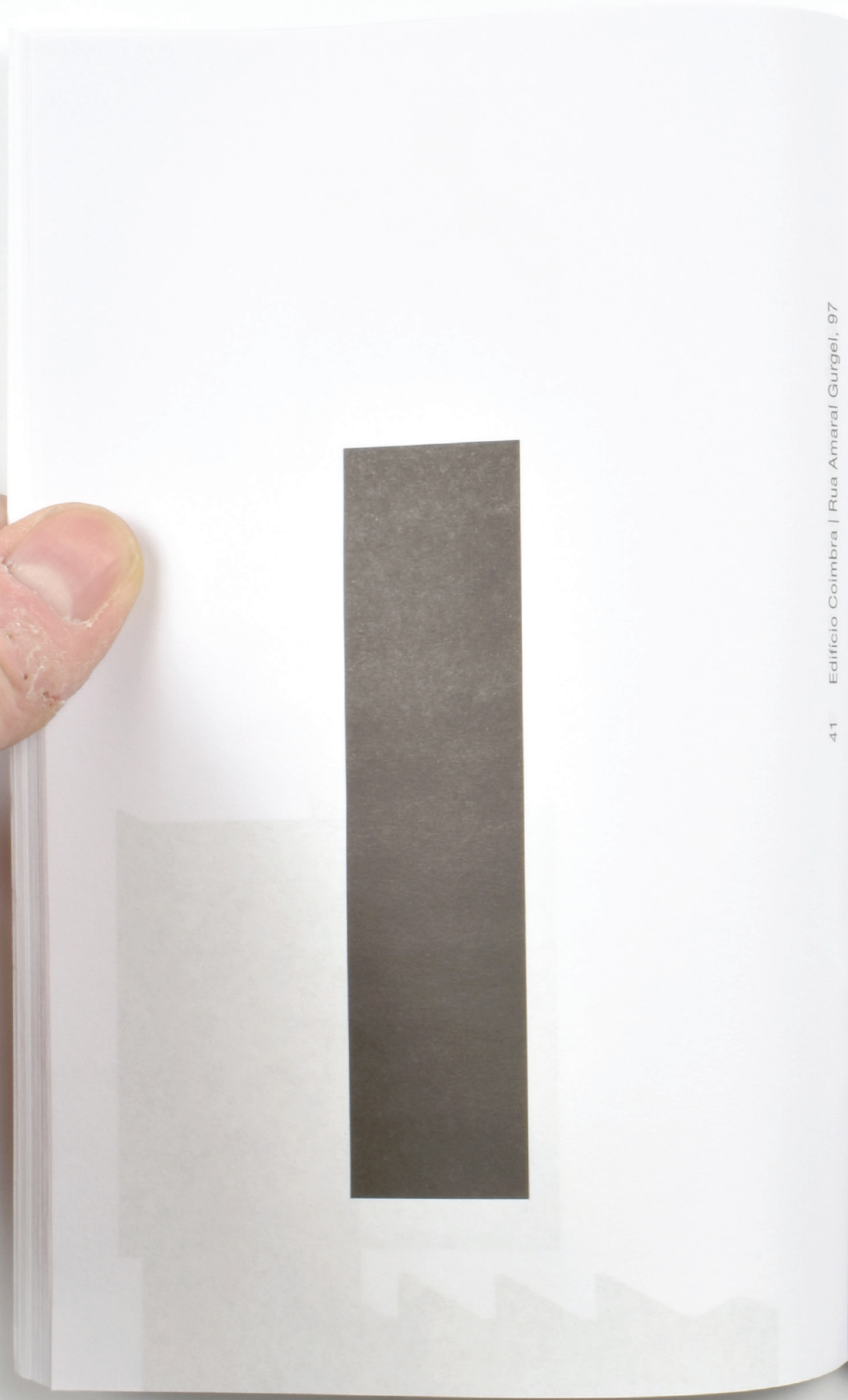
38 Edifício São Benedito | Rua Amaral Gurgel, 158



39 Edifício Electra | Rua Amaral Gurgel, 61

40 Edifício Electra | Rua Amaral Gurgel, 61

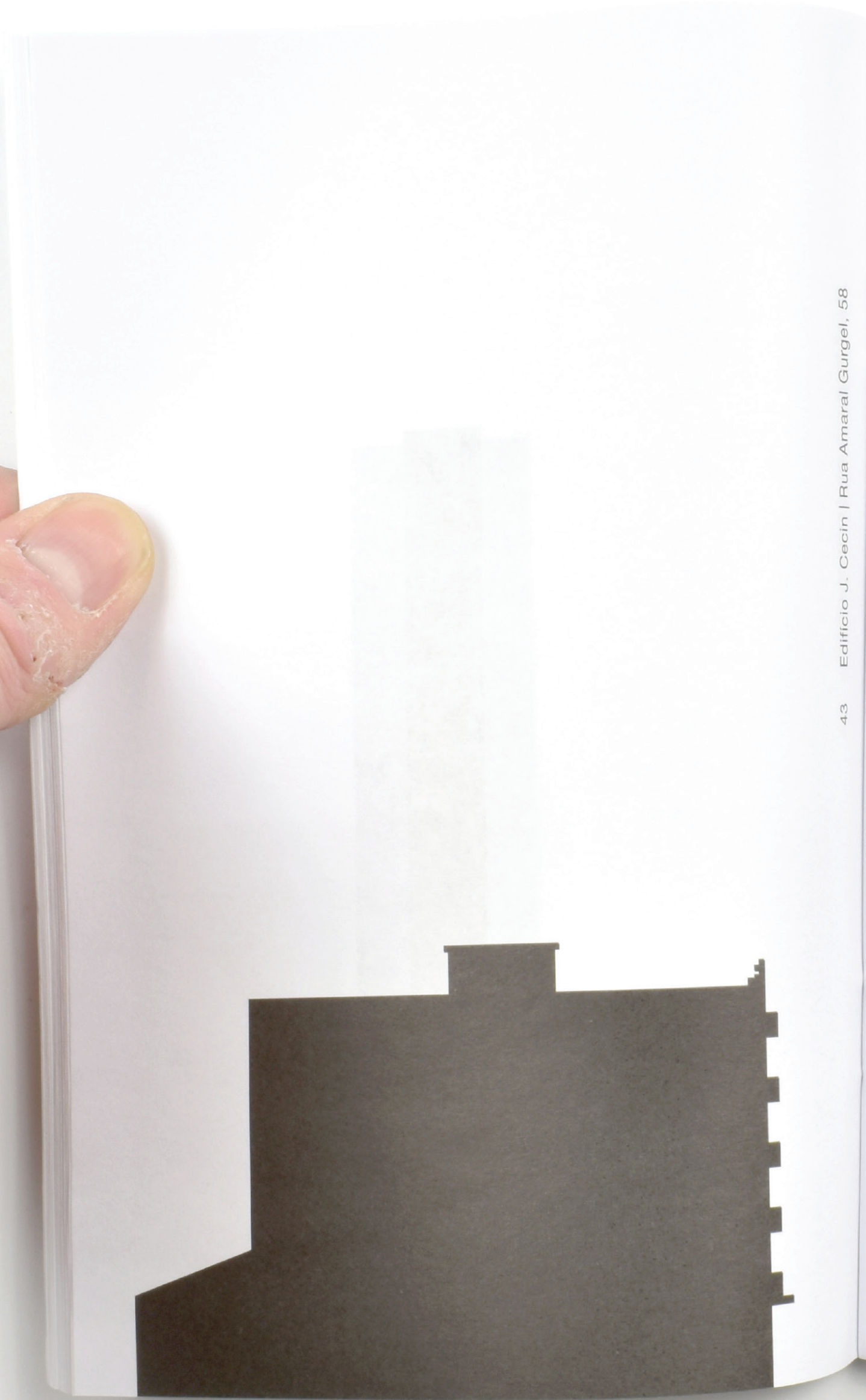




41 Edifício Coimbra | Rua Amaral Gurgel, 97

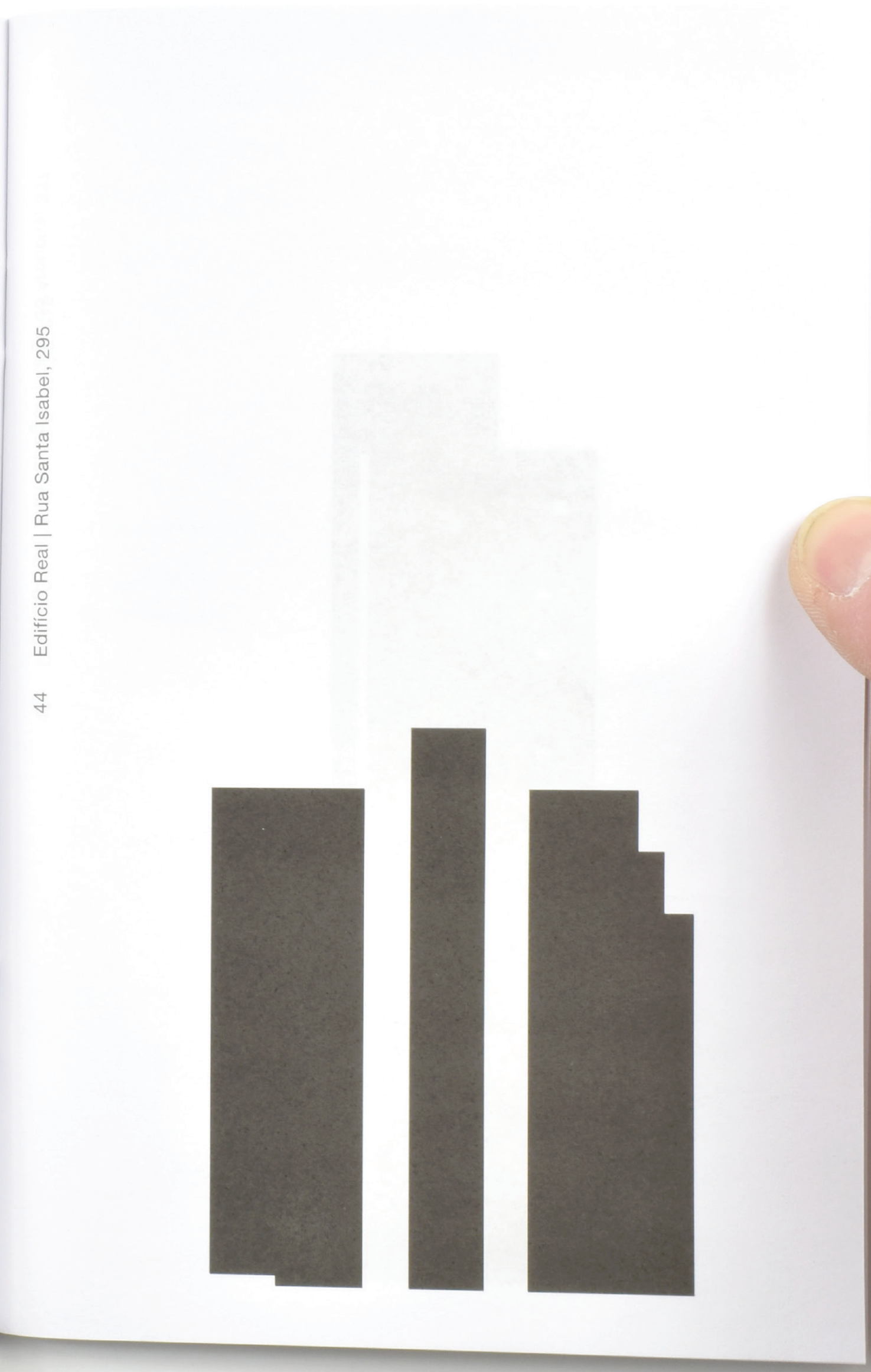
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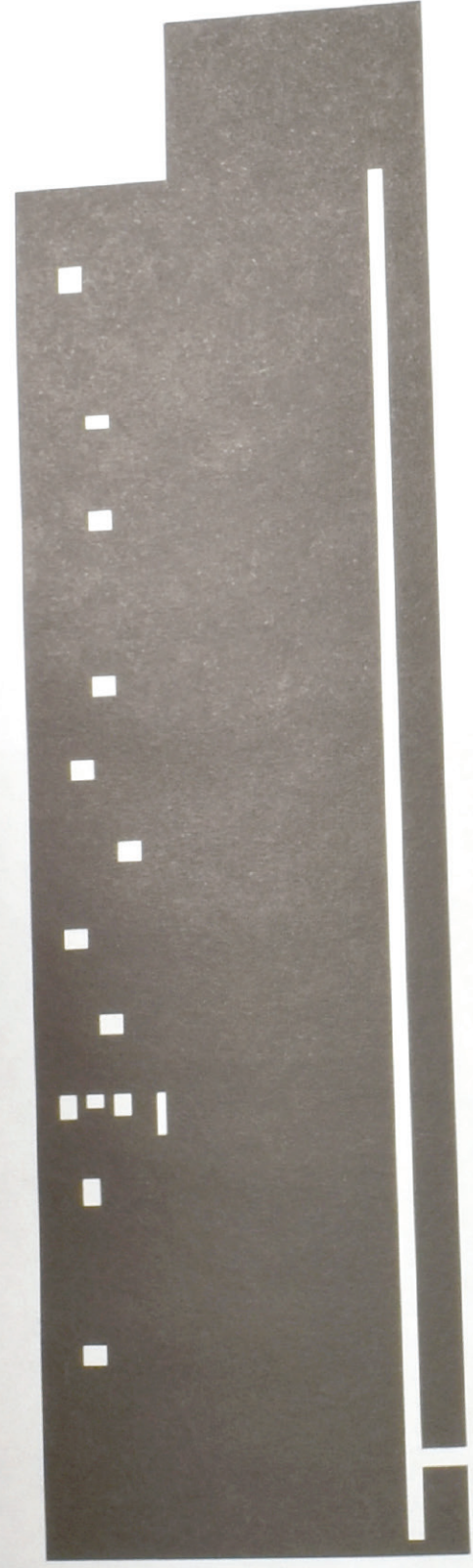




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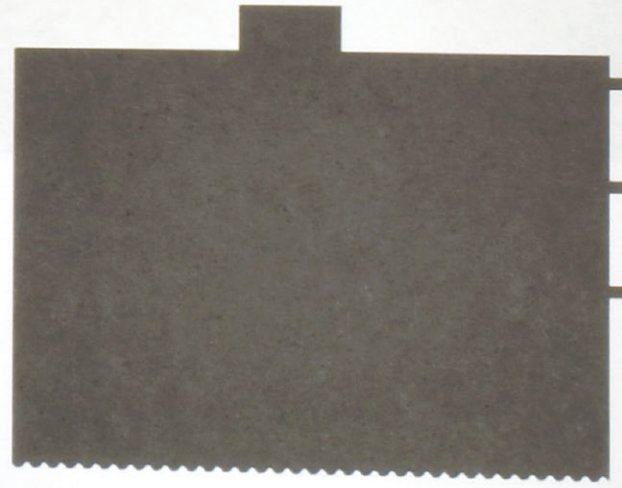
44 Edifício Real | Rua Santa Isabel, 295





45 Edifício Com. Artin Kalaigian | Largo do Arouche, 337

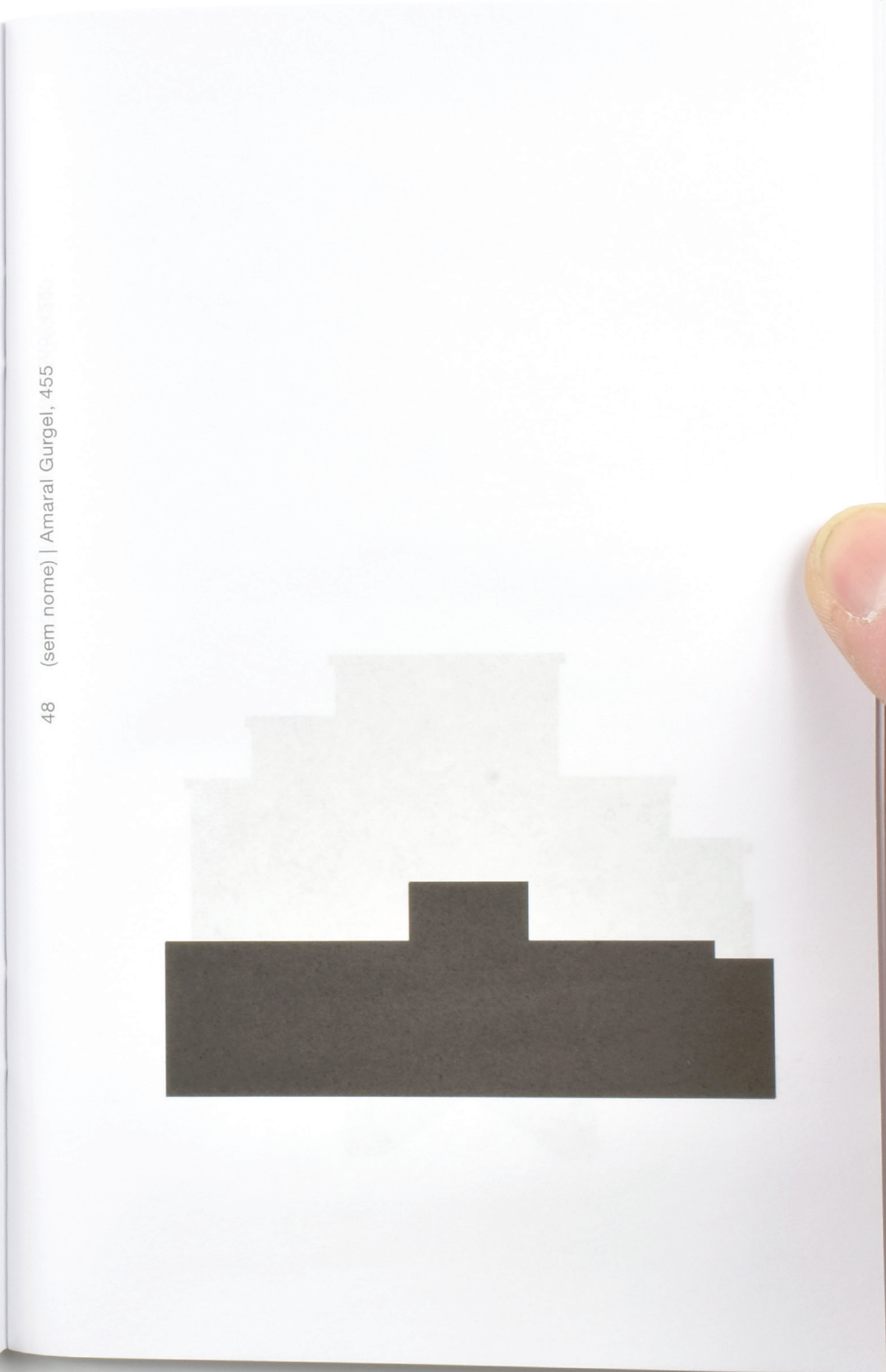
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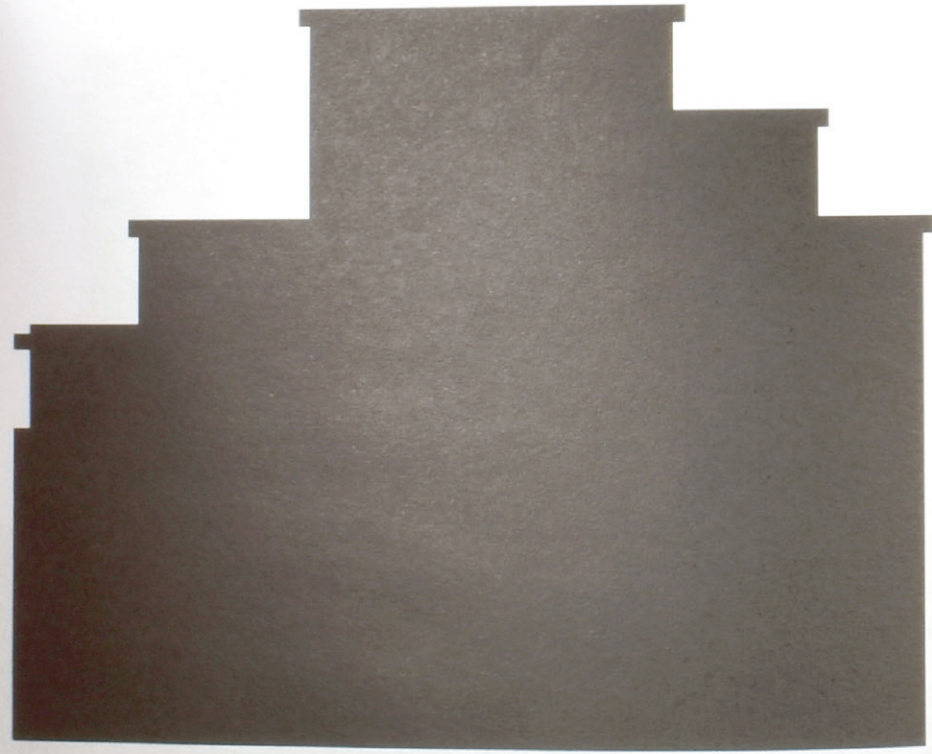




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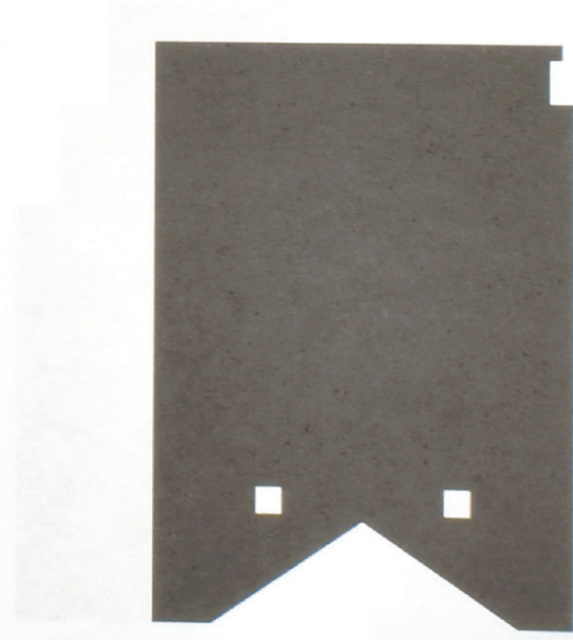
48 (sem nome) | Amaral Gurgel, 455





49 Edifício Magna | Rua Major Sertório, 422

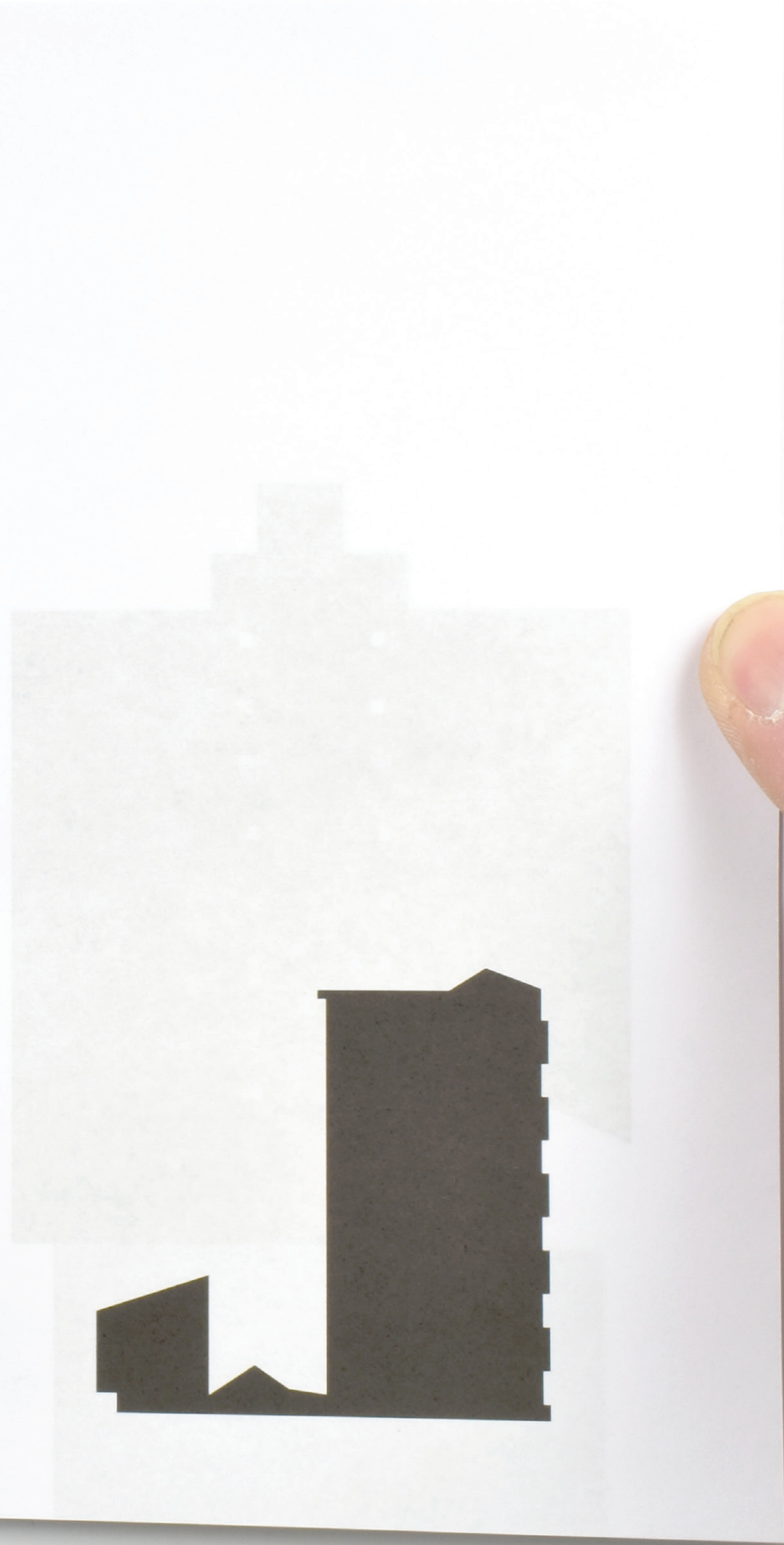
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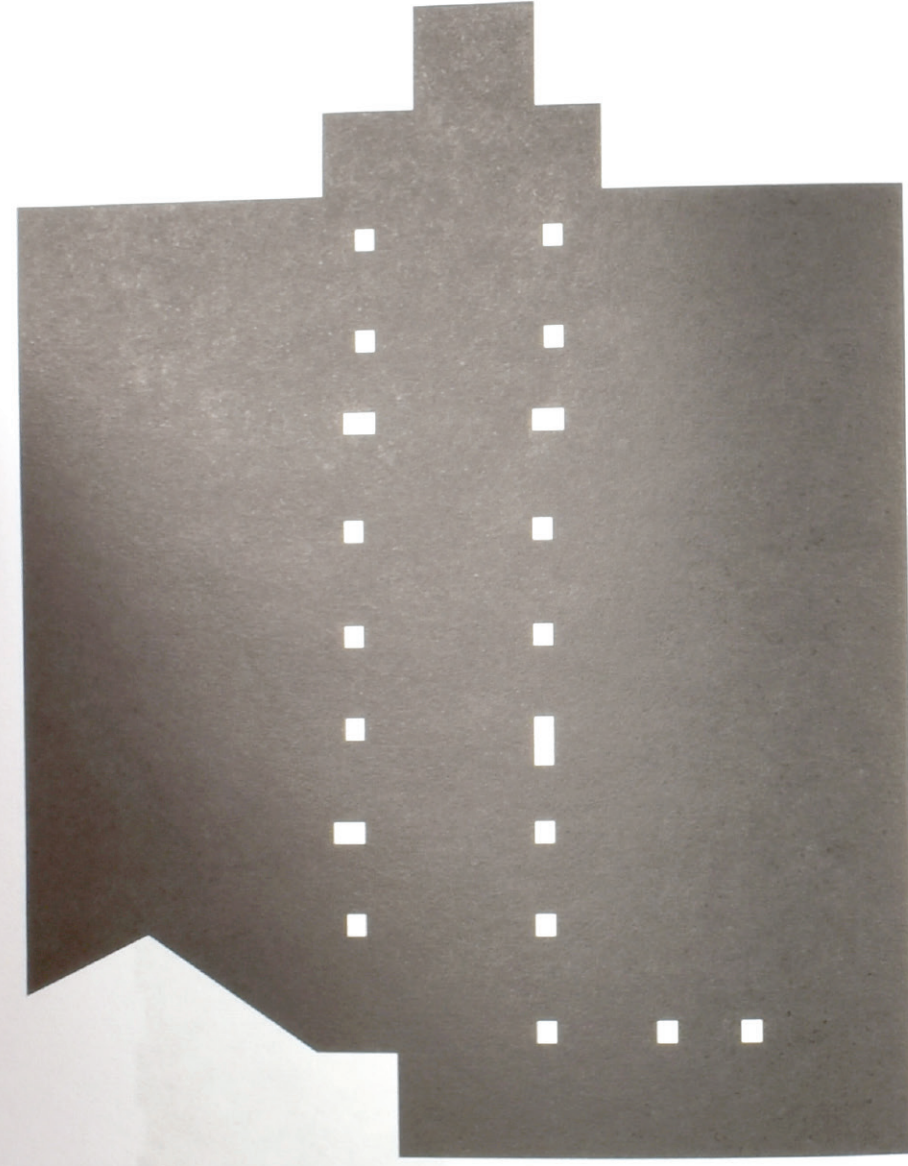




51 Edifício de São Manoel | Rua General Jardim, 266

52 Edifício da Paz | Rua Amaral Gurgel, 268

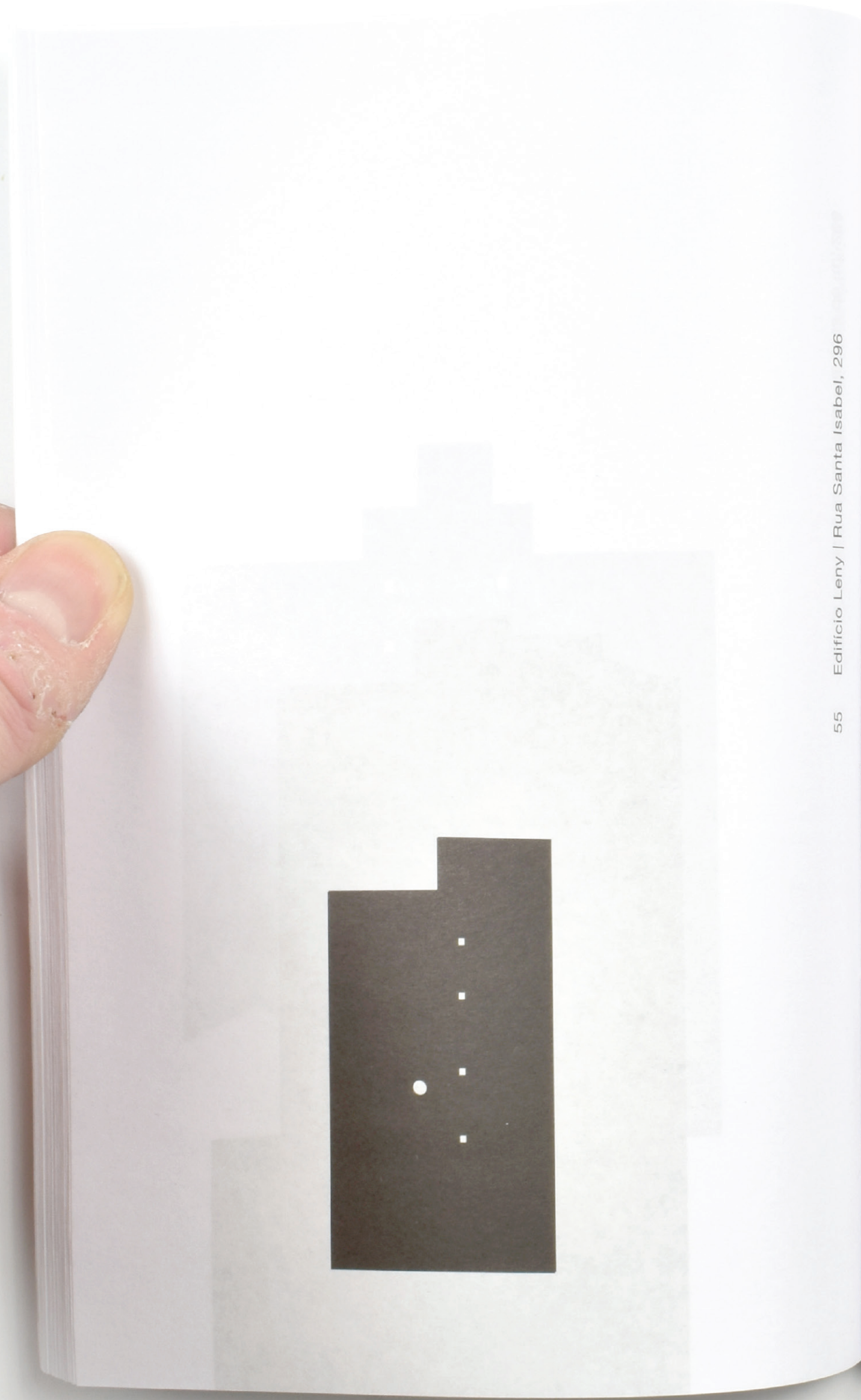




53 Edifício Visconde de Mauá | Rua Santa Isabel, 67

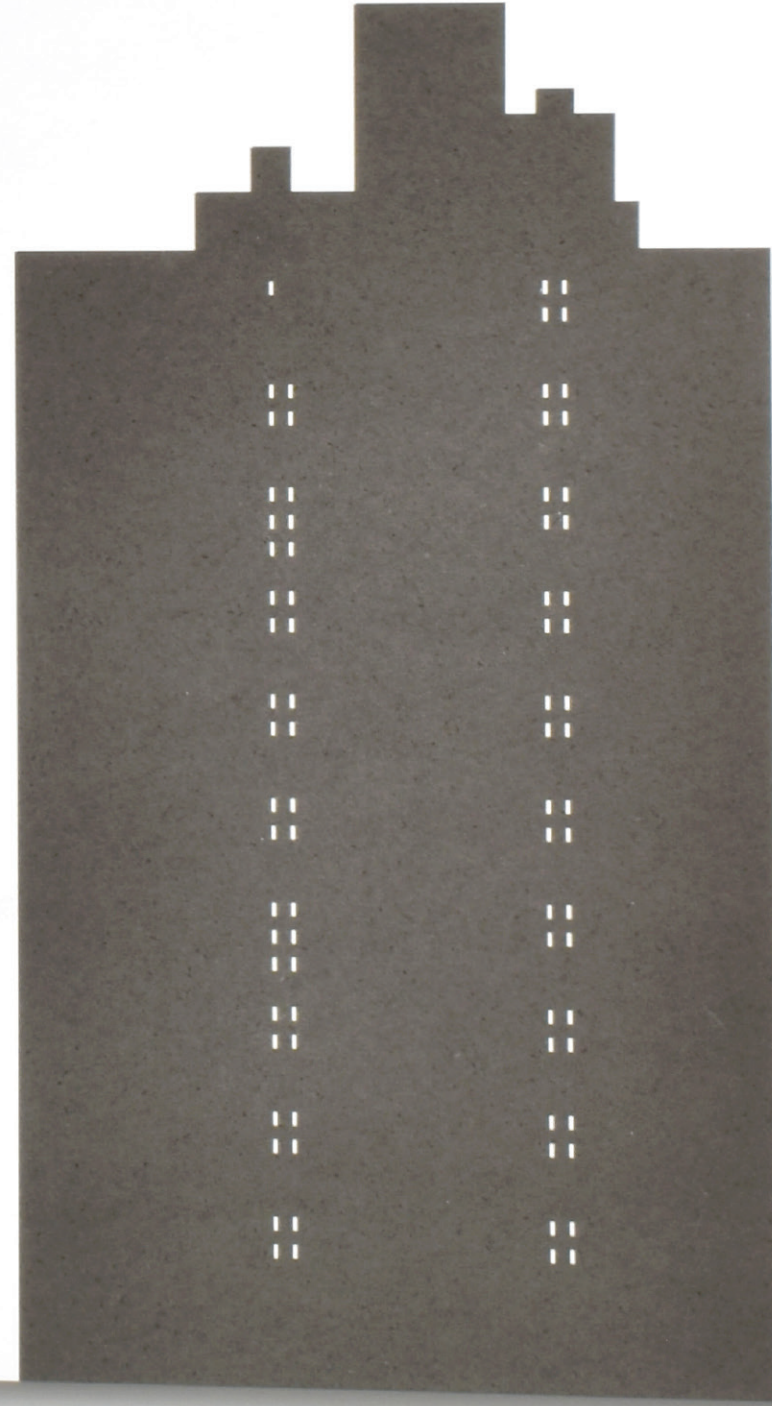
54 Edifício Marquês de Itu | Rua Marquês de Itu, 266





55 Edifício Leny | Rua Santa Isabel, 296

56 Edifício Primavera | Rua Dr. Cesário Mota Jr., 69





57 Copy Center (fundos) | Rua Amarel Gurgel, 69

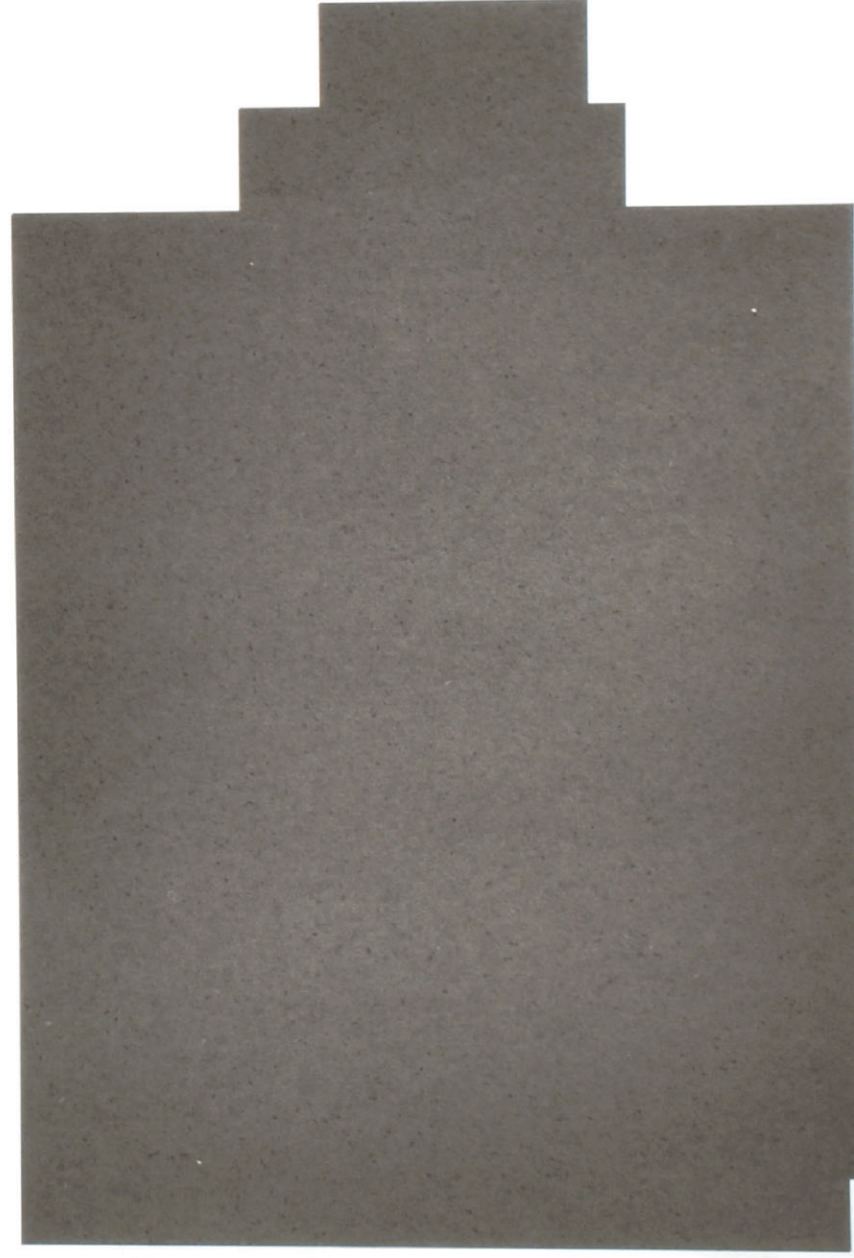
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59 (edifício comercial) | Rua Marquês de Itu, 76

60 SEEVISSP - Sindicato dos Vigilantes | Largo do Arouche, 307





61 Edifício Lang | Rua Sebastião Pereira, 82

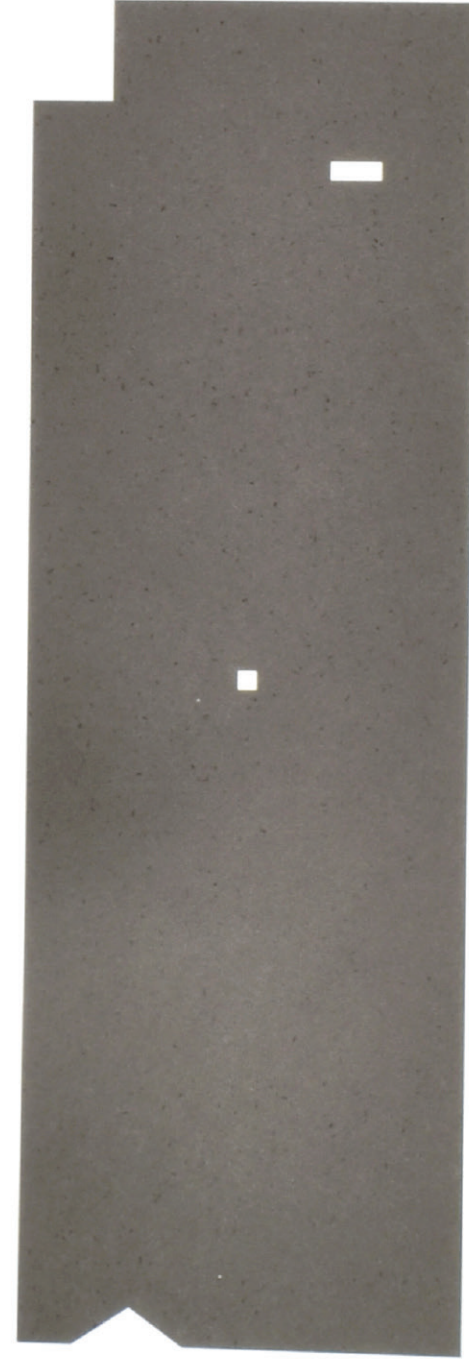
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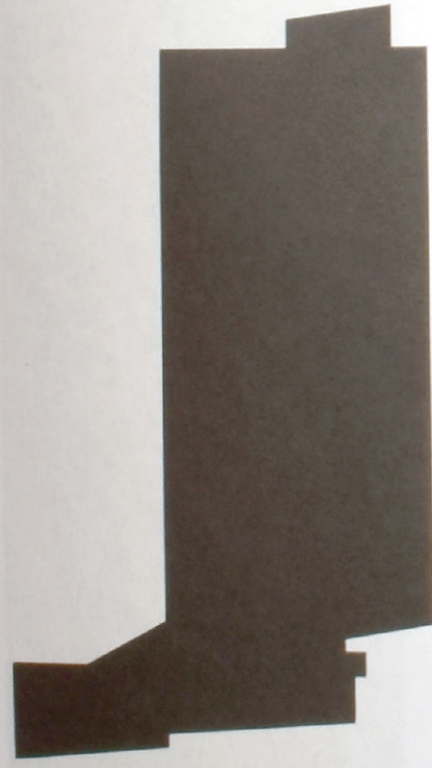




63 Edifício Teixeira Carvalho | Rua Jaguaribe, 25

64 Edifício México | Rua do Arouche, 197





65 Edifício Bassu | Avenida Duque de Caxias, 125

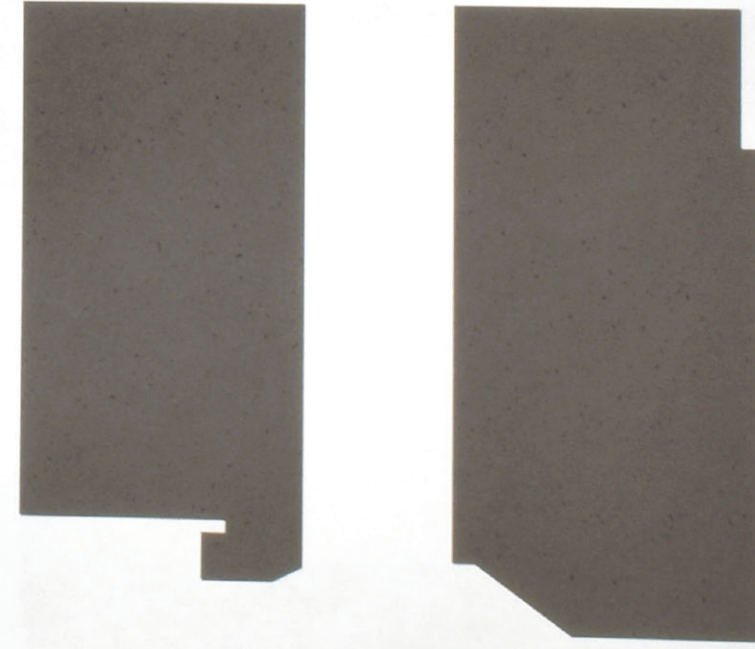
66 Edifício Georgja | Rua Frederico Abranches, 167

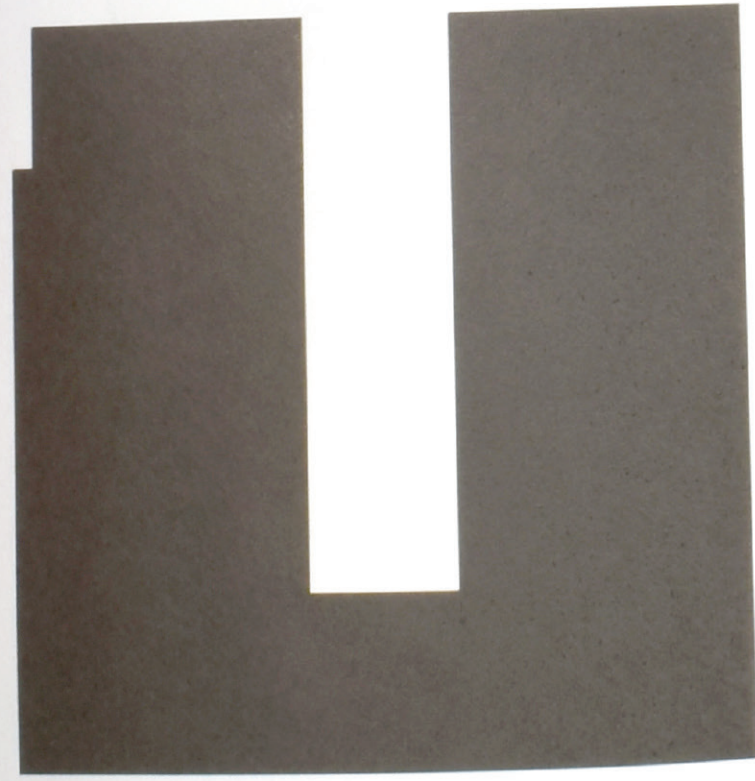


67 Edifício Dr. Nilo Medina Coeli | Rua Dr. Cesário Mota Jr., 61



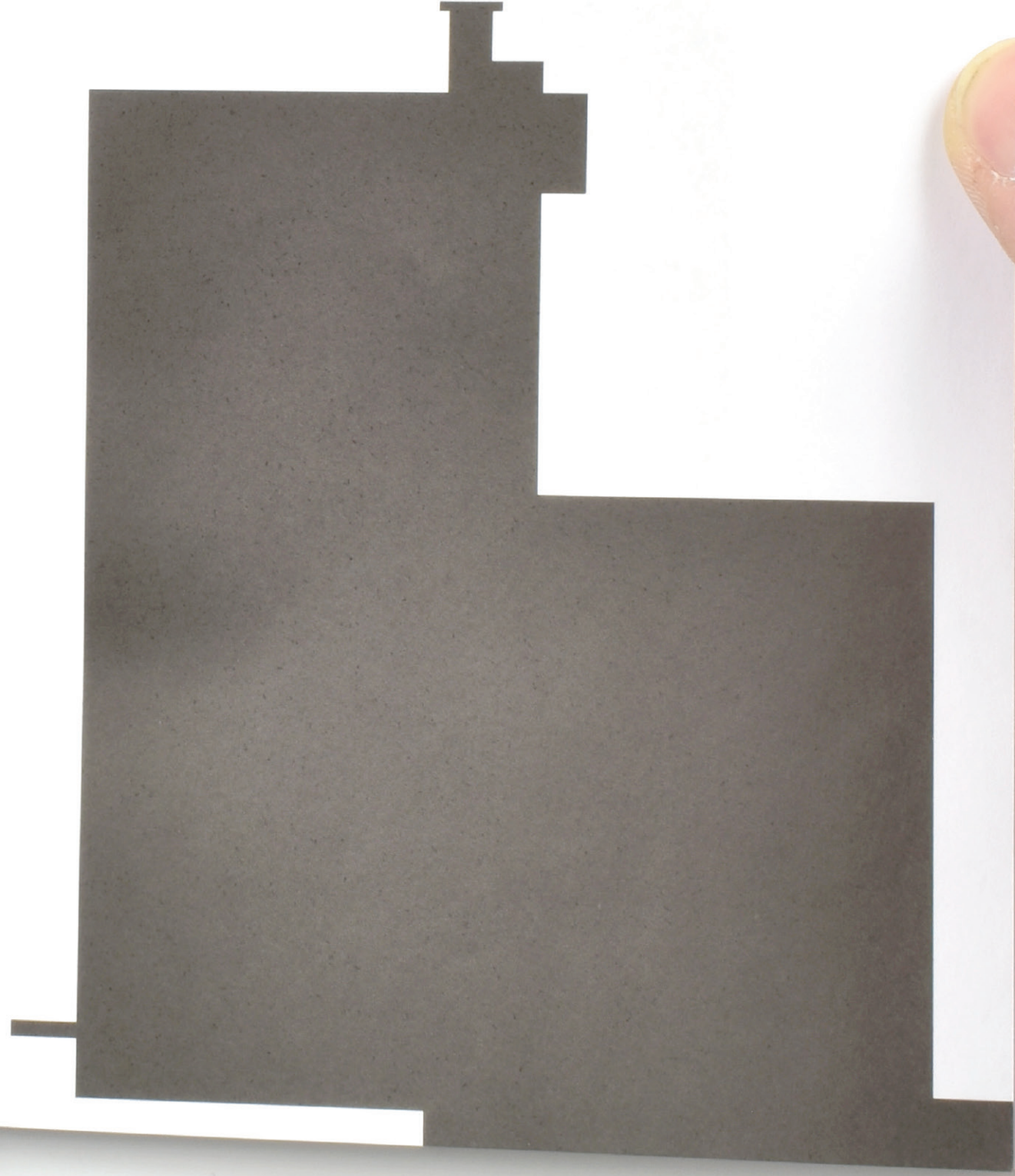
68 Condomínio Frederico Steidl | Rua Frederico Steidl, 193

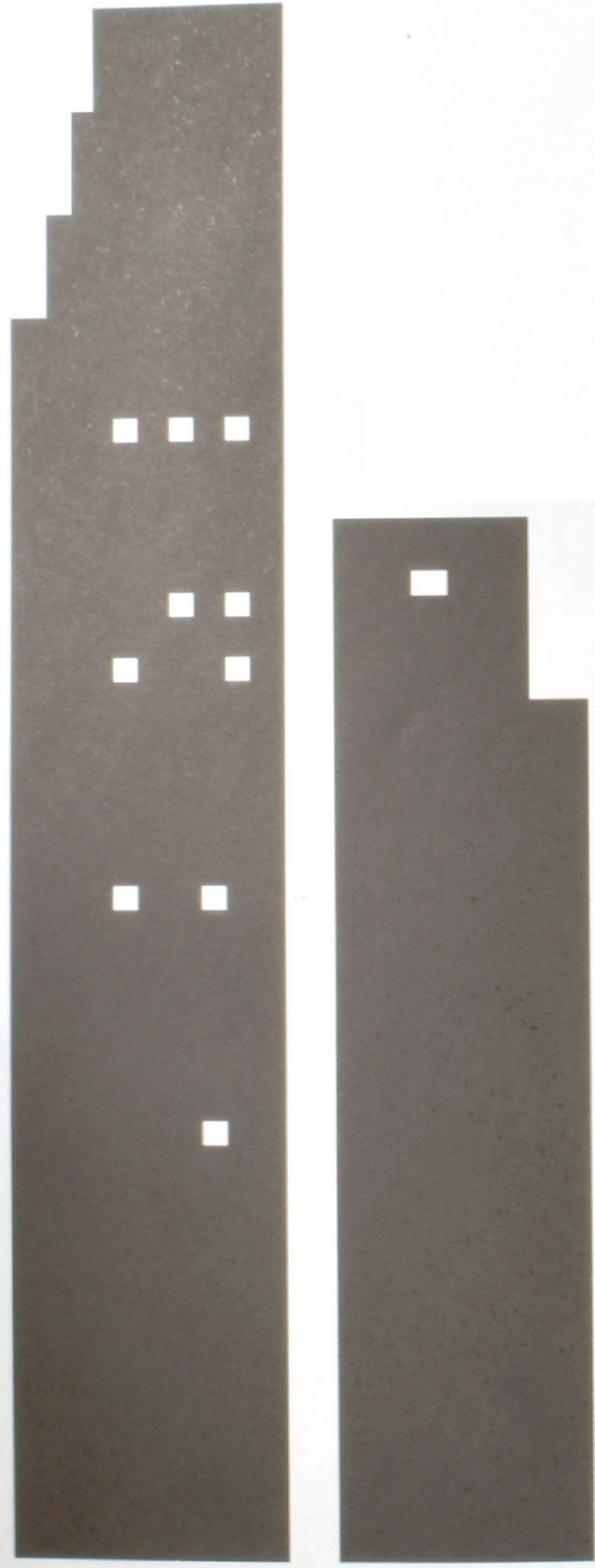




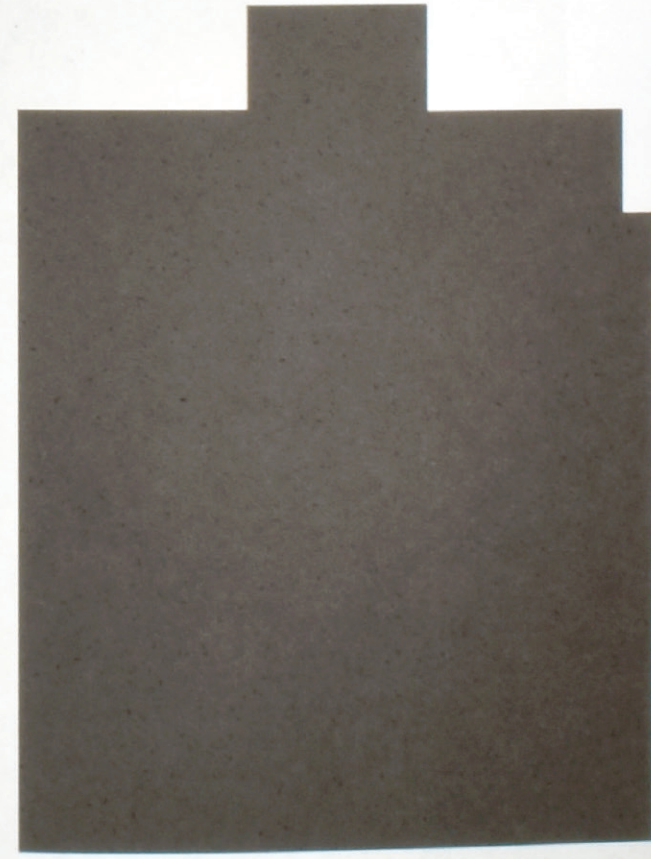
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71 Edifício Cacique | Avenida São João, 1419



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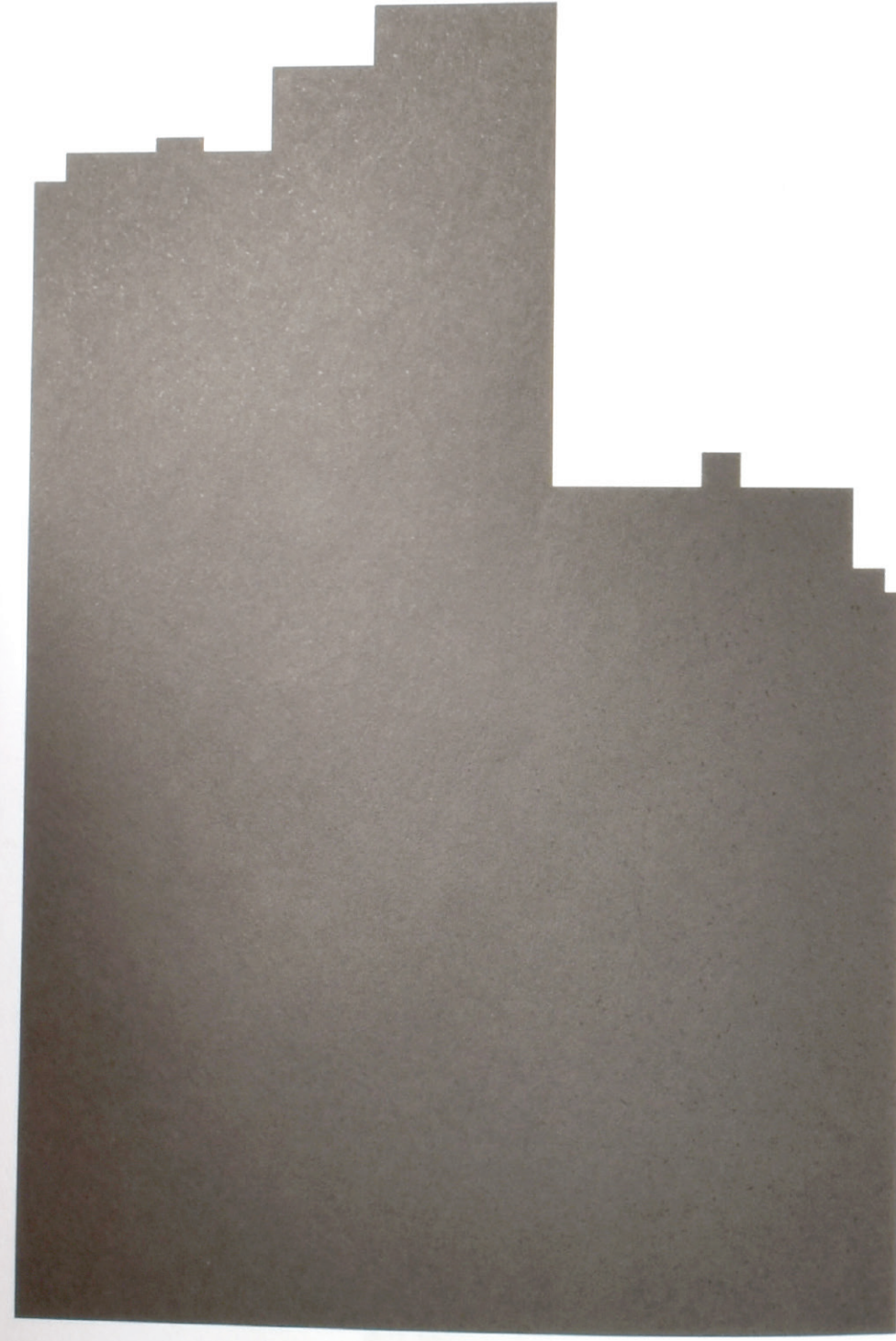
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75 Edifício Maria Clarice | Avenida Duque de Caxias, 170

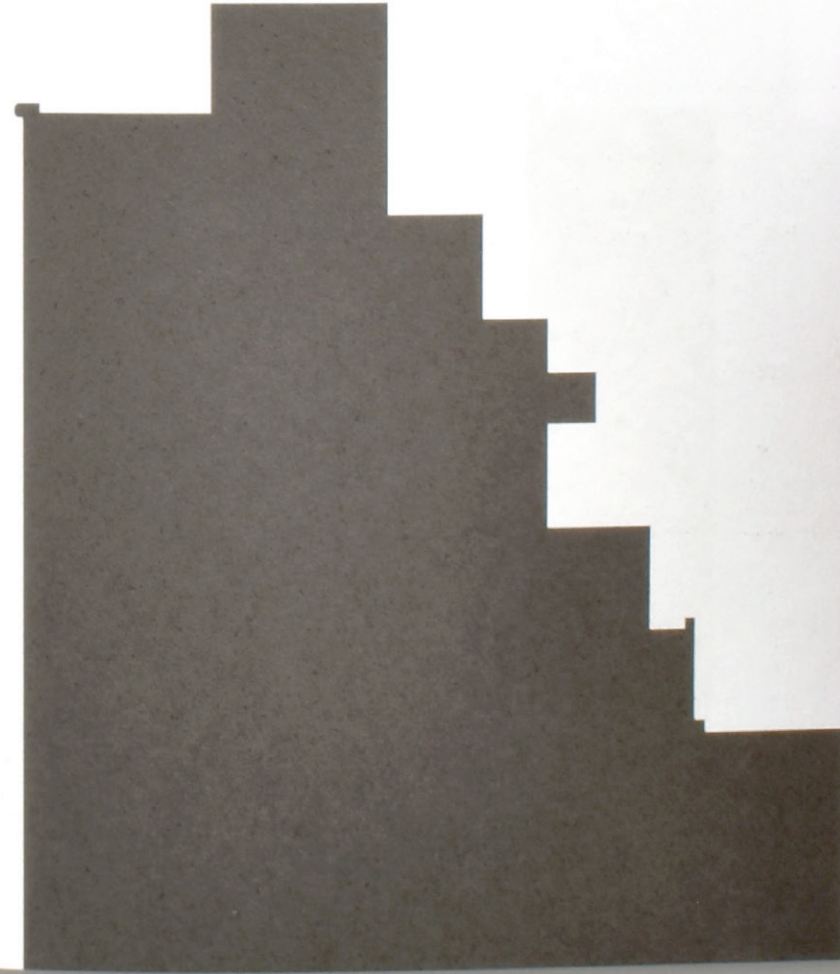


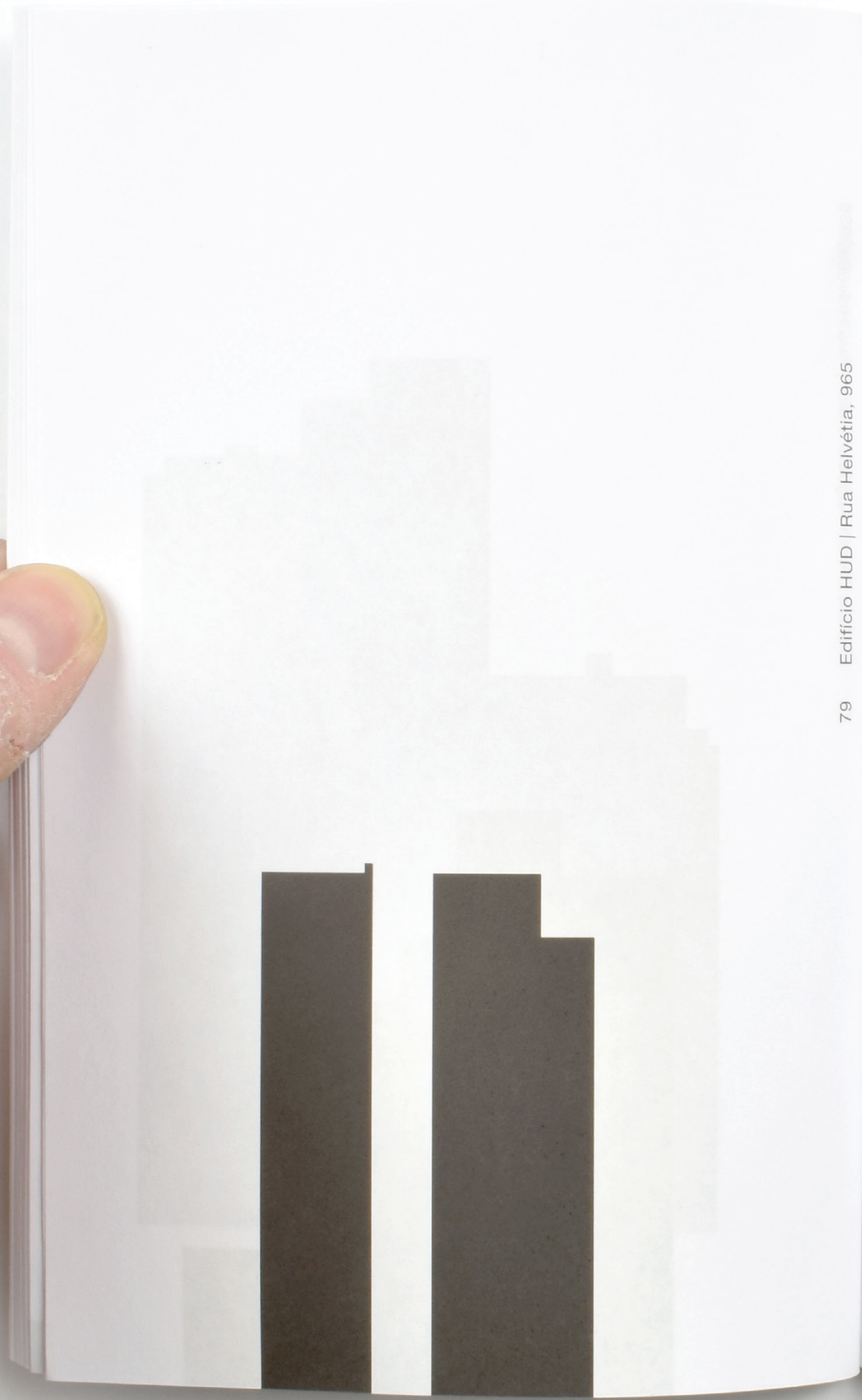
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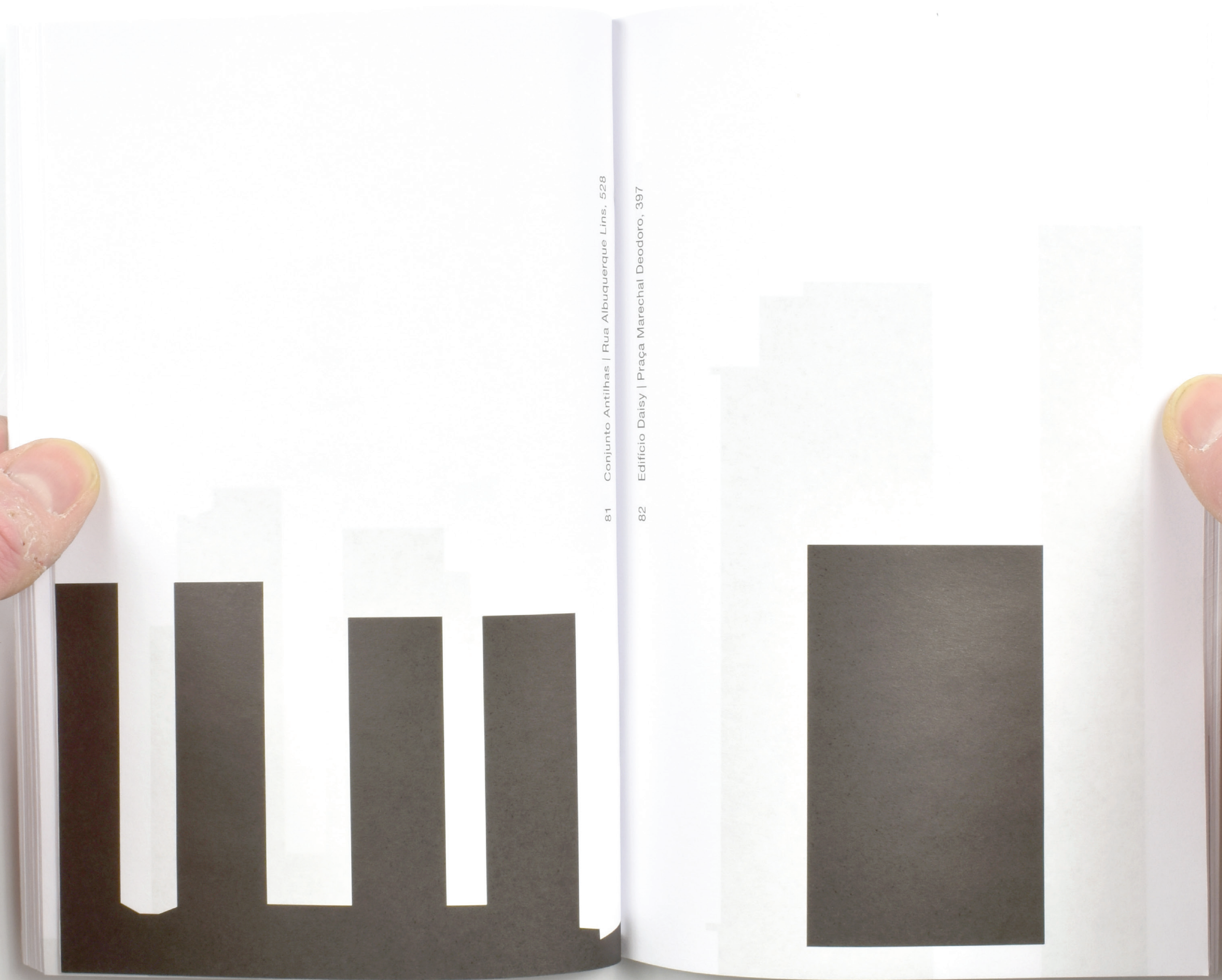




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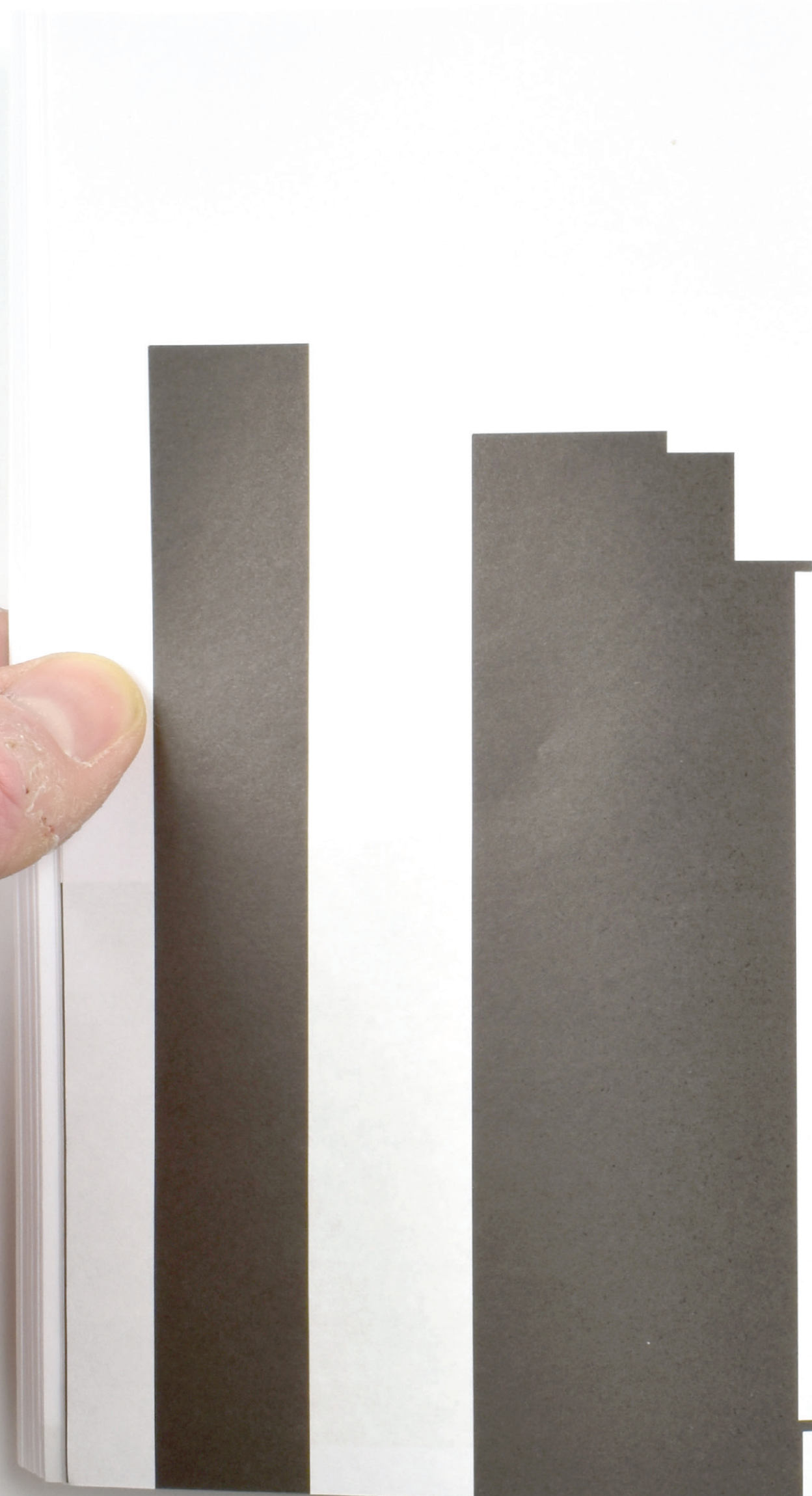
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81 Conjunto Antilhas | Rua Albuquerque Lins, 528

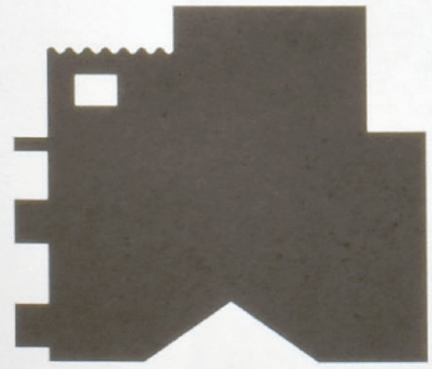
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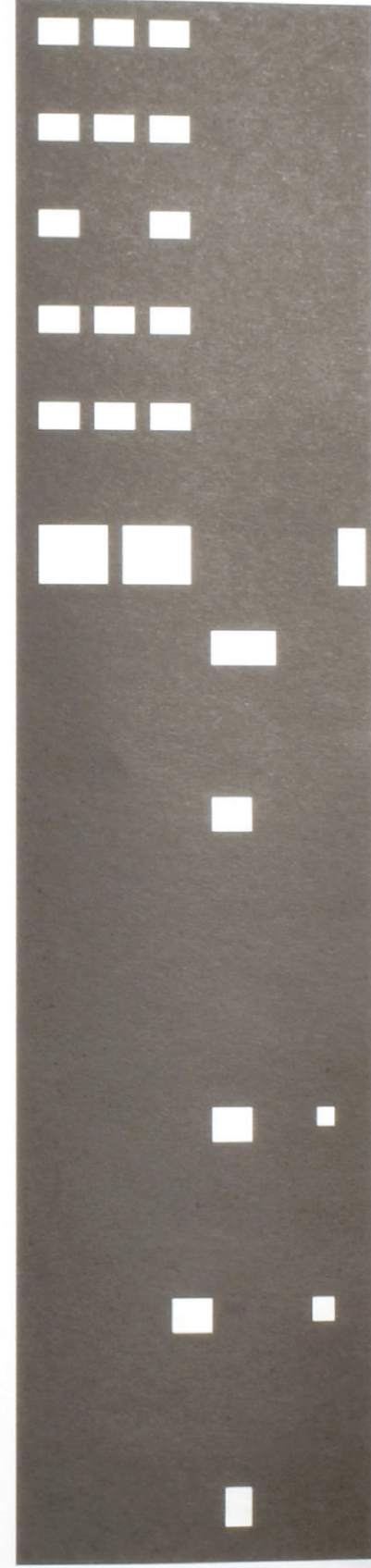
83 Edifício Marechal | Praça Marechal Deodoro, 439

84 Edifício Potiguara | Avenida São João, 1889





85 Edifício Américo | Rua Albuquerque Lins, 367

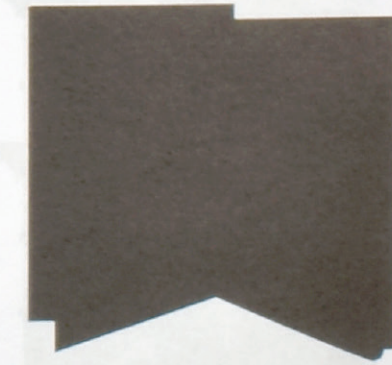


86 Edifício Jota | Rua Albuquerque Lins, 374



87 (sem nome) | Rua Brigadeiro Galvão, 153

88 (sem nome) | Rua Brigadeiro Galvão, 153

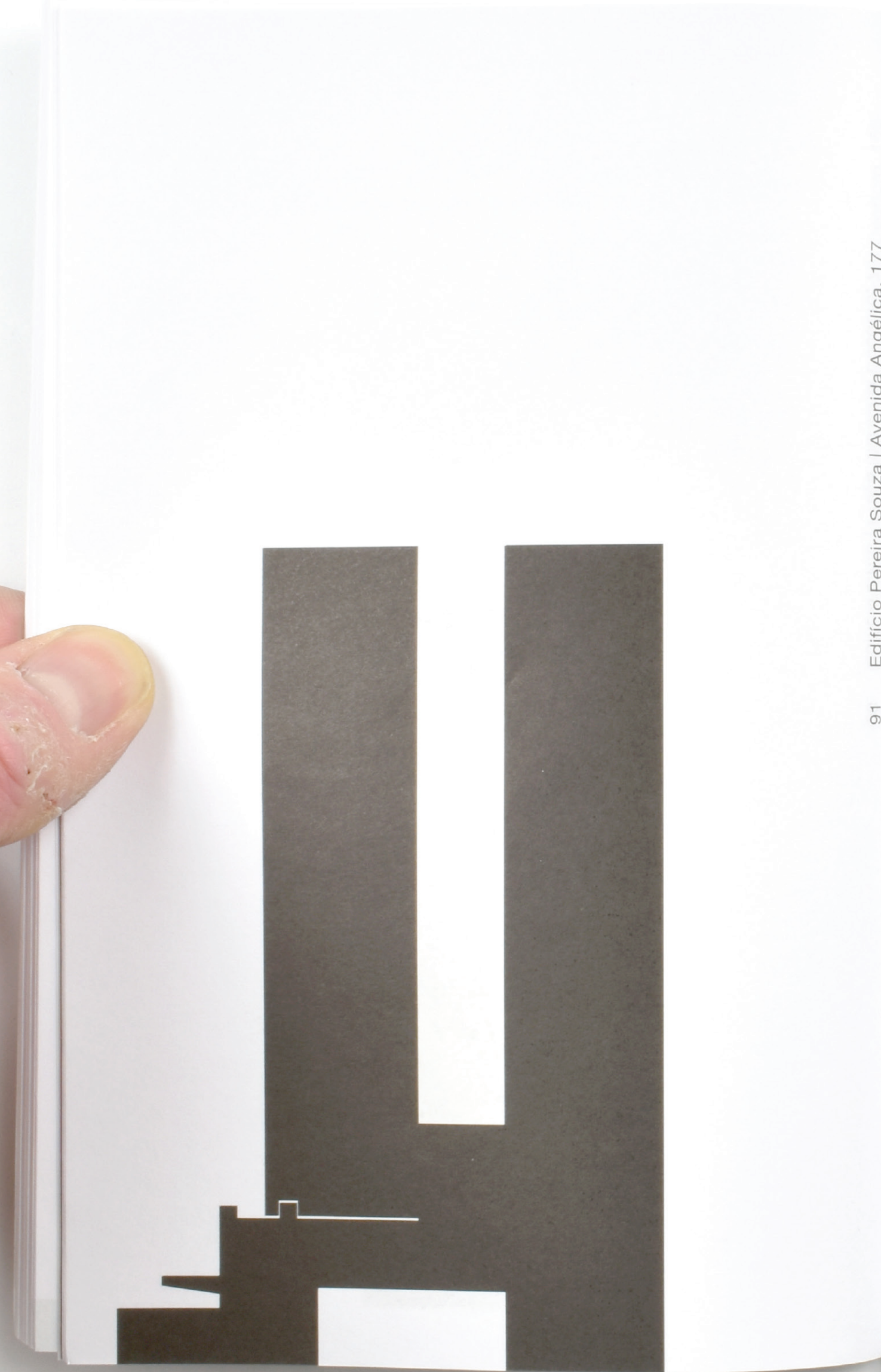




89 Palacete Marechal Deodoro | Praça Marechal Deodoro, 166

90 Edifício J.R.S | Praça Marechal Deodoro, 76





91 Edifício Pereira Souza | Avenida Angélica, 177



92 Edifício Araucária | Avenida Angélica, 141



93 Edifício São Remo | Rua Apa, 289

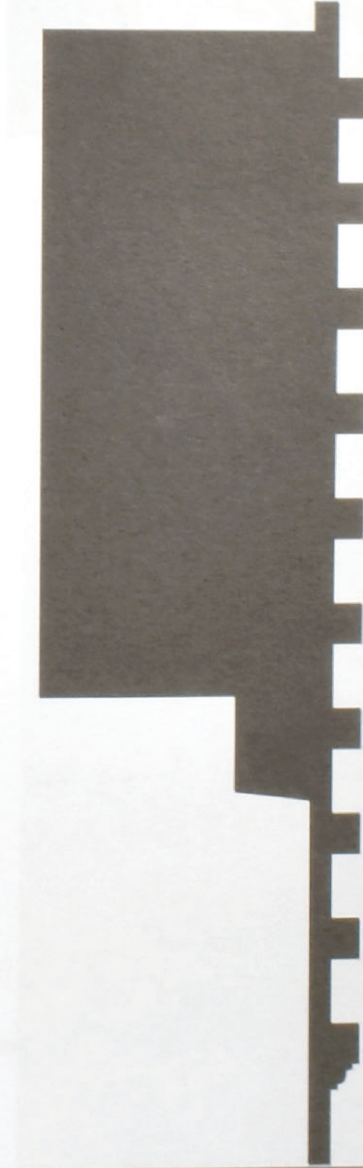
94 Edifício 12 de Outubro | Rua Apa, 271



95 Edifício Araçatuba | Avenida São João, 2168



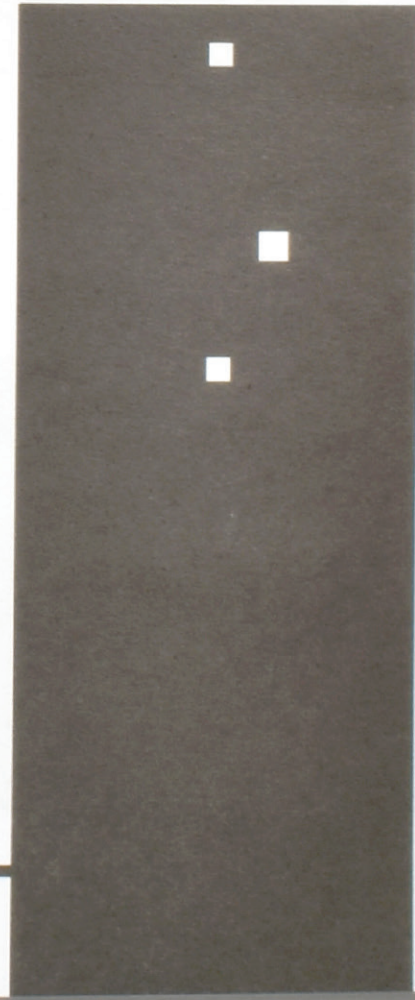
96 Edifício Casa do Estudante | Avenida São João, 2044

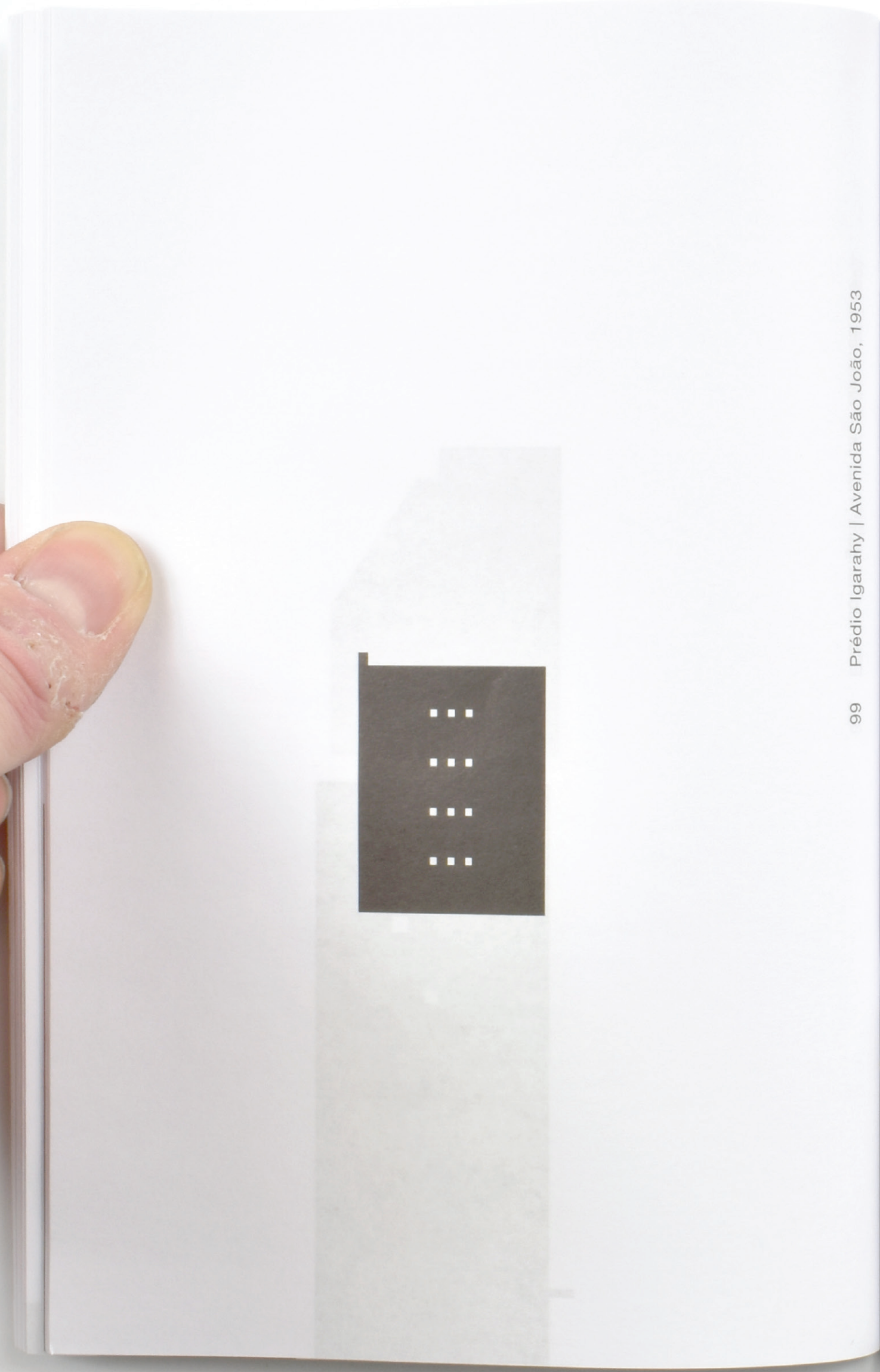




97 Edifício São Miguel | Avenida São João, 1857

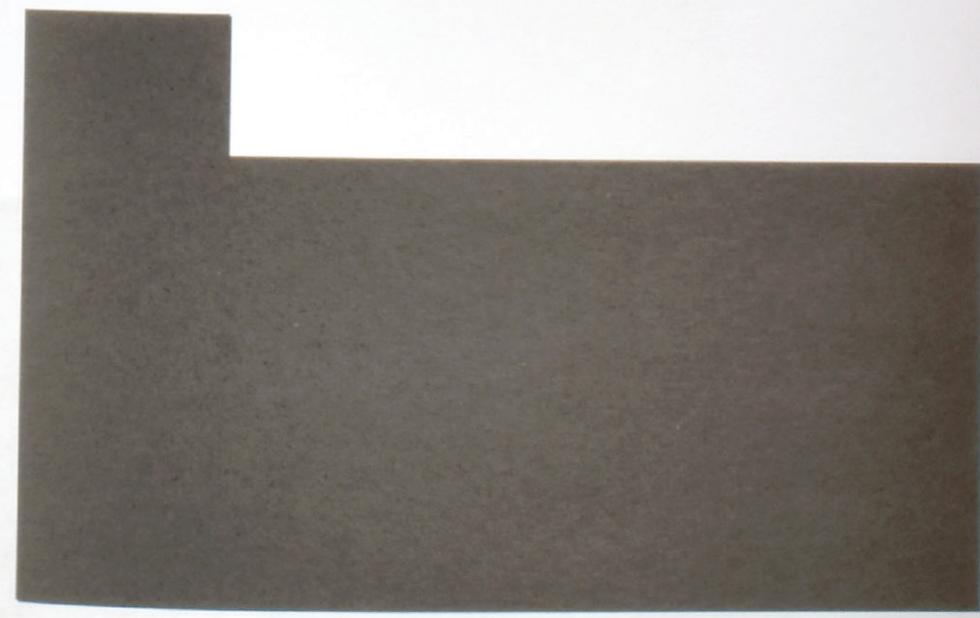
98 Edifício Tangará | Rua das Palmeiras, 245





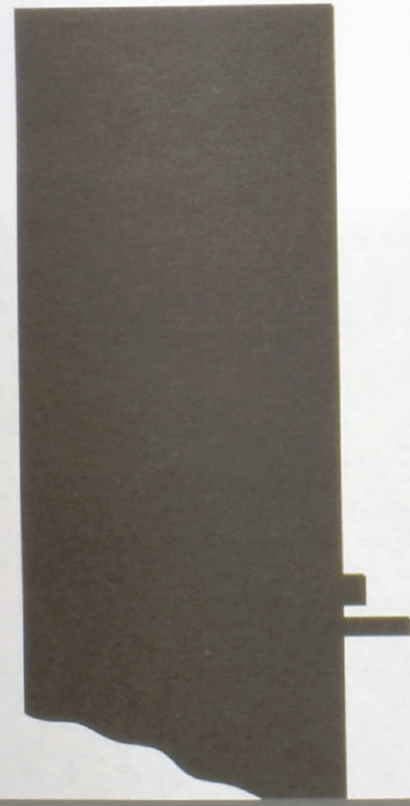
99 Prédio Igarahy | Avenida São João, 1953

100 Loja de Refrigeração – P. Anaia | Rua Glete, 910 / 908

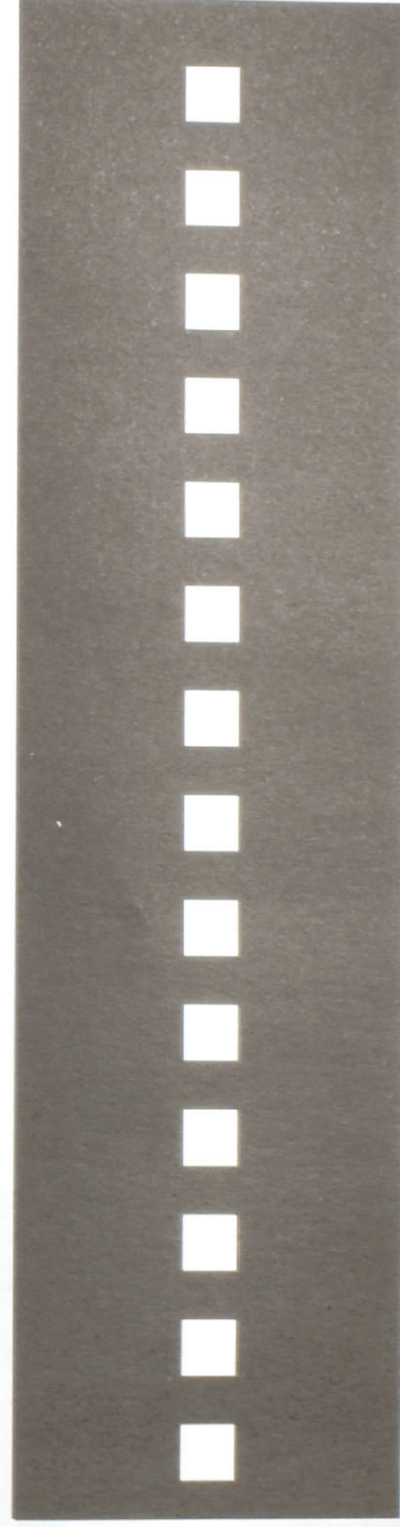




102 (sem nome) | Avenida São João, 1740

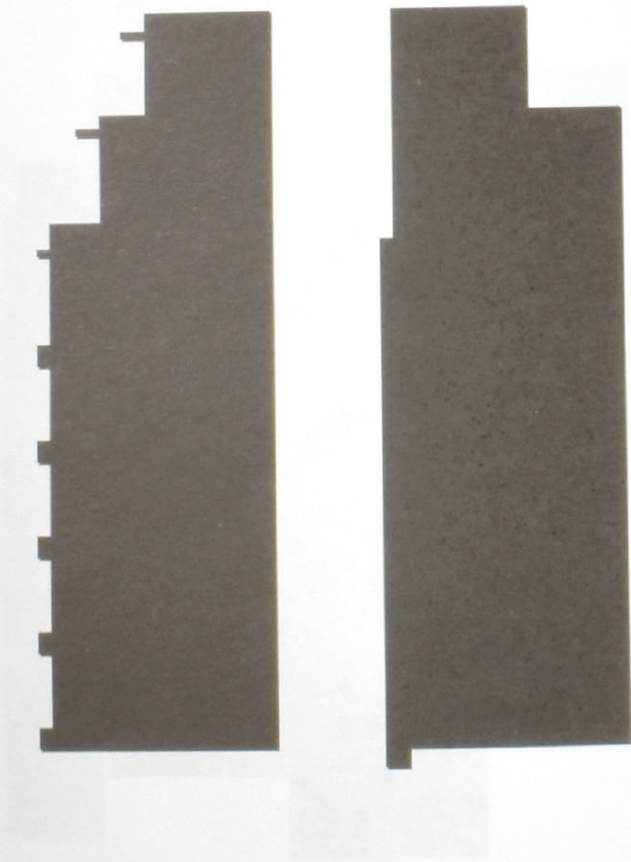


103 Edifício Racy | Avenida São João, 1588

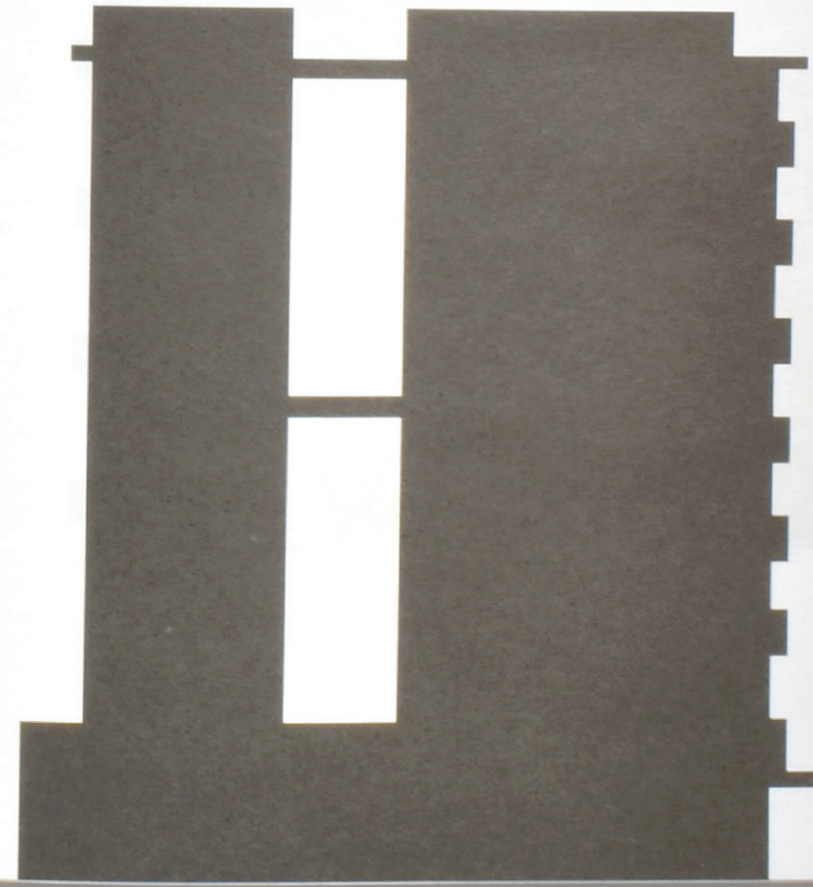


104 Edifício (sem nome) | Avenida São João, 1637

105 Edifício Santos | Avenida São João, 1728



106 Edifício Santa Sofia | Largo Santa Cecília, 288



107 Edifício Manuel Ferreira | Avenida São João, 1761



108 Edifício Gustavo Correia | Alameda Gleite, 955



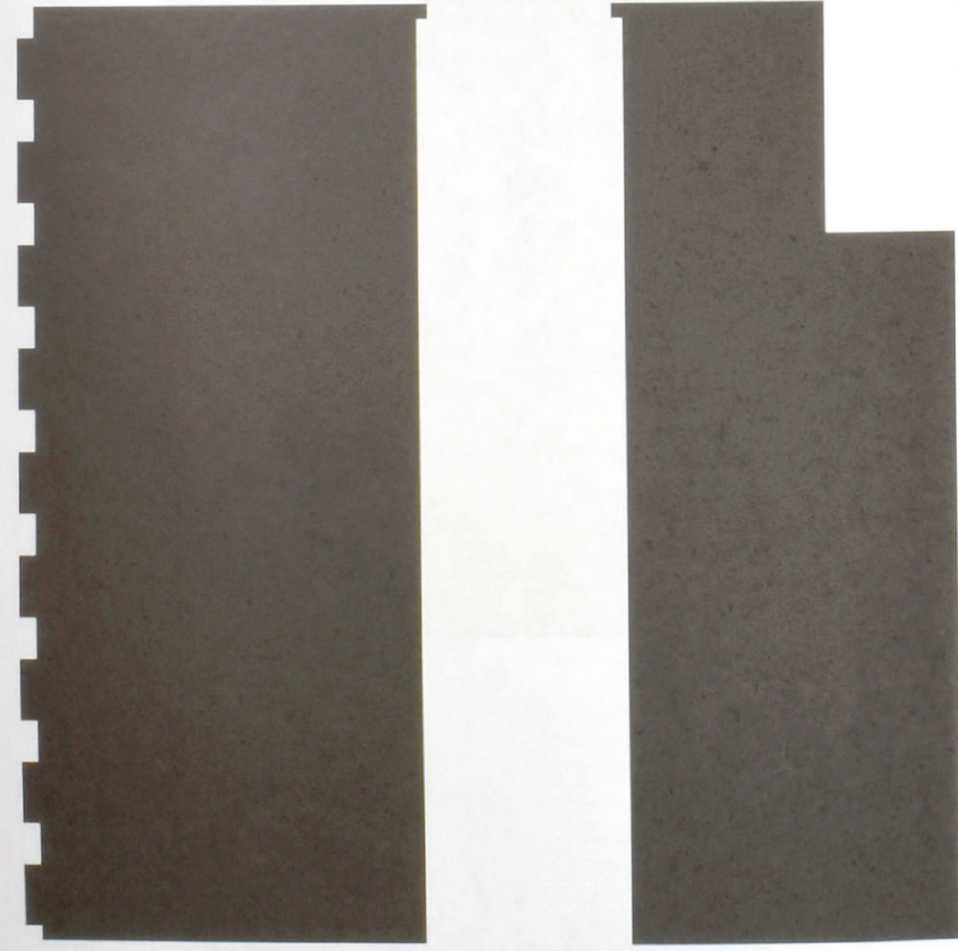
109 Edifício Maria Heloisa | Alameda Gleite, 1003



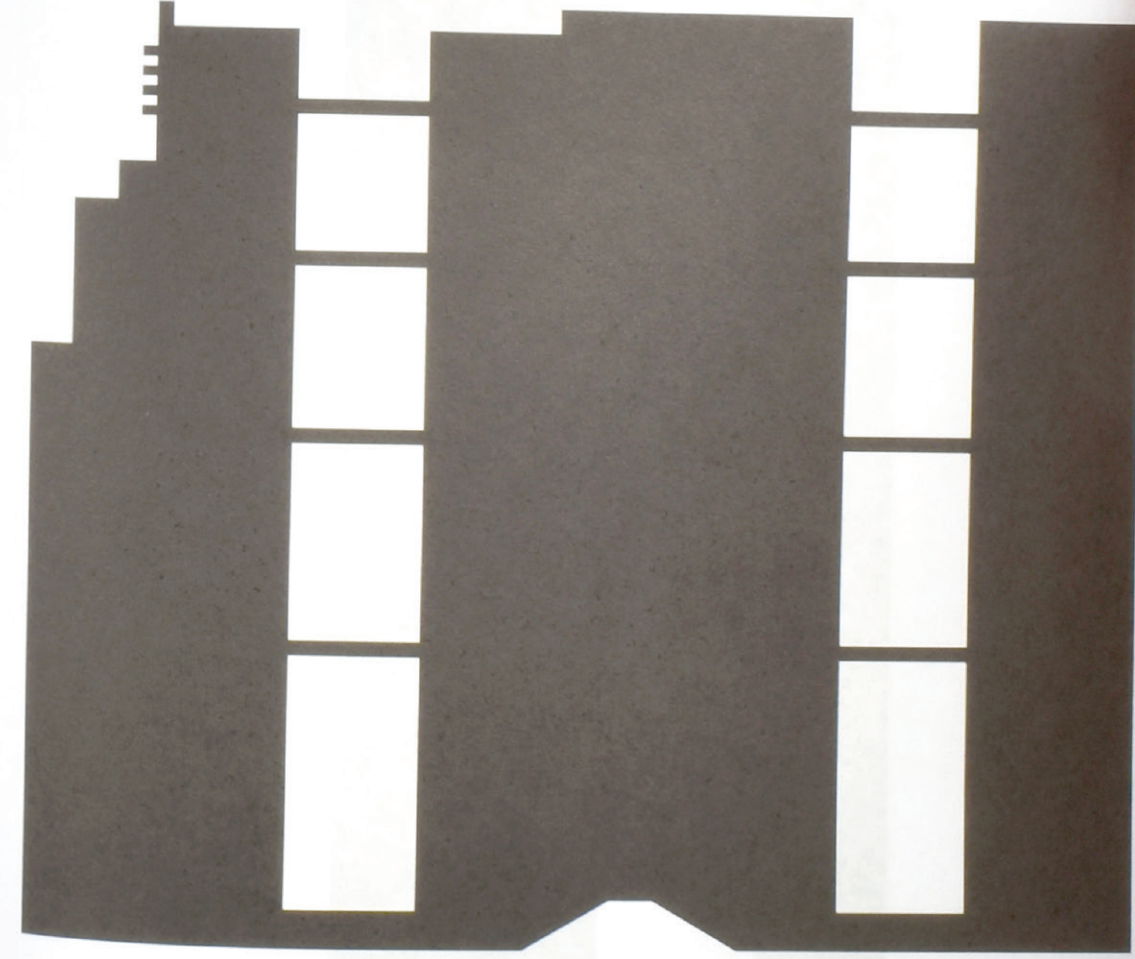
110 Edifício Glete | Alameda Glete, 1019

111 Edifício Alete | Rua das Palmeiras, 1014

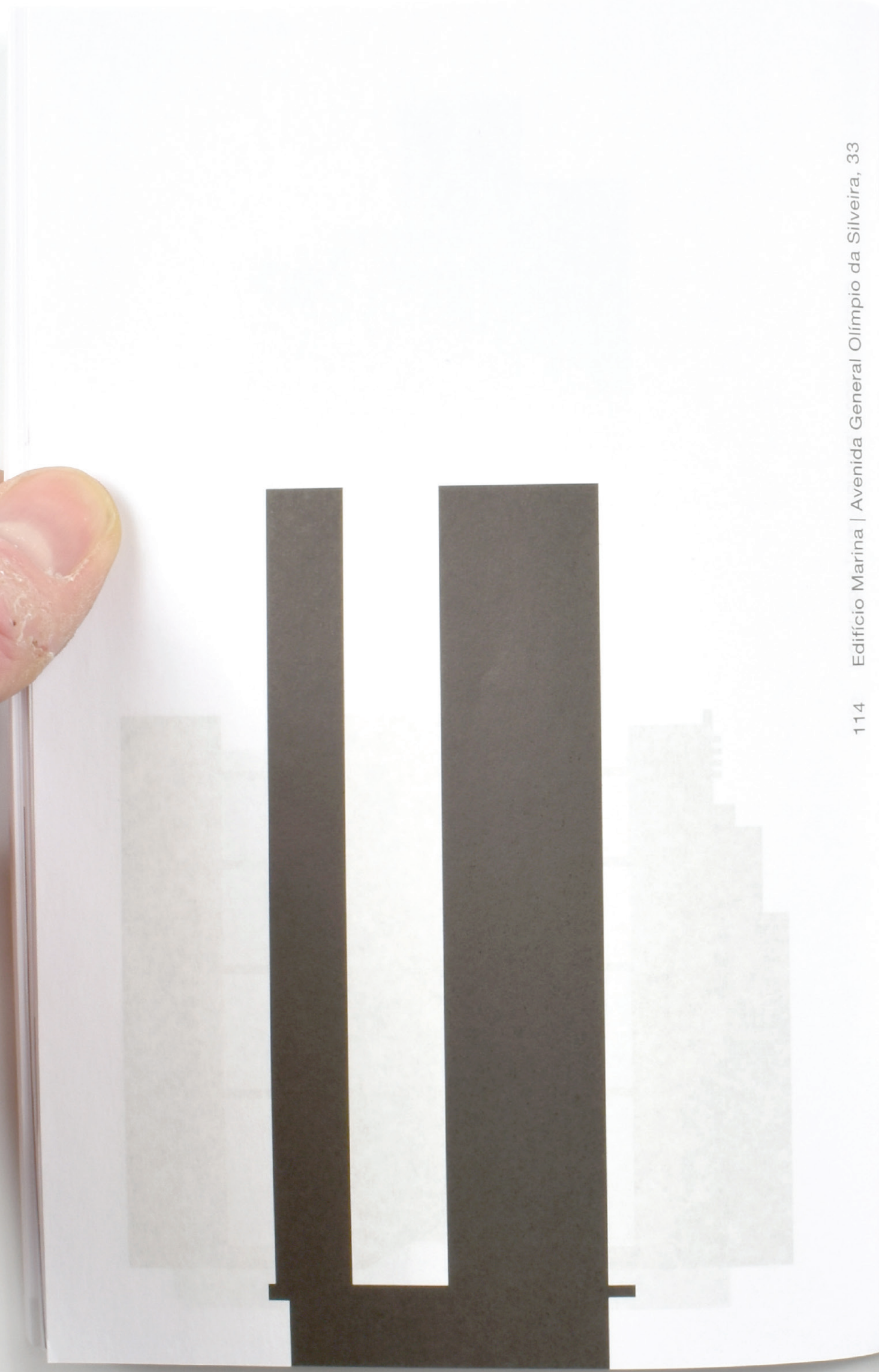




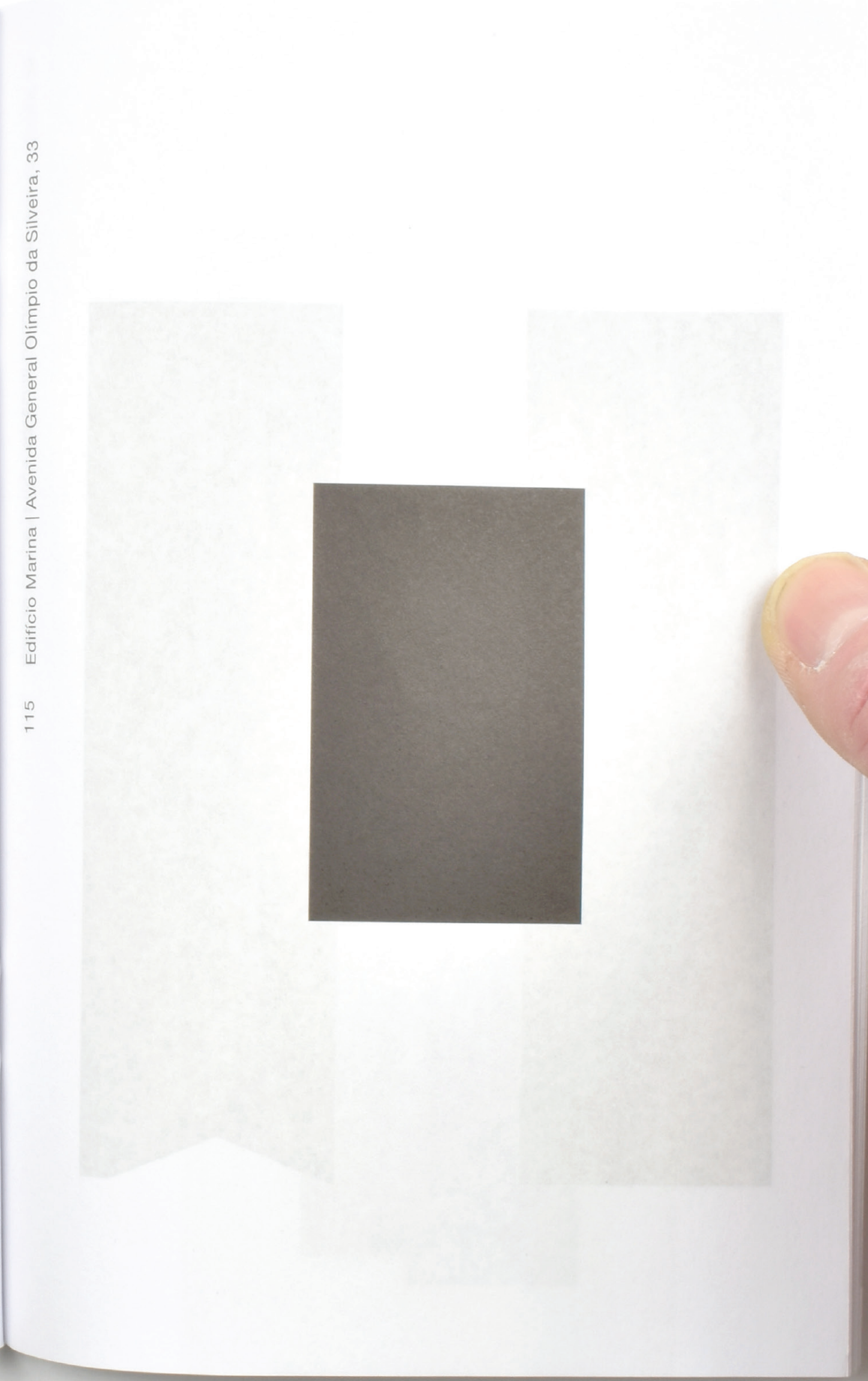
112 Edifício Ouro Fino | Alameda Glete, 1049



113 Hotel Lord | Rua Helvétia, 1038



114 Edifício Marina | Avenida General Olímpio da Silveira, 33



115 Edifício Marina | Avenida General Olímpio da Silveira, 33

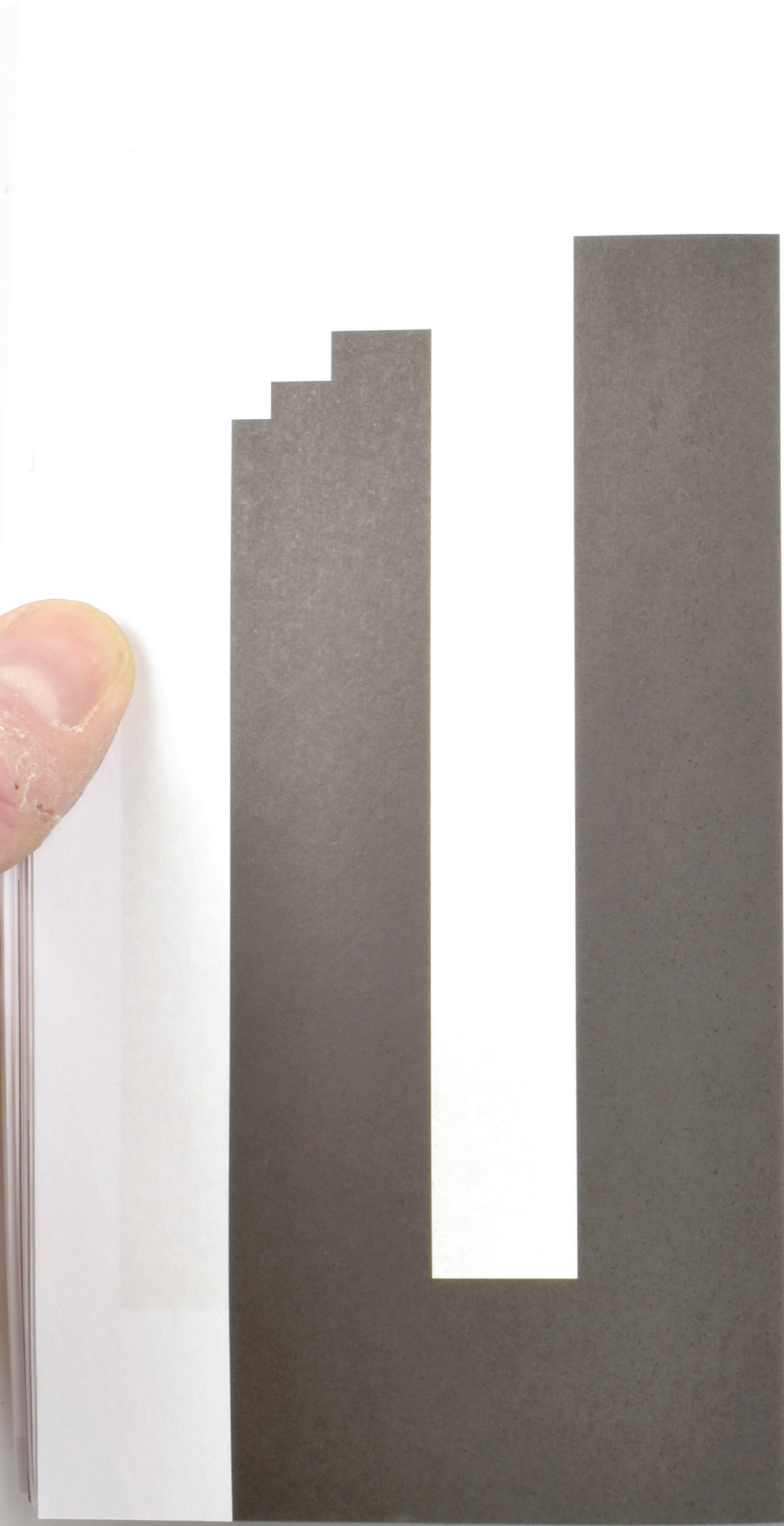




116 Edifício Caripê | Praça Marechal Deodoro, 406

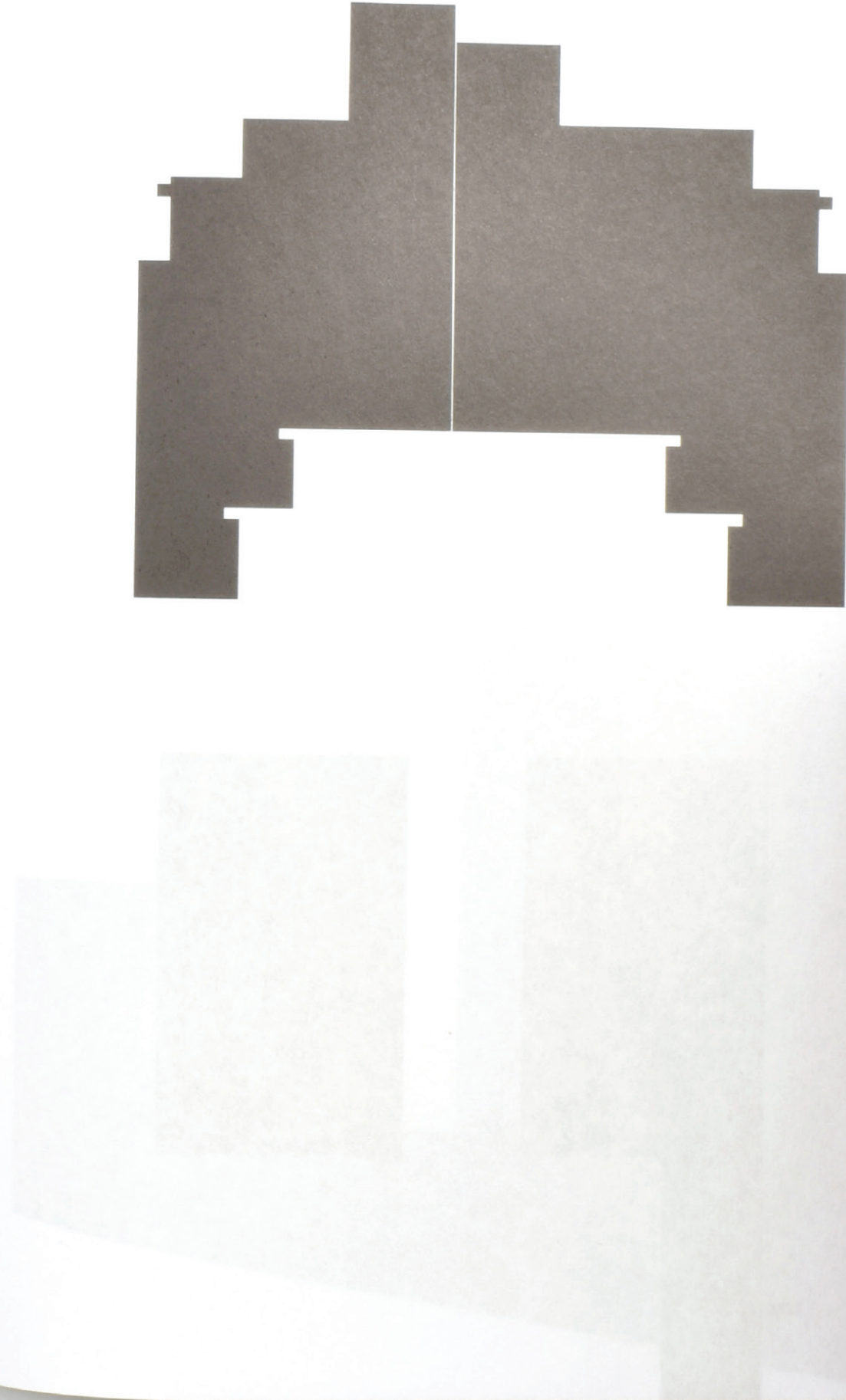
117 Condomínio Carlos Amaral | Avenida General Olímpio da Silveira, 59

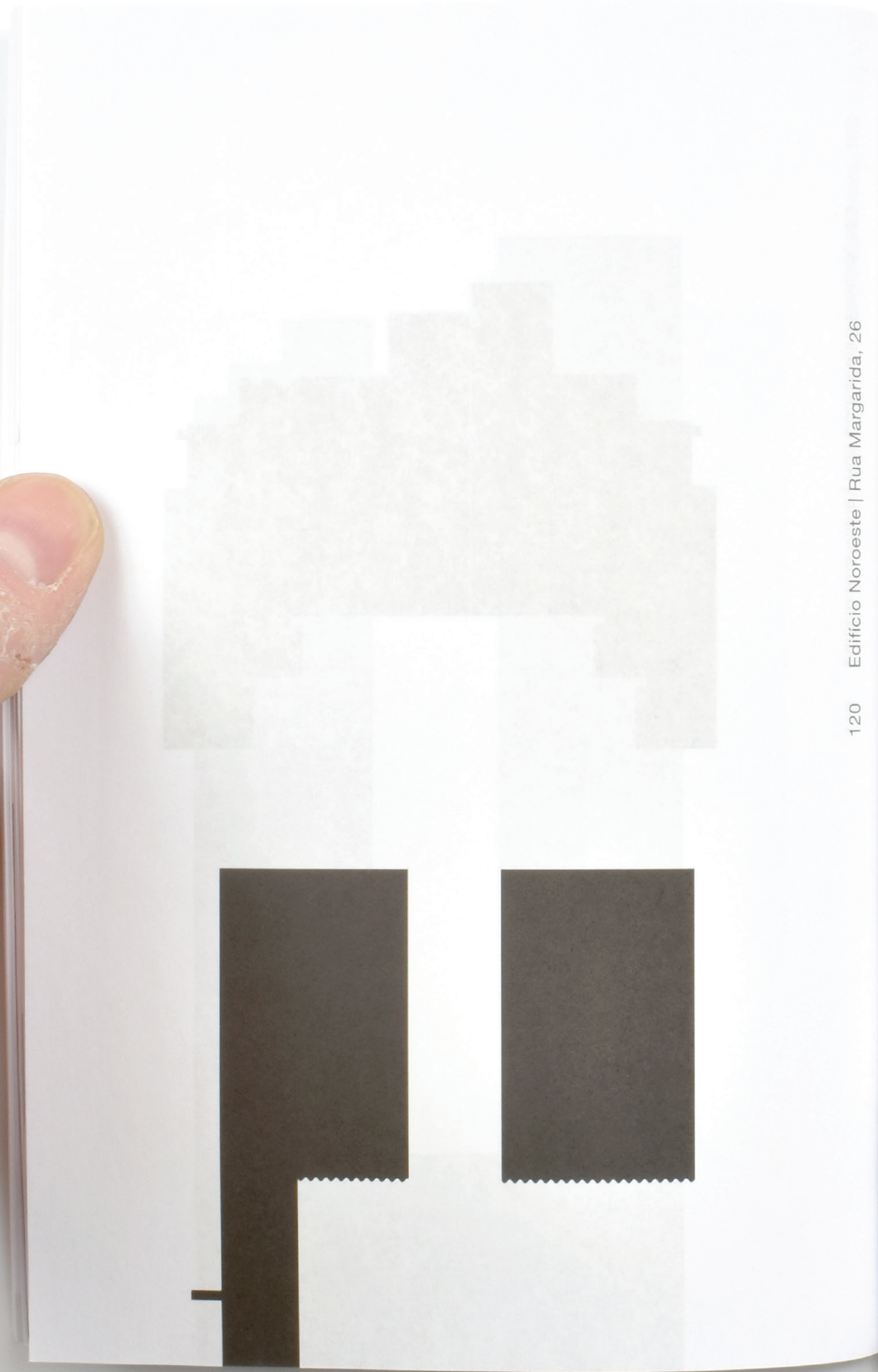




118 Edifício Codema | Avenida General Olímpio da Silveira, 196

119 Edifício Ana Maria | Rua Conselheiro Brotero, 589



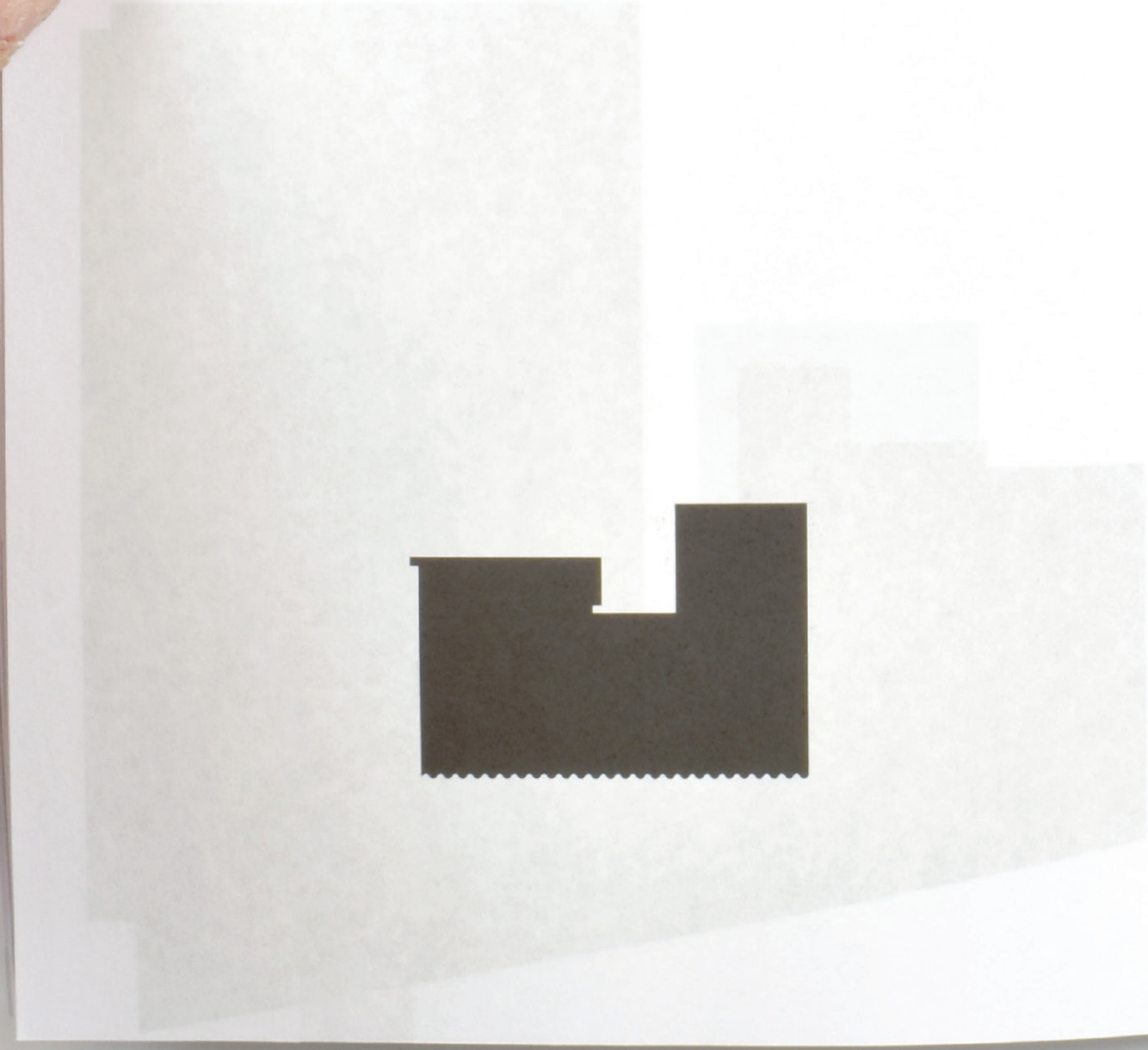


120 Edifício Noroeste | Rua Margarida, 26



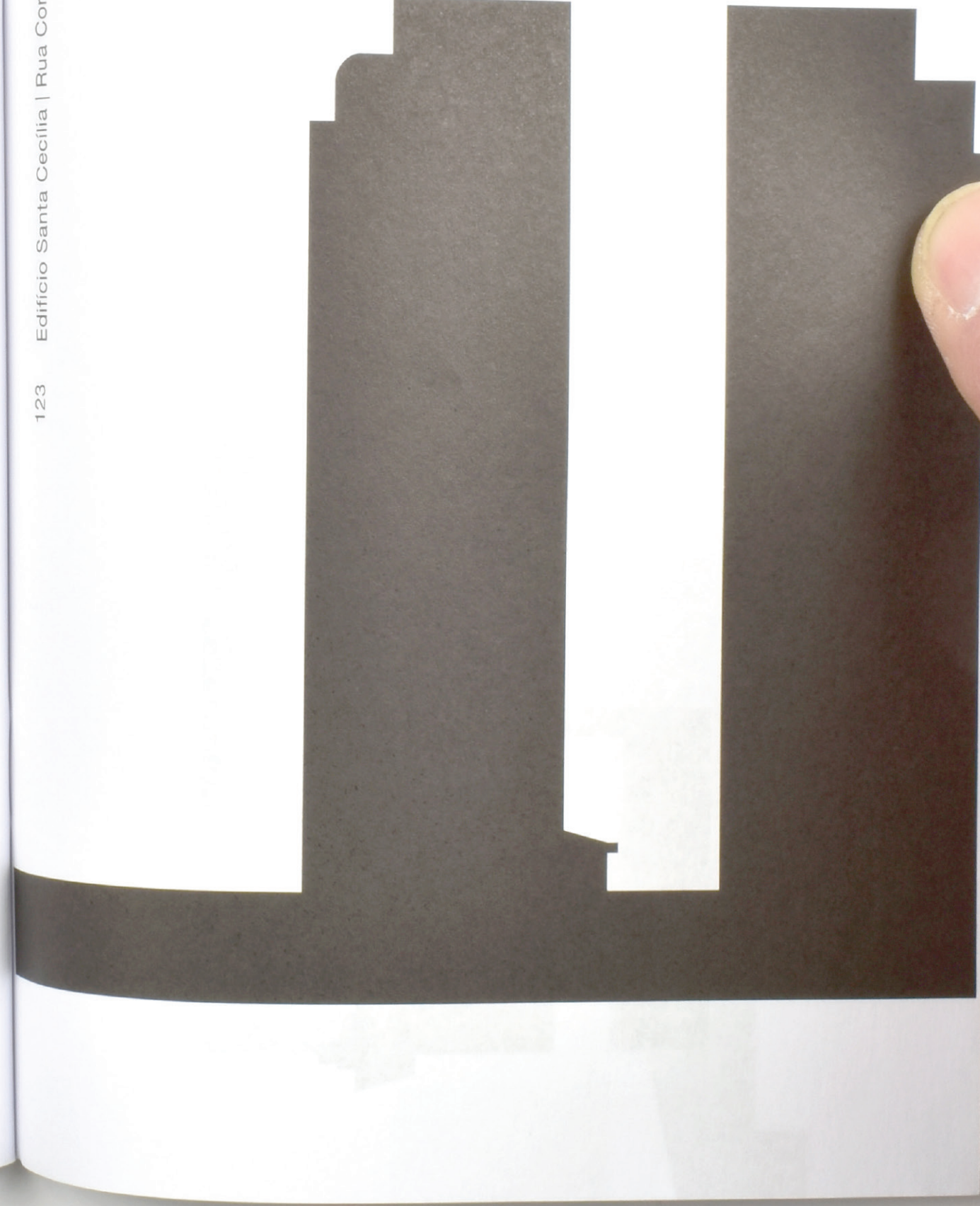
121 Edifício Paulo Theodoro | Avenida General Olímpio da Silveira, 327

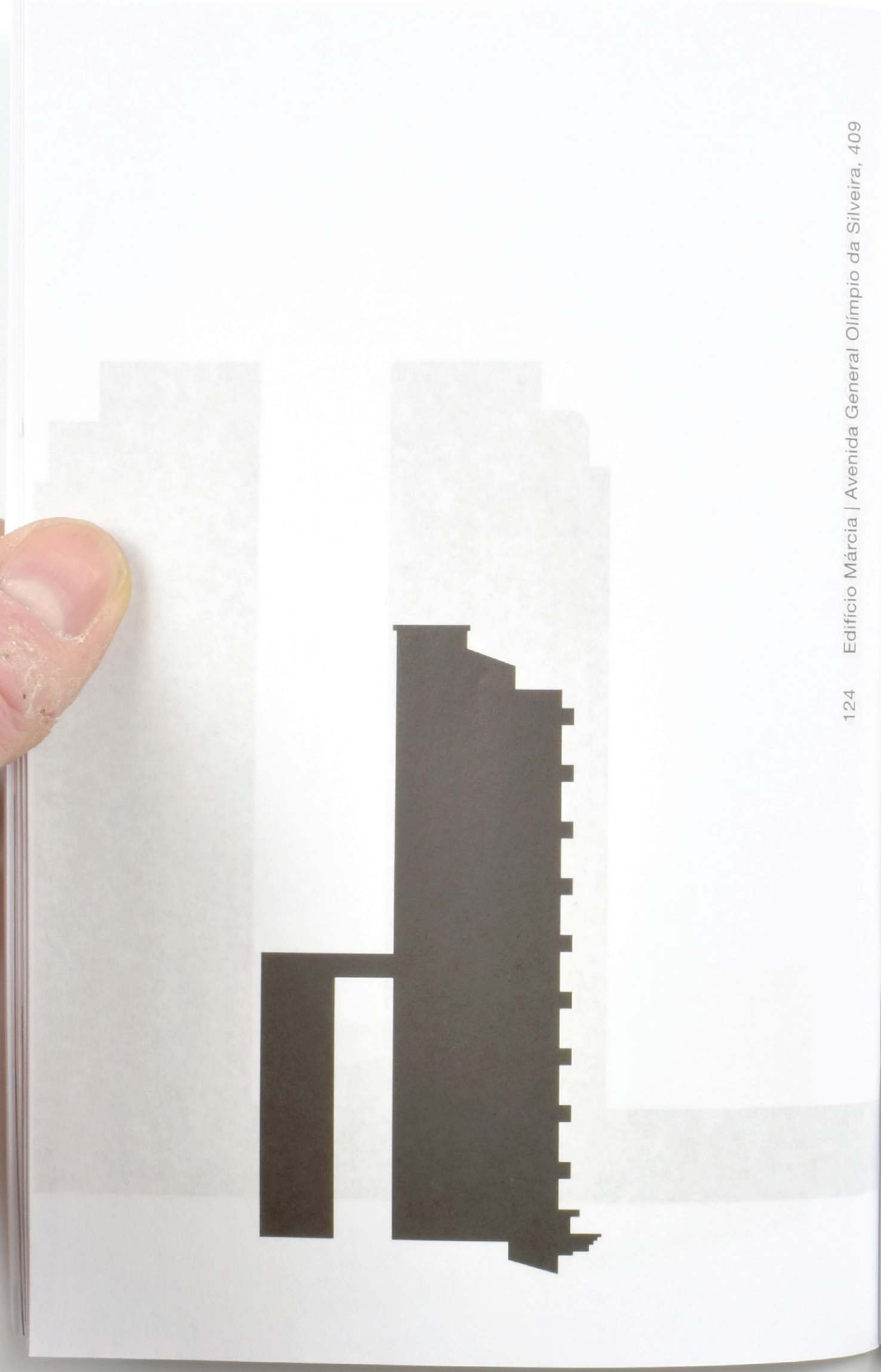




122 Edifício Sant'Ana | Rua Margarida, 64

123 Edifício Santa Cecília | Rua Conselheiro Brotero, 686





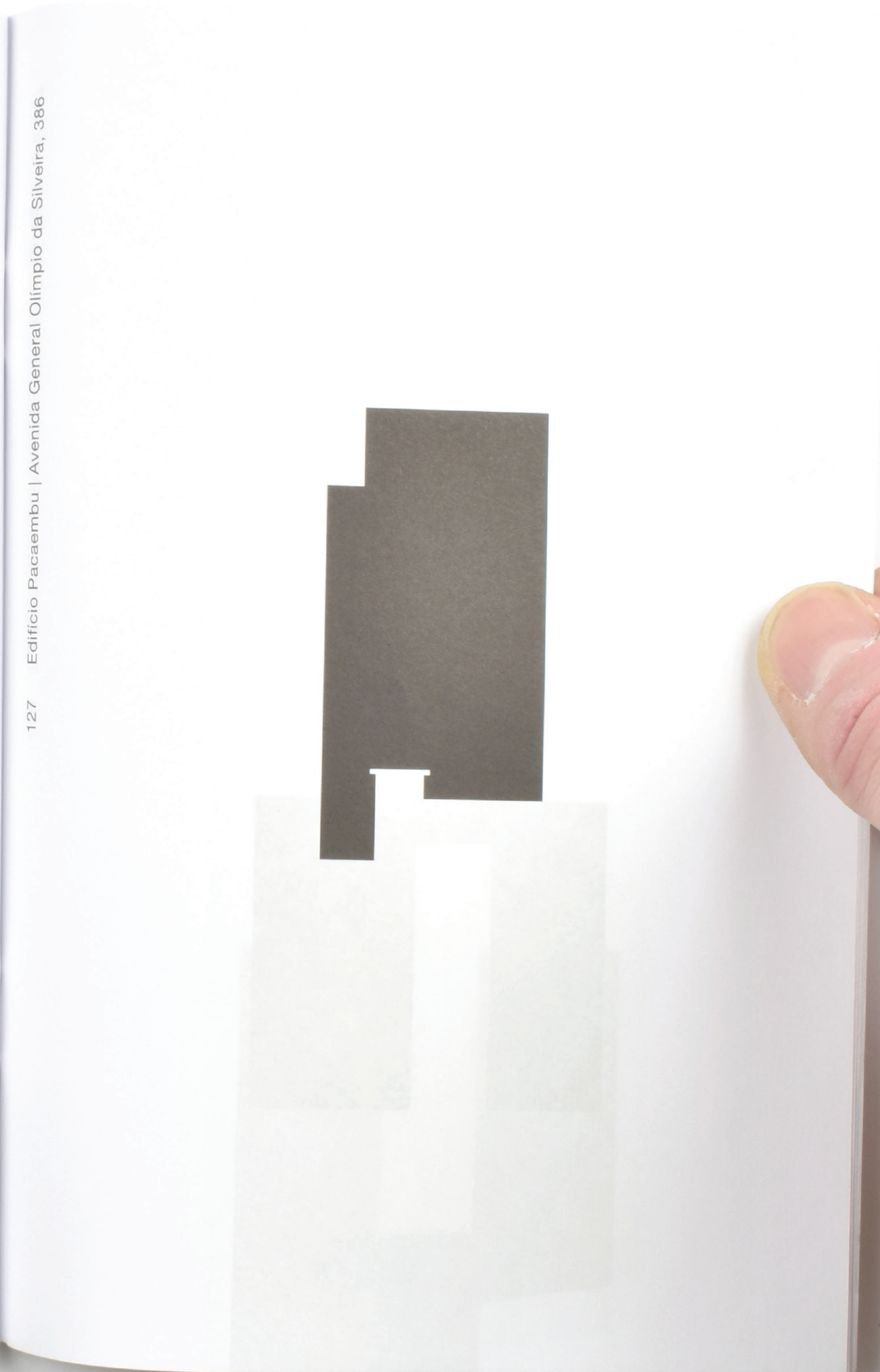
124 Edifício Márcia | Avenida General Olímpio da Silveira, 409



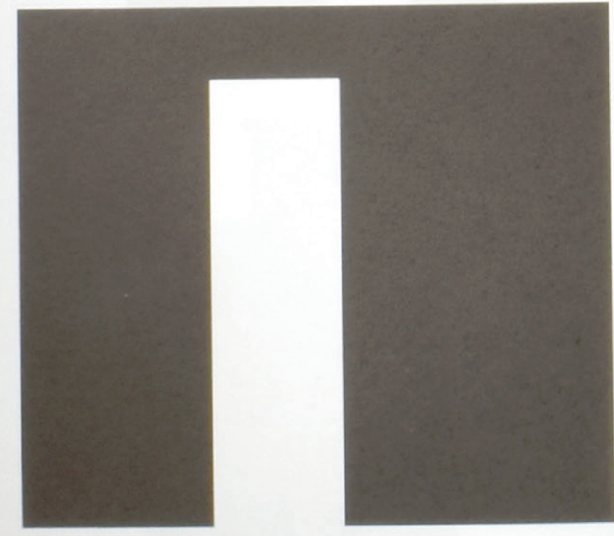
125 Edifício Santa Cecília | Rua Conselheiro Brotero, 703



126 Edifício São Bento | Avenida General Olímpio da Silveira, 179

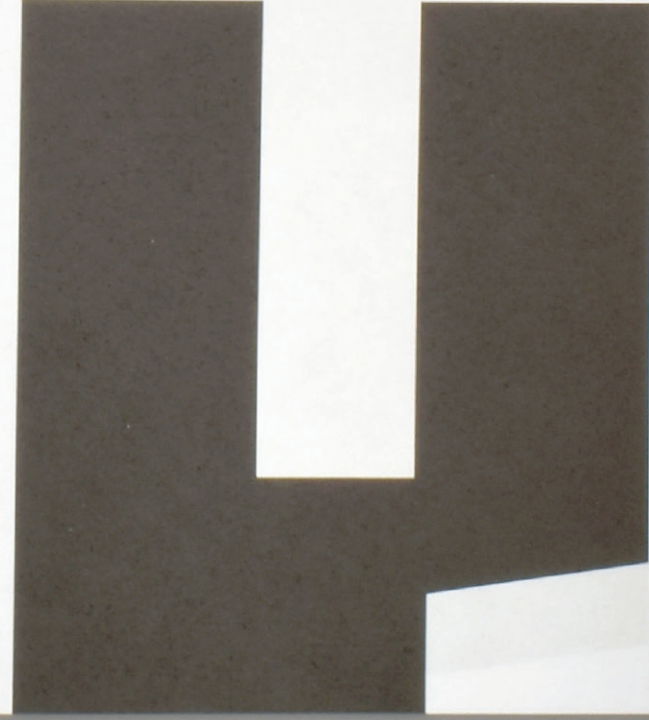


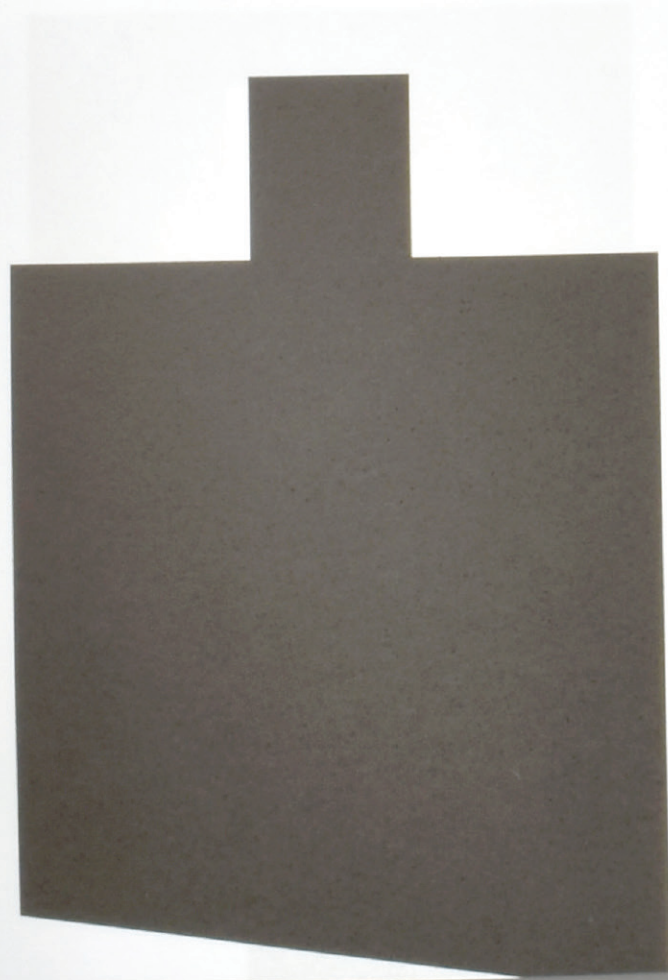
127 Edifício Pacaembu | Avenida General Olímpio da Silveira, 386



128 Edifício Washington | Avenida General Olímpio da Silveira, 427

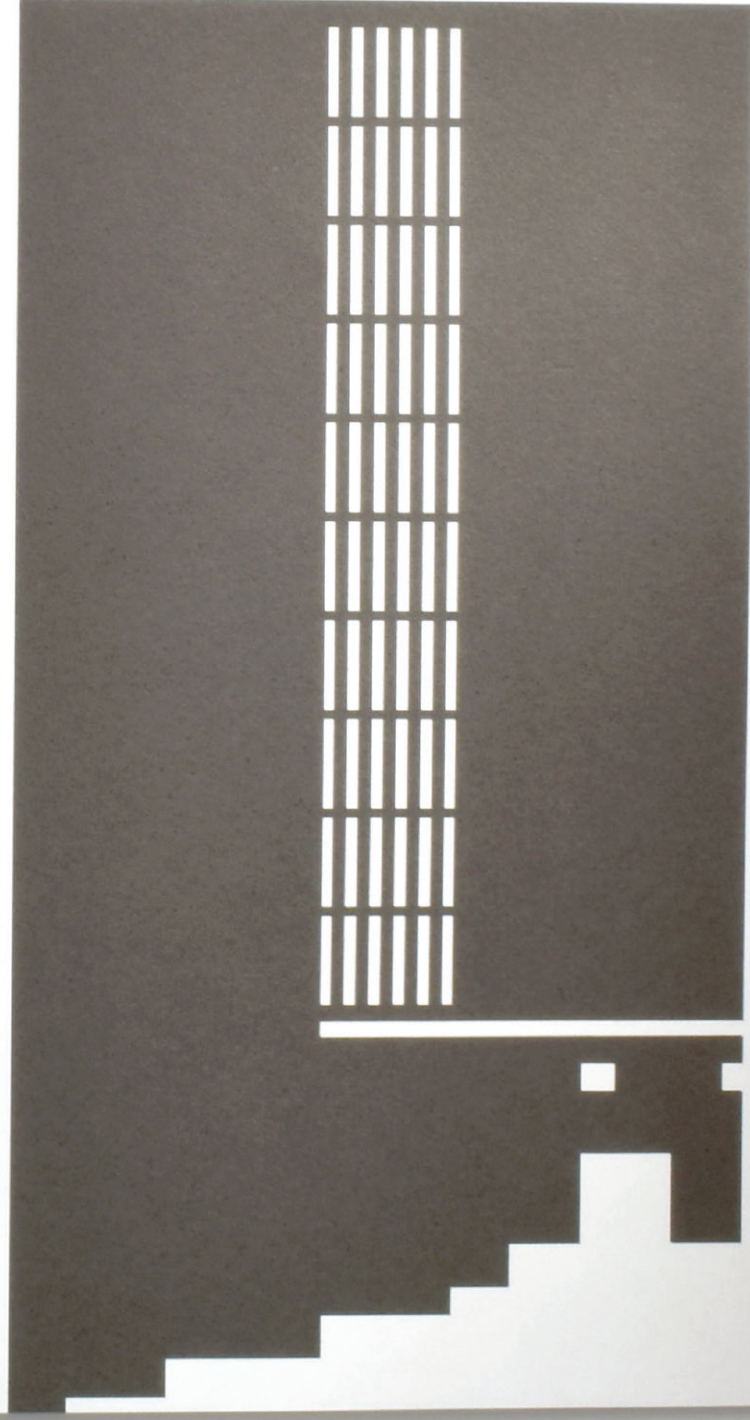
129 Edifício Olga | Rua Francisco Estácio Fortes, 270

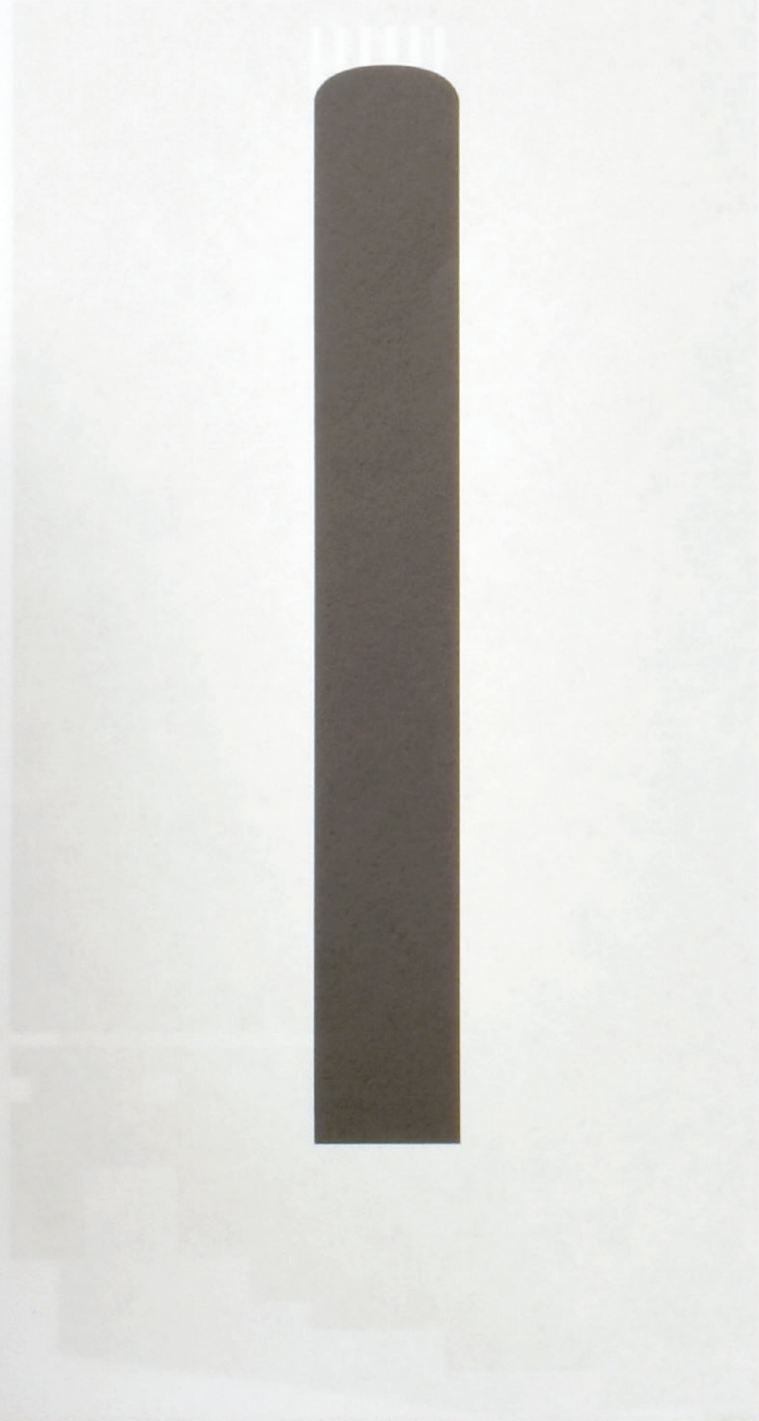




130 Edifício Olga | Rua Francisco Estácio Fortes, 270

131 Edifício Estádio | Avenida General Olímpio da Silveira, 426





132 Edifício Esmeralda | Avenida General Olímpio da Silveira, 623

133 Edifício Esmeralda | Avenida General Olímpio da Silveira, 623



134 Edifício Cachoeira | Largo Padre Péricles, 7

135 Edifício Miriam | Avenida Francisco Matarazzo, 44



136 Edifício Honduras | Avenida General Olímpio da Silveira, 645

137 Edifício João Duarte Júnior | Rua Cardoso de Almeida, 23





138 Edificio Domus Célia | Avenida Francisco Matarazzo, 43

139 Edificio Renata | Avenida Pacaembu, 74





140 Ed. São Severino | Av. Francisco Matarazzo, 121



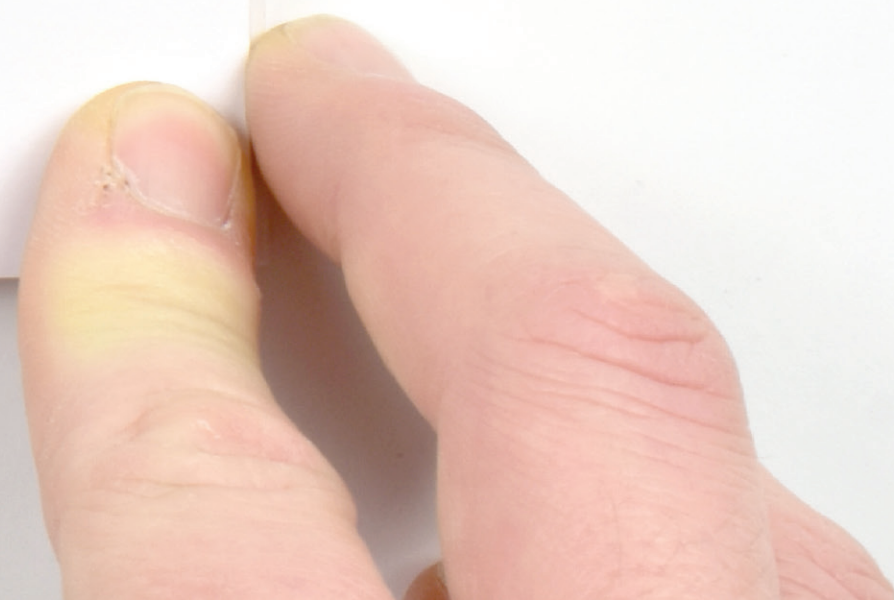
141 Condomínio Ana Júlia | Rua Francisco Matarazzo, 23

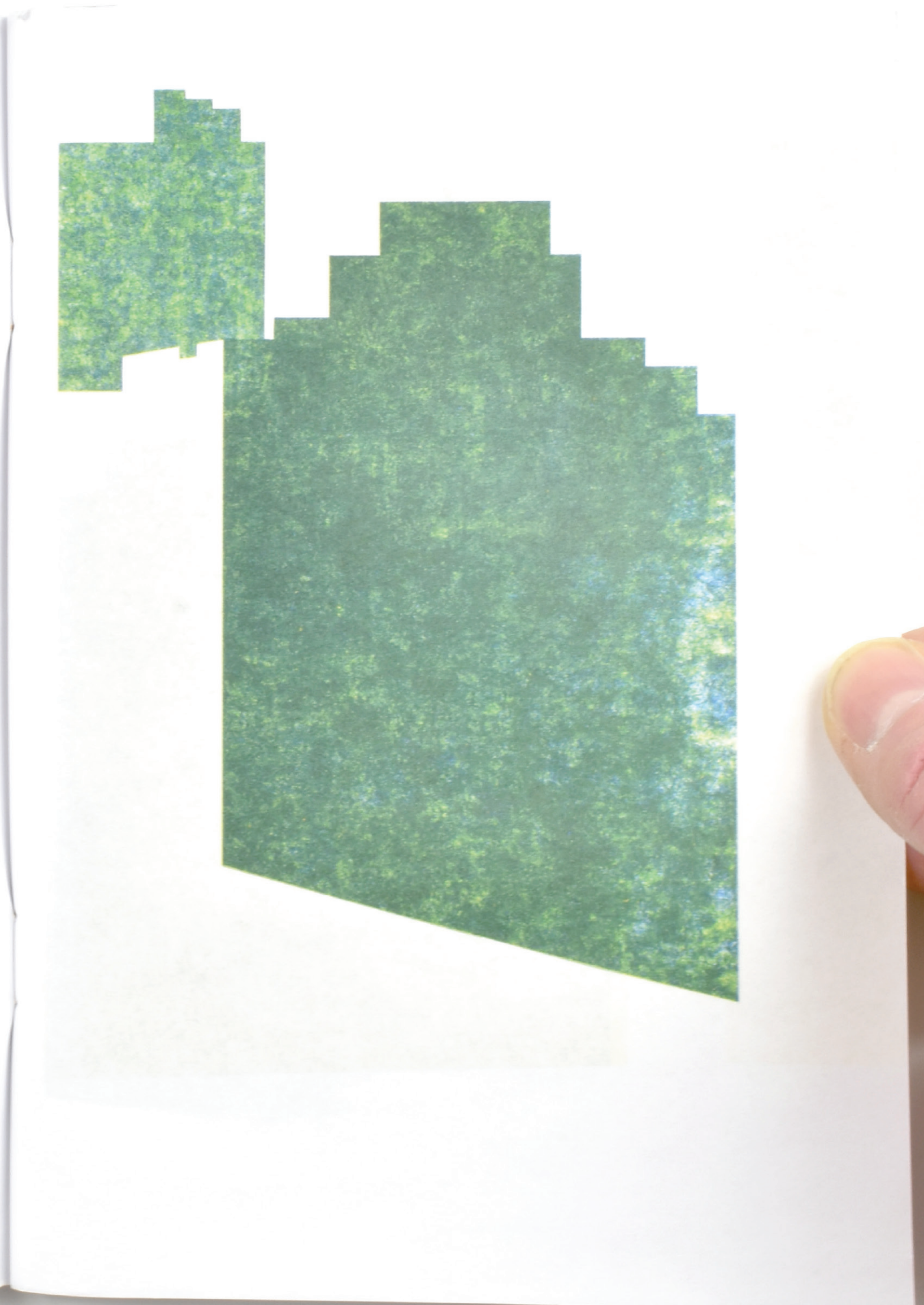
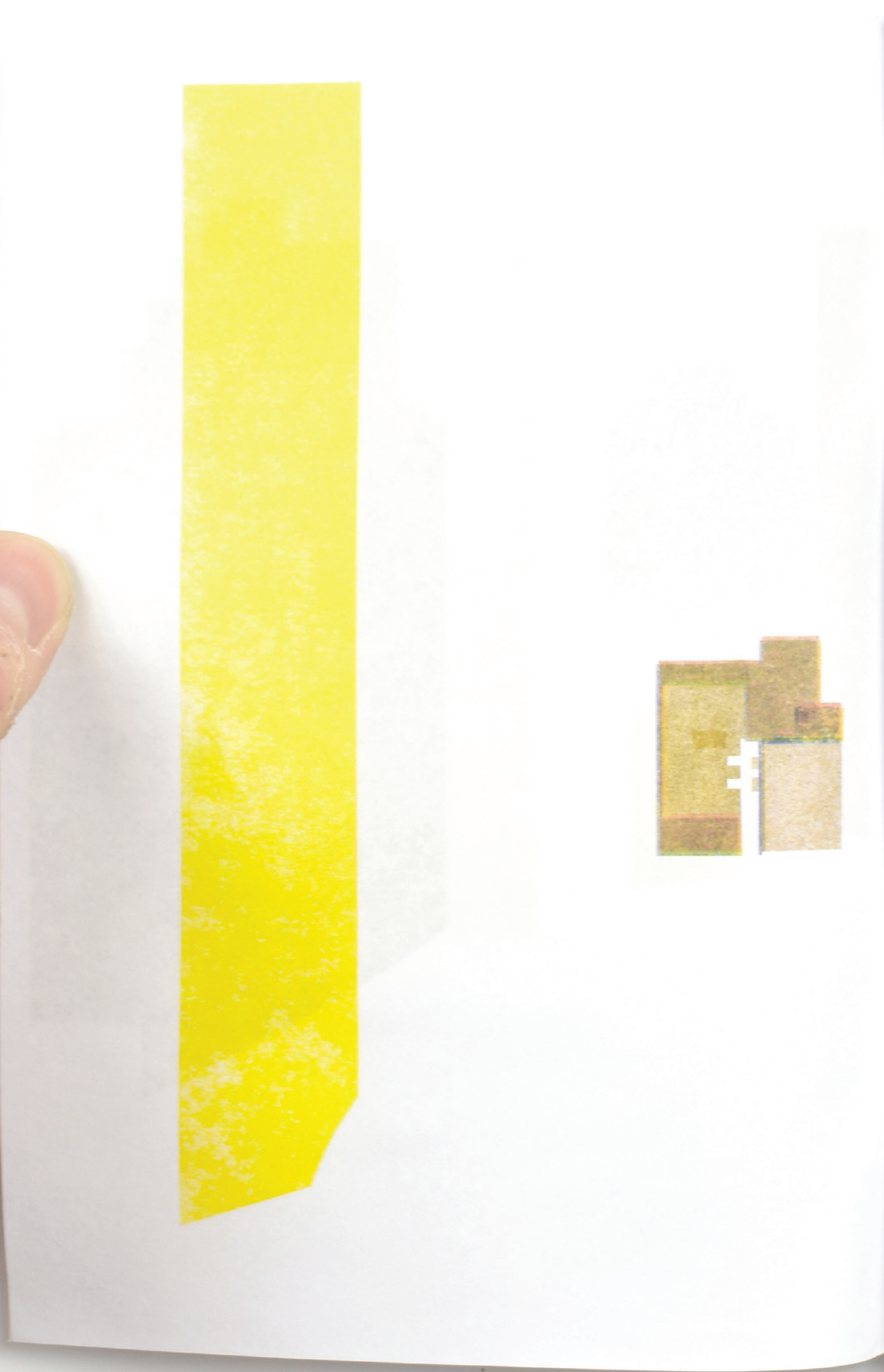


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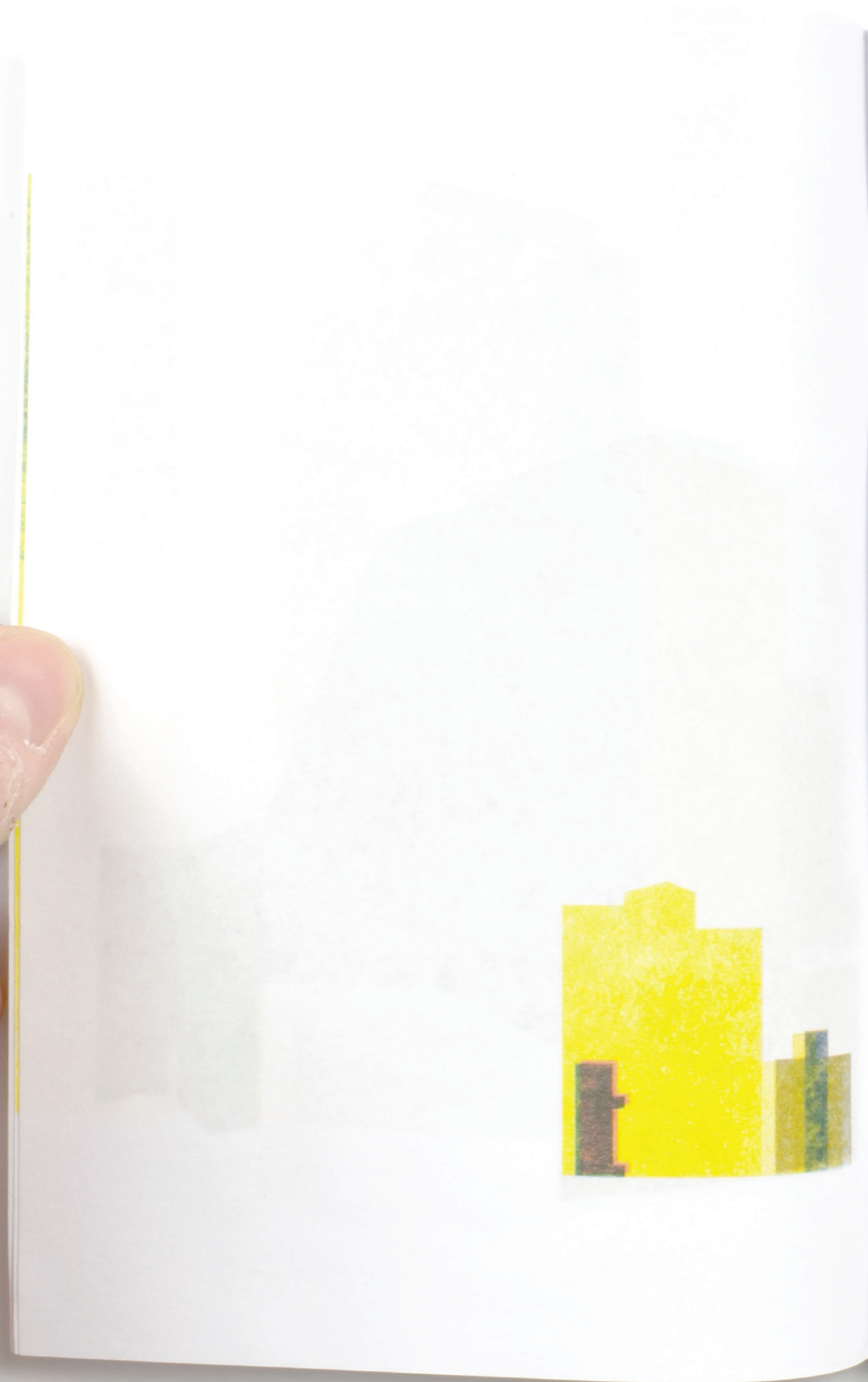
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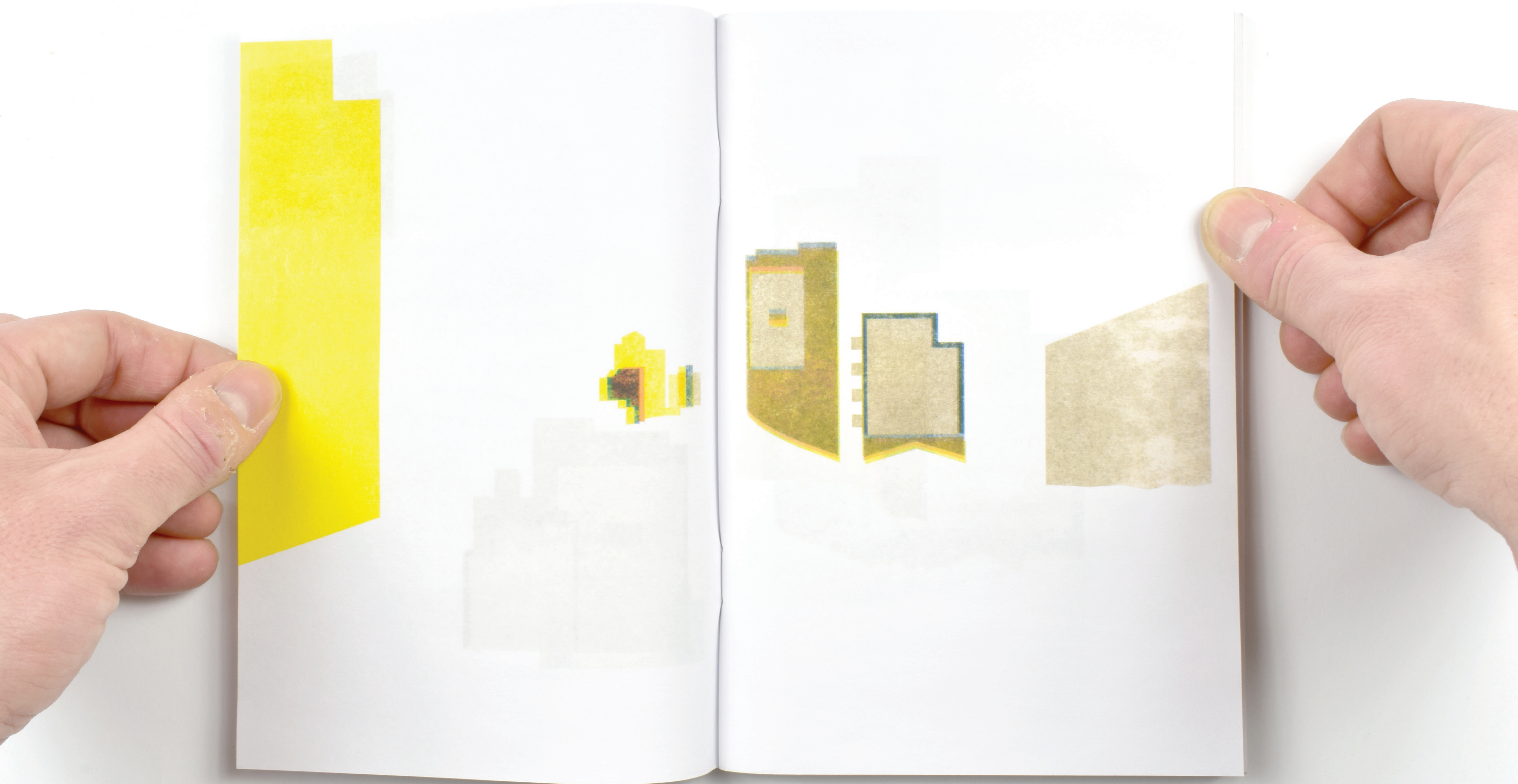


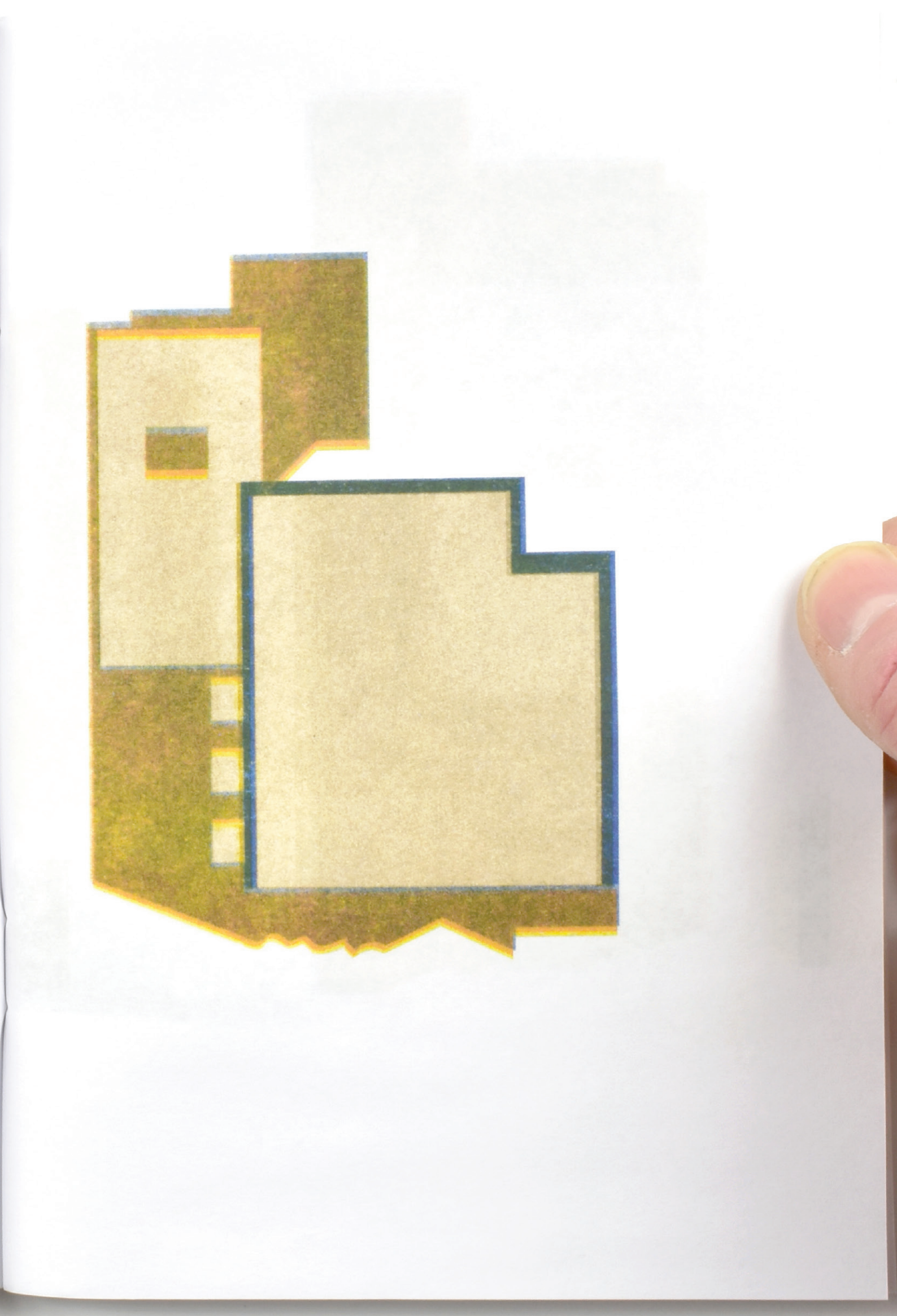
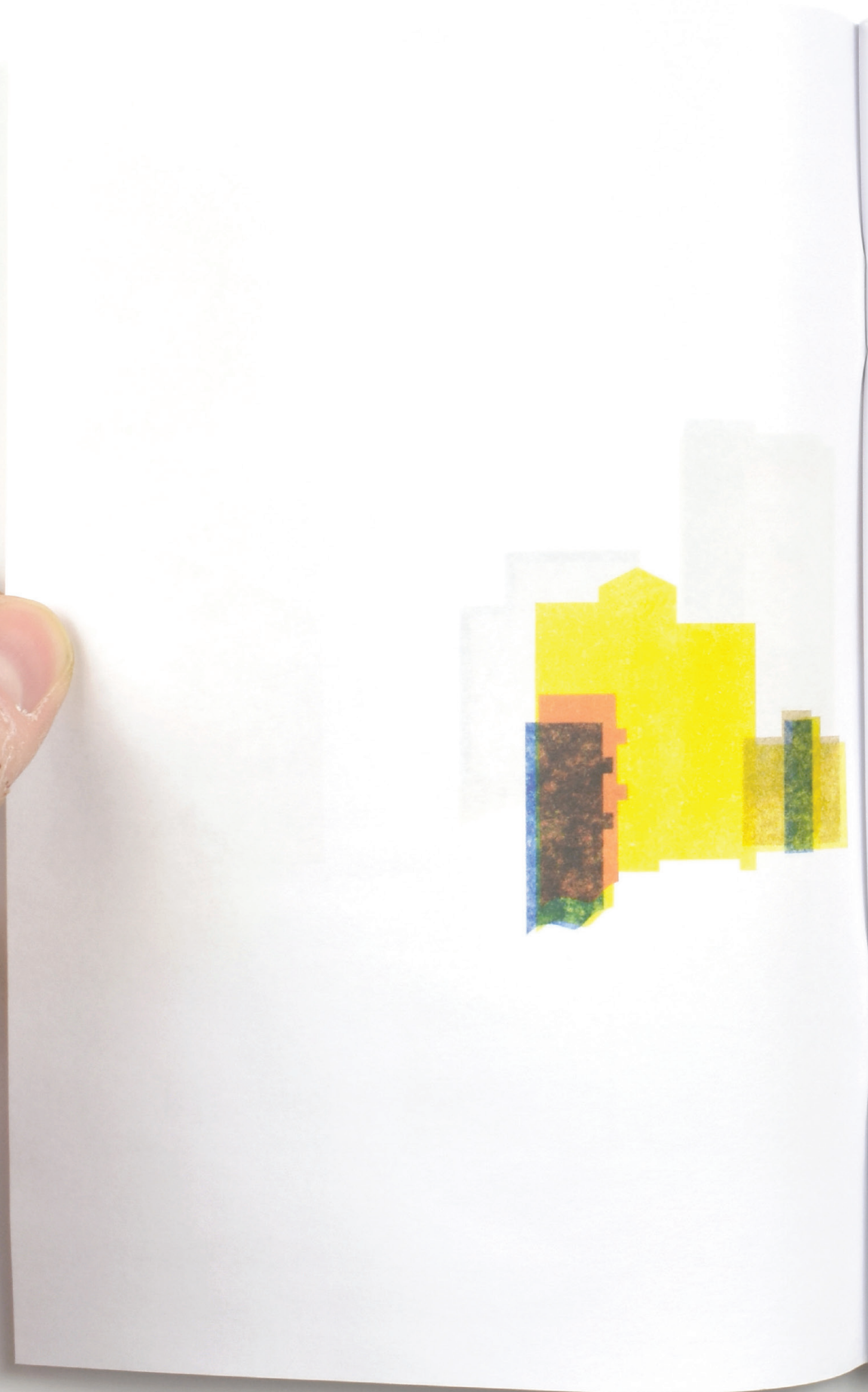


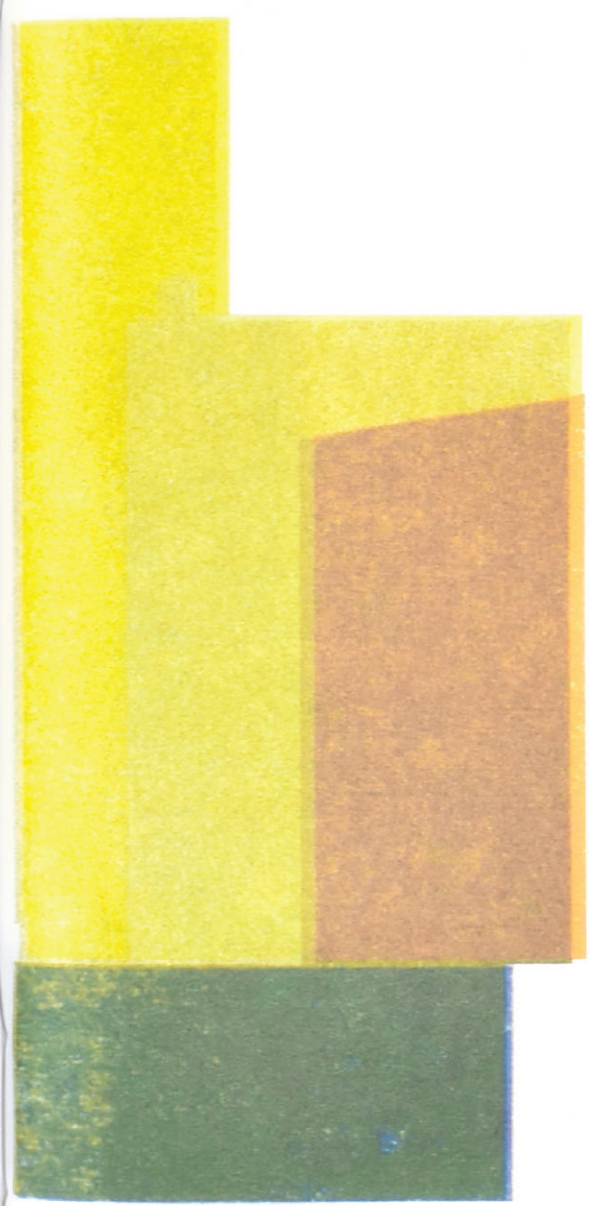
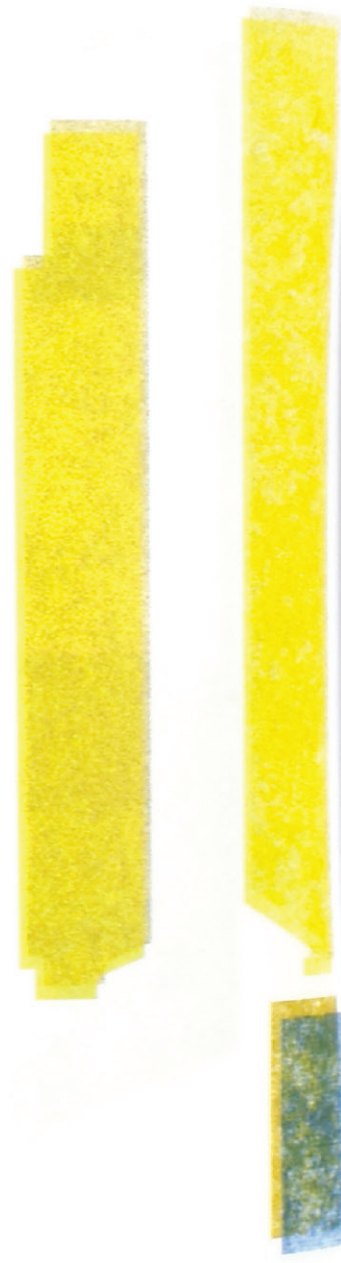
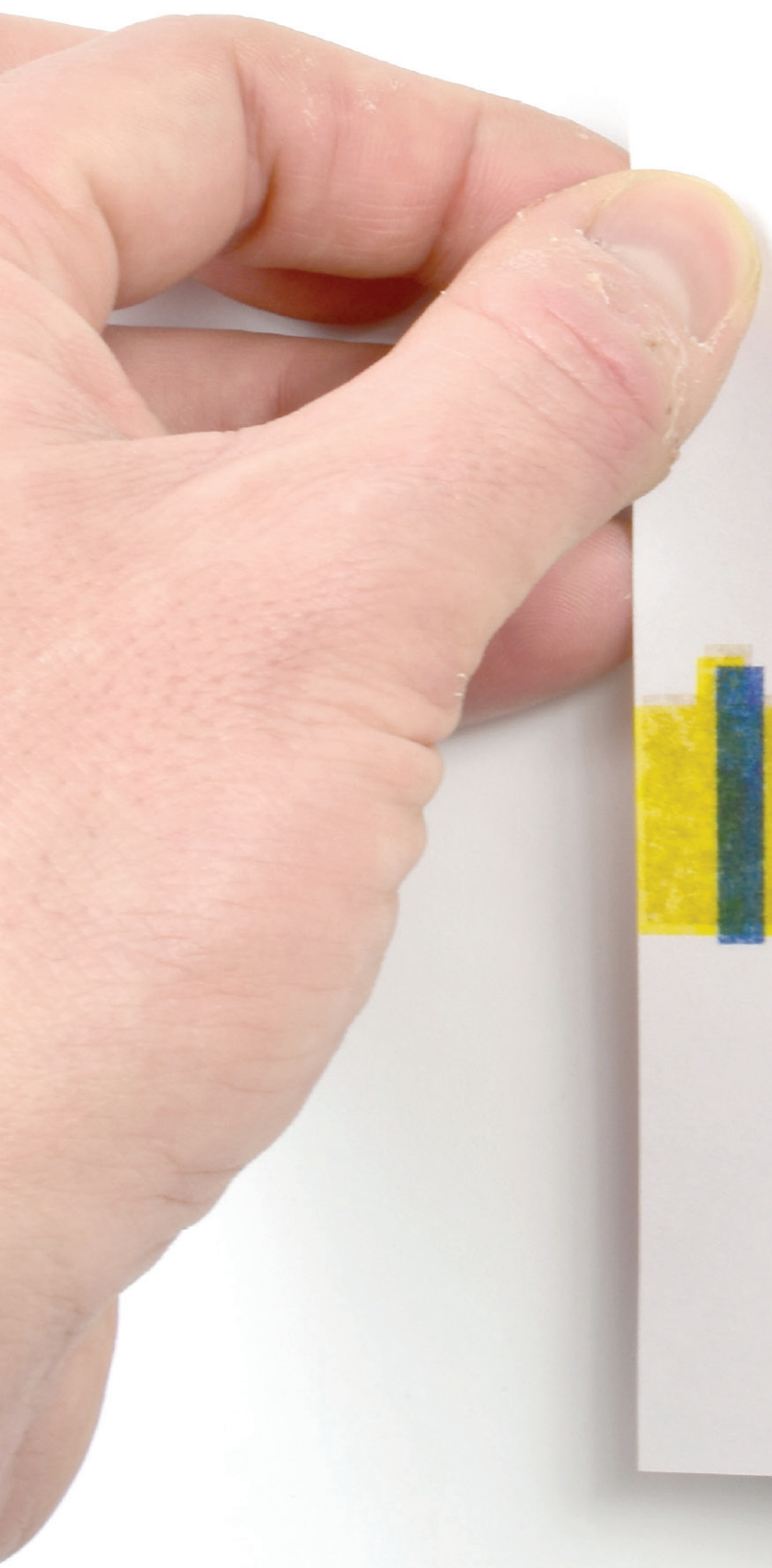


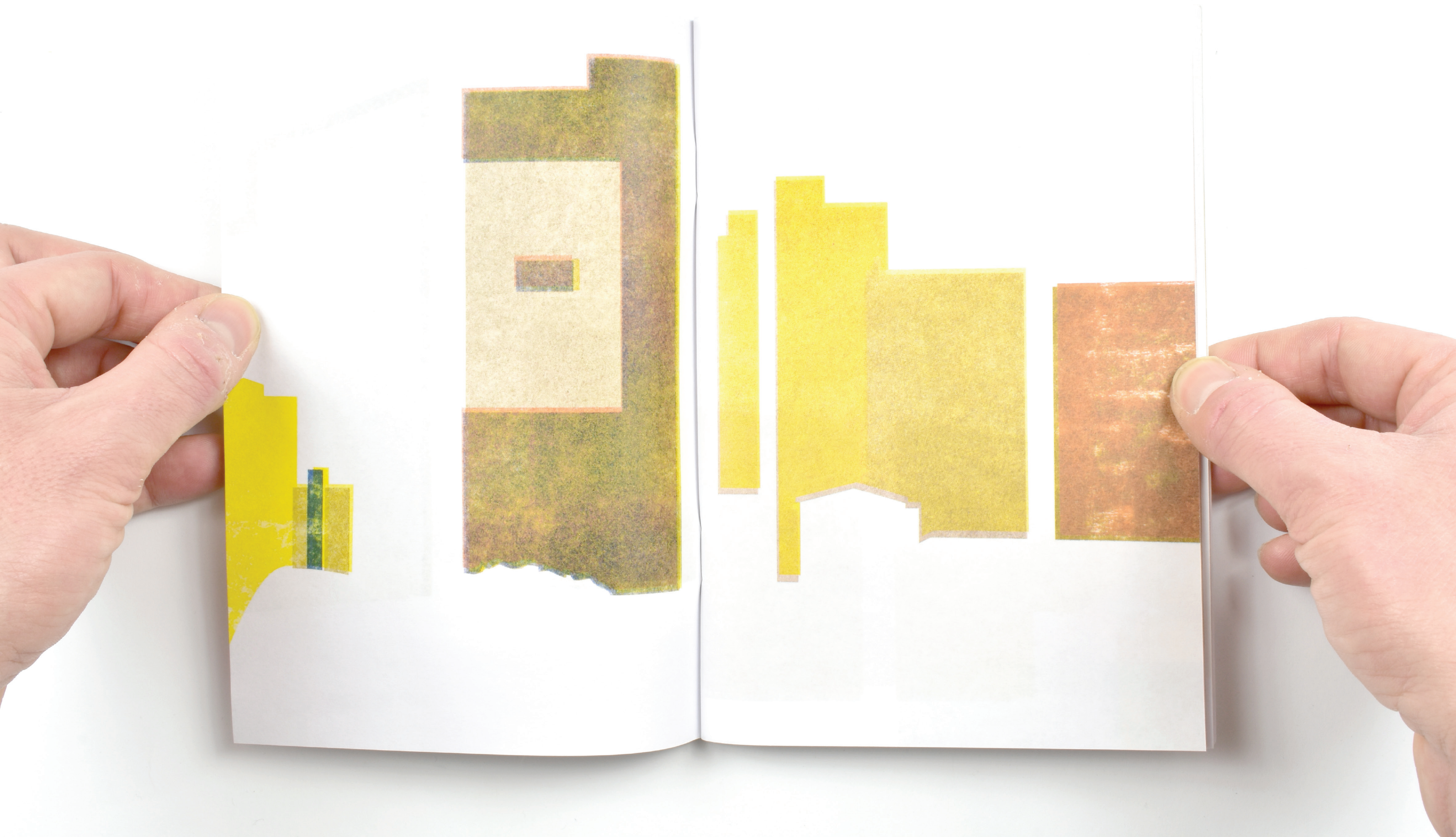


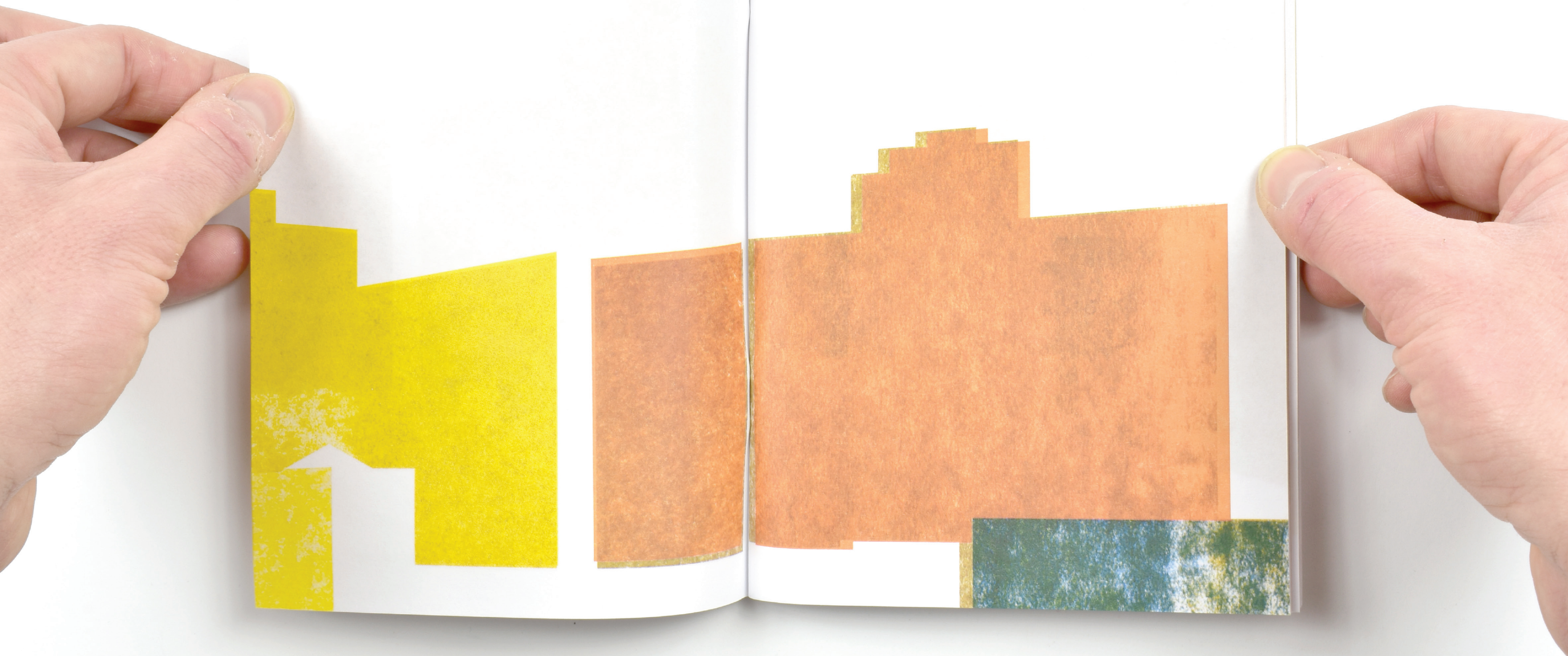




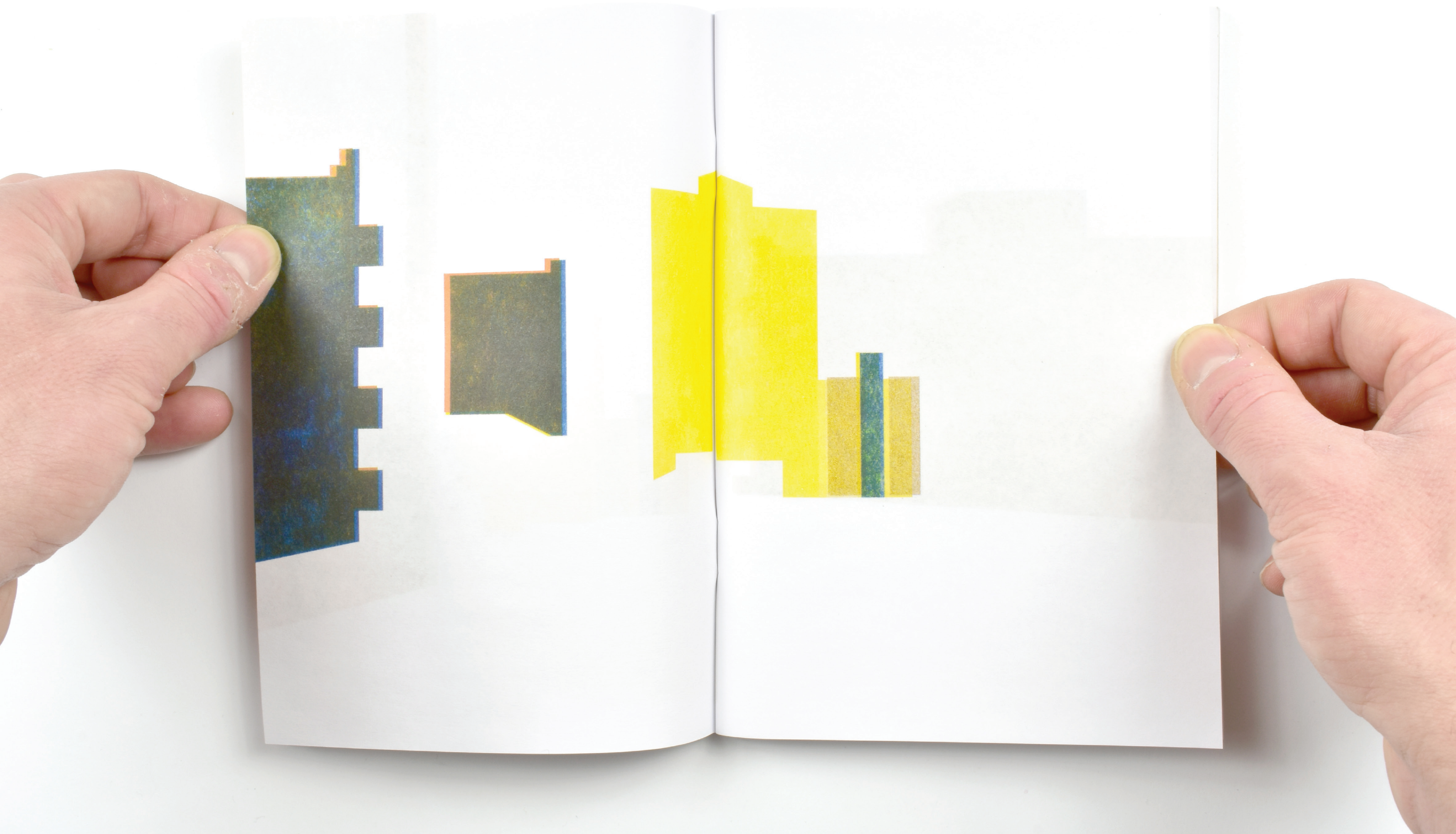


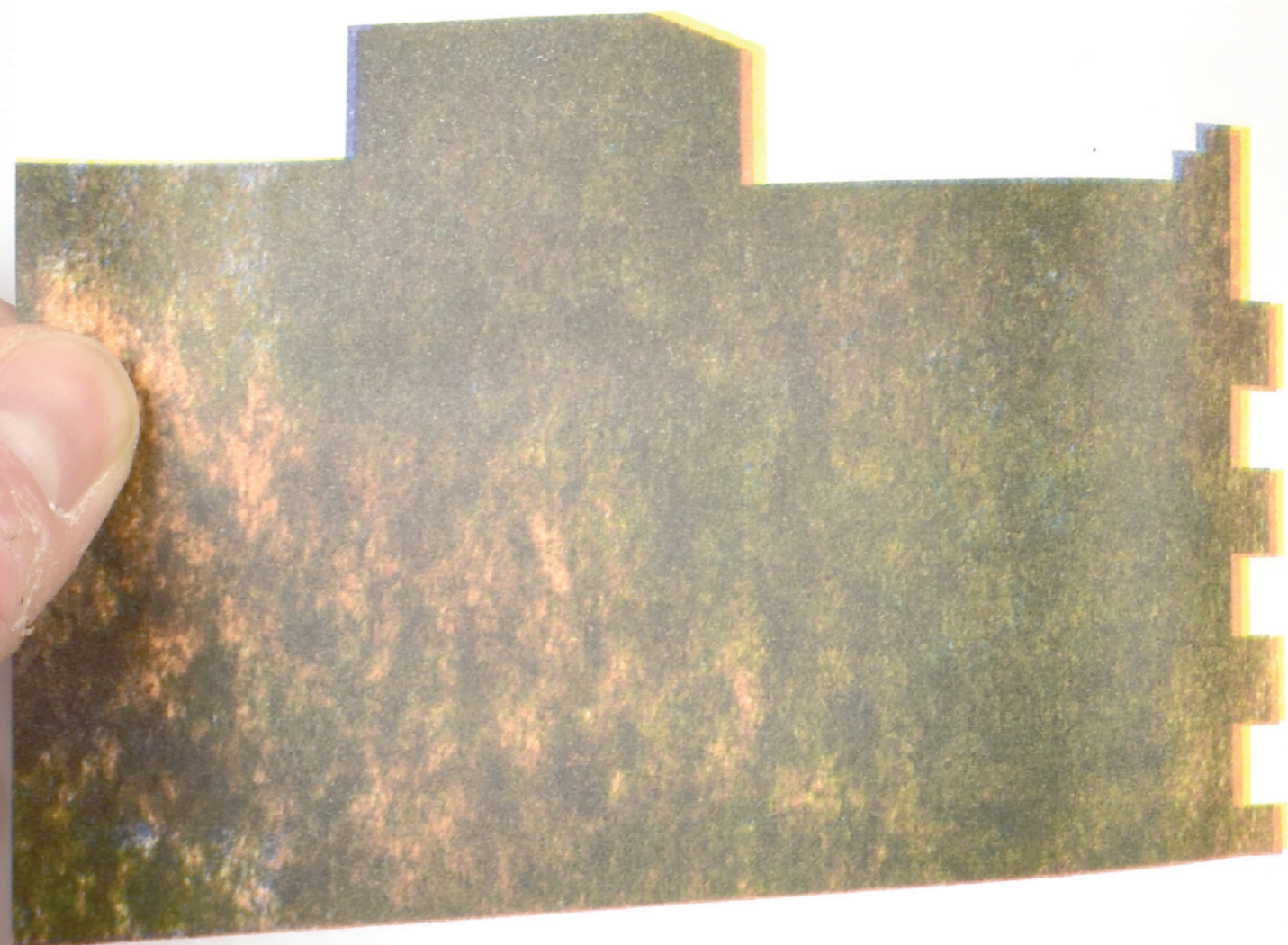


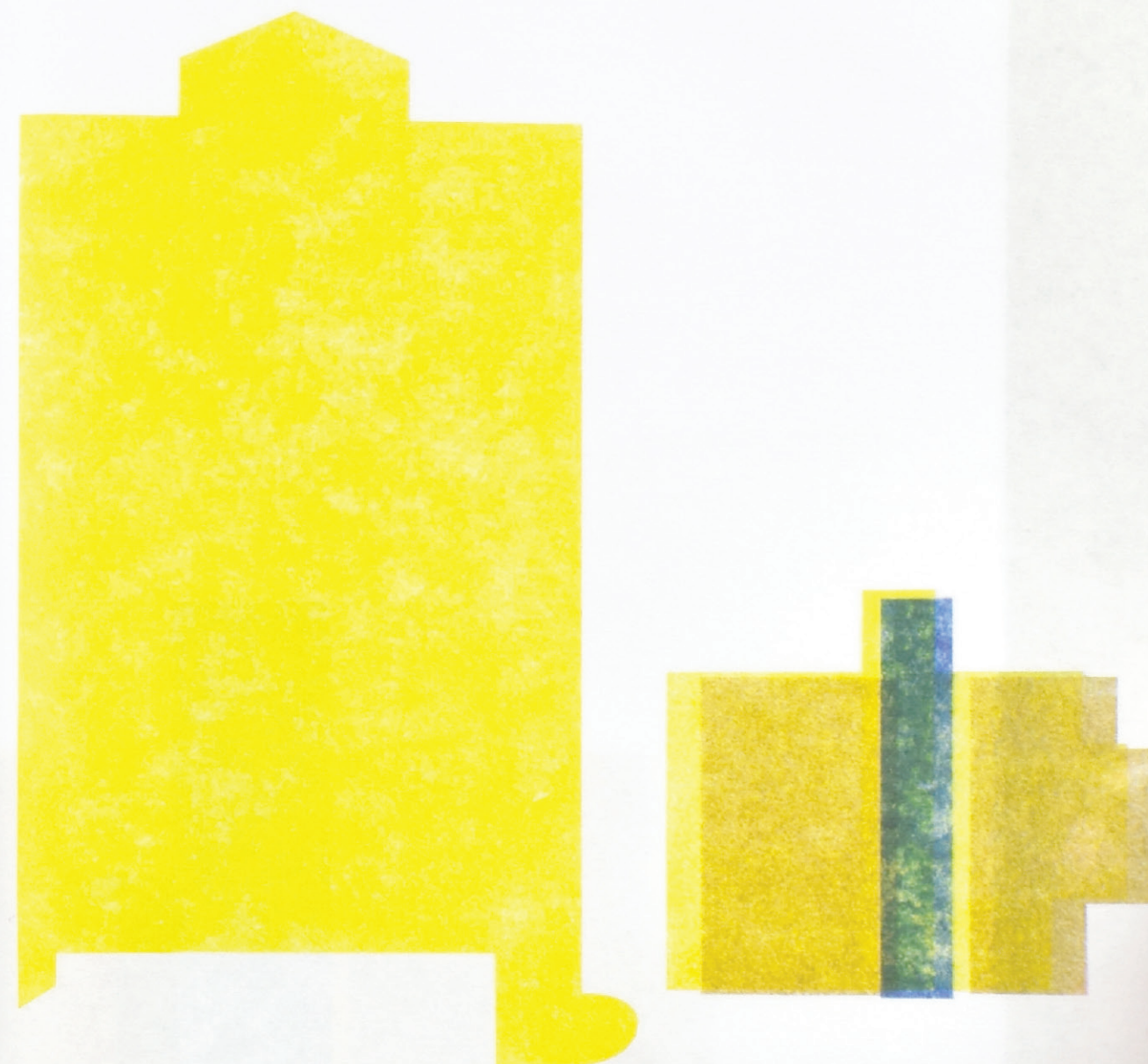




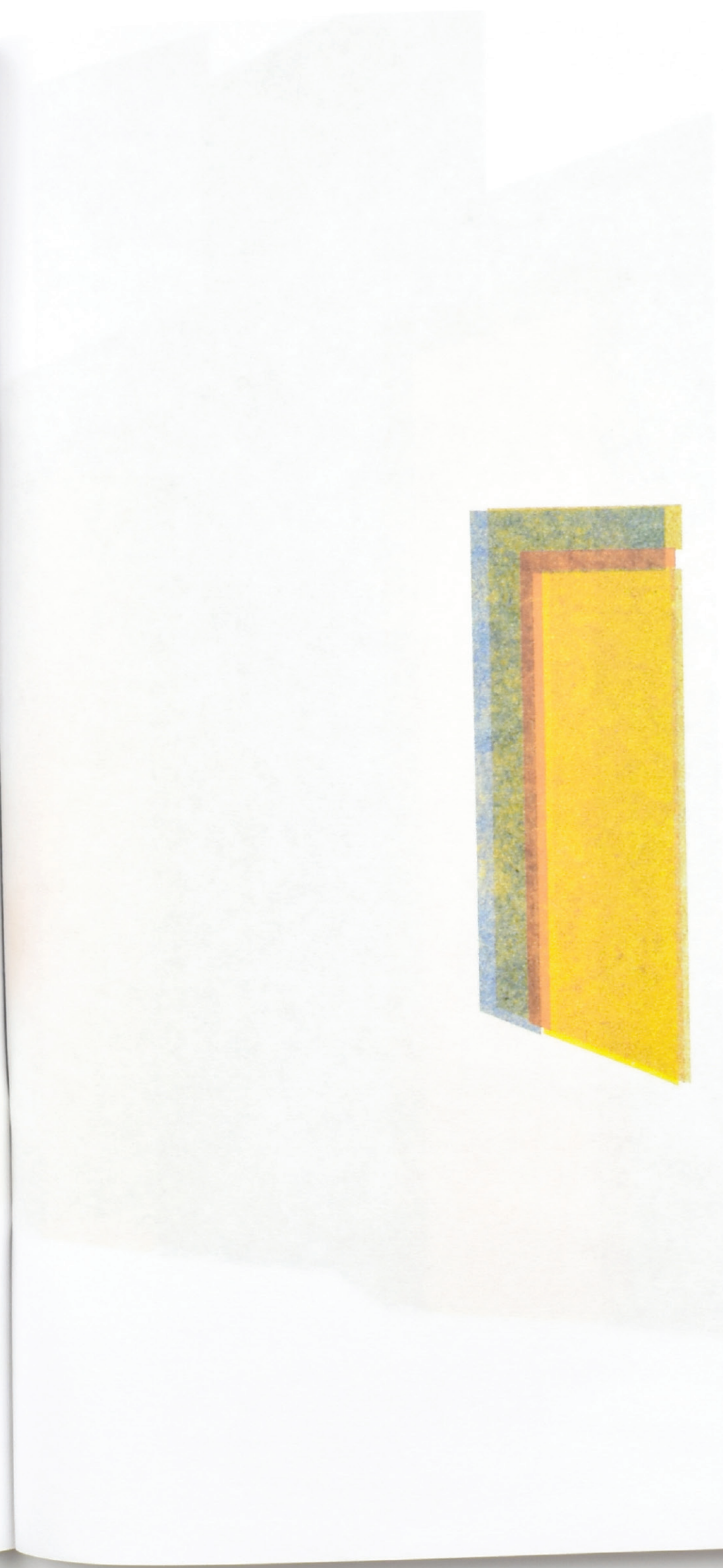










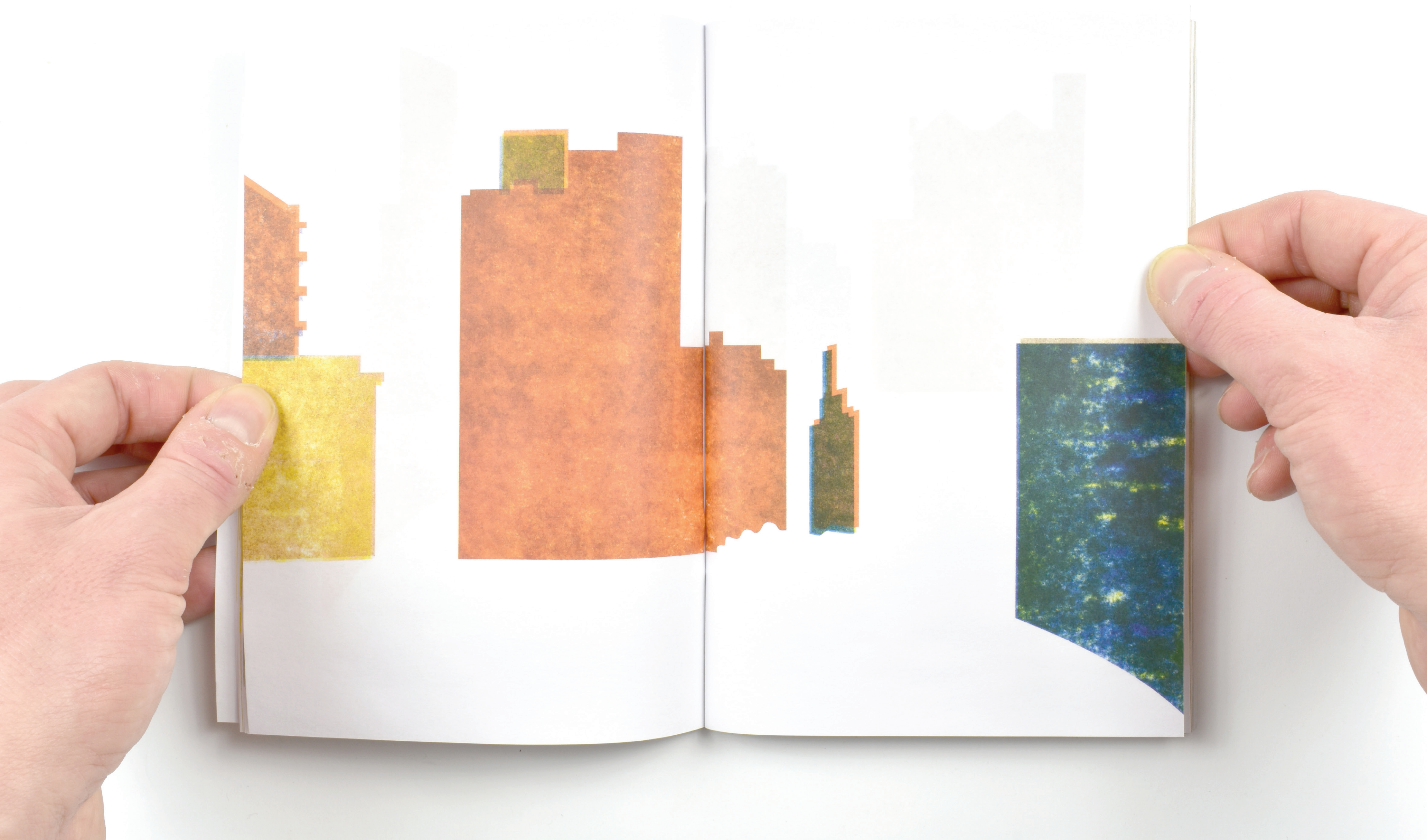


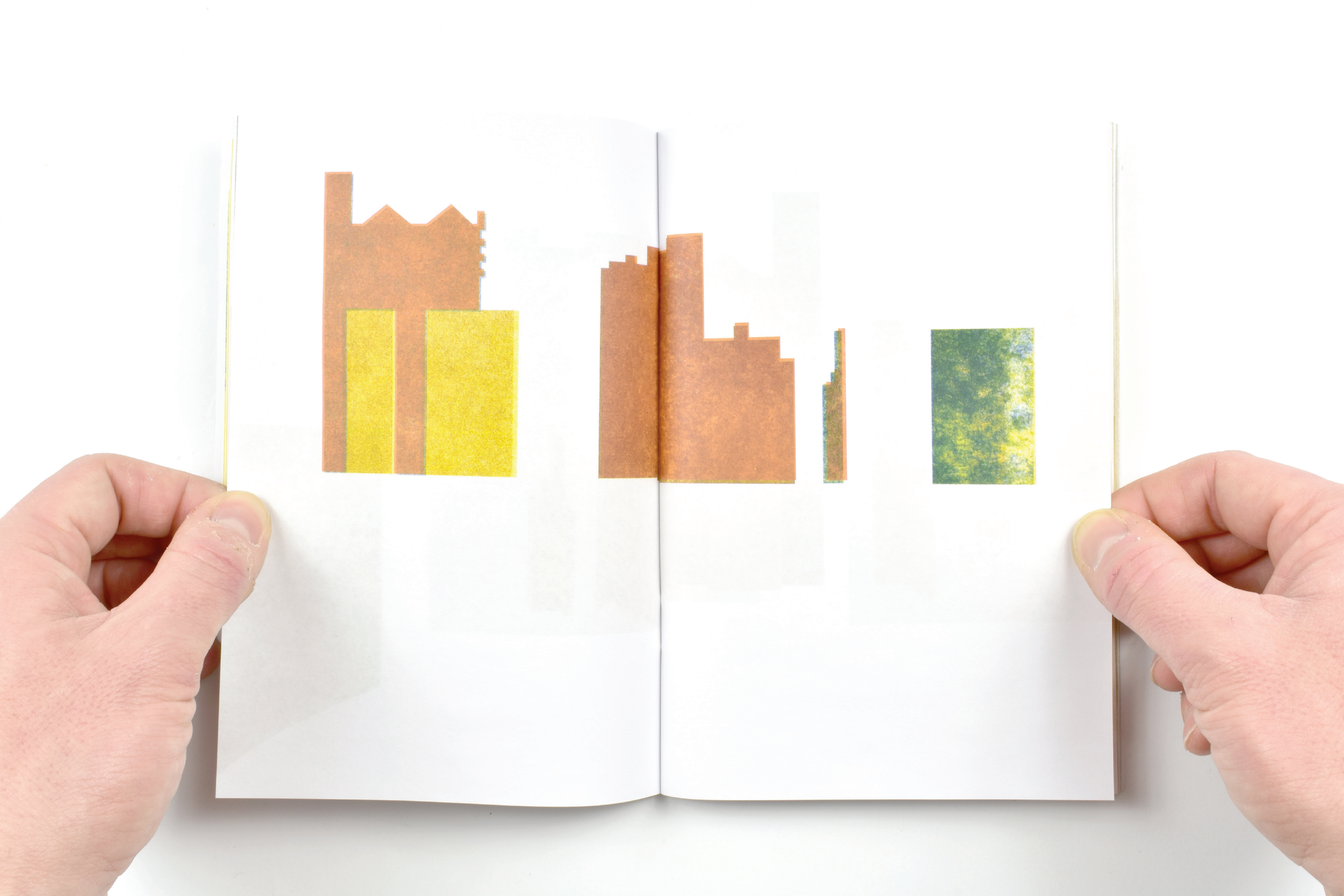




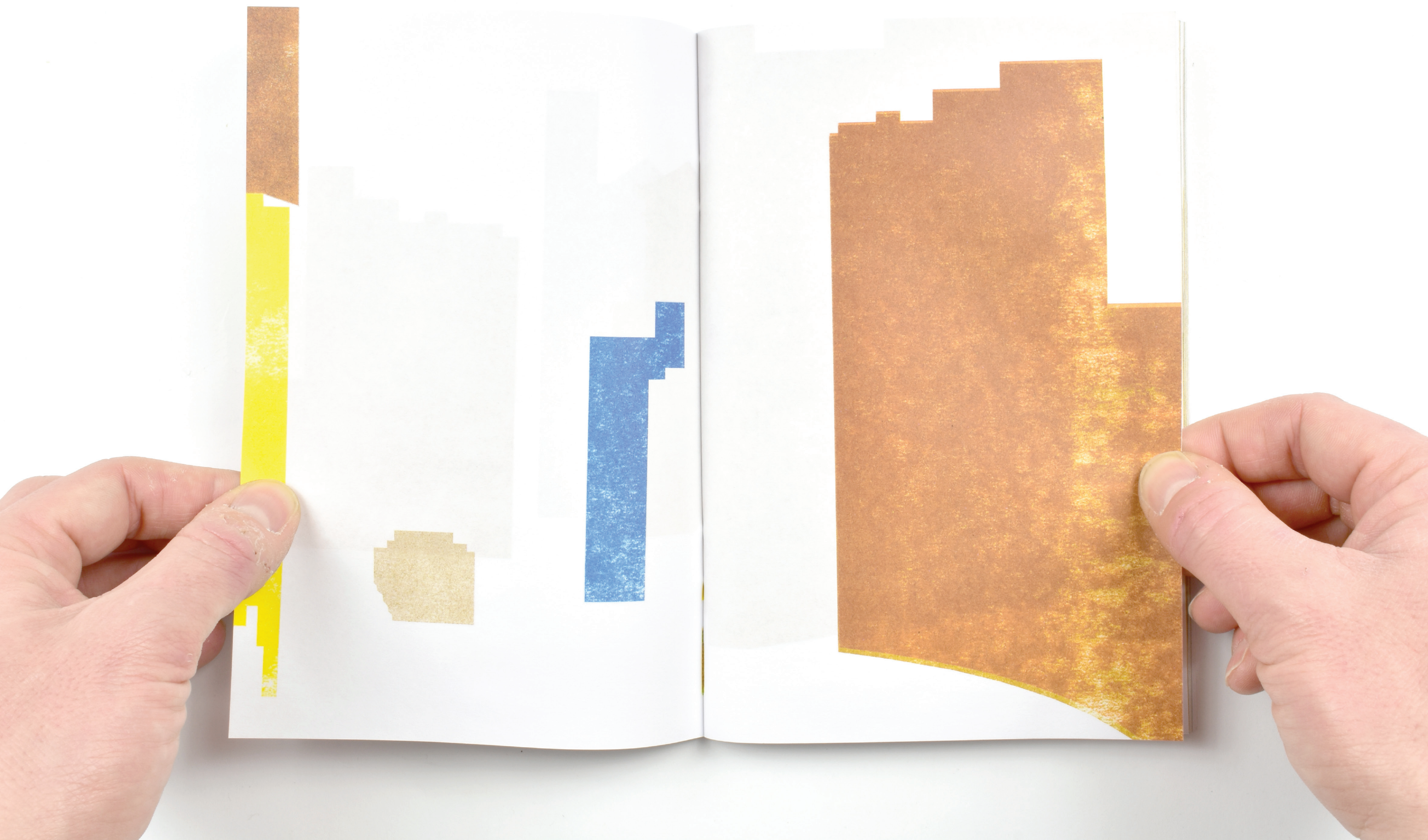




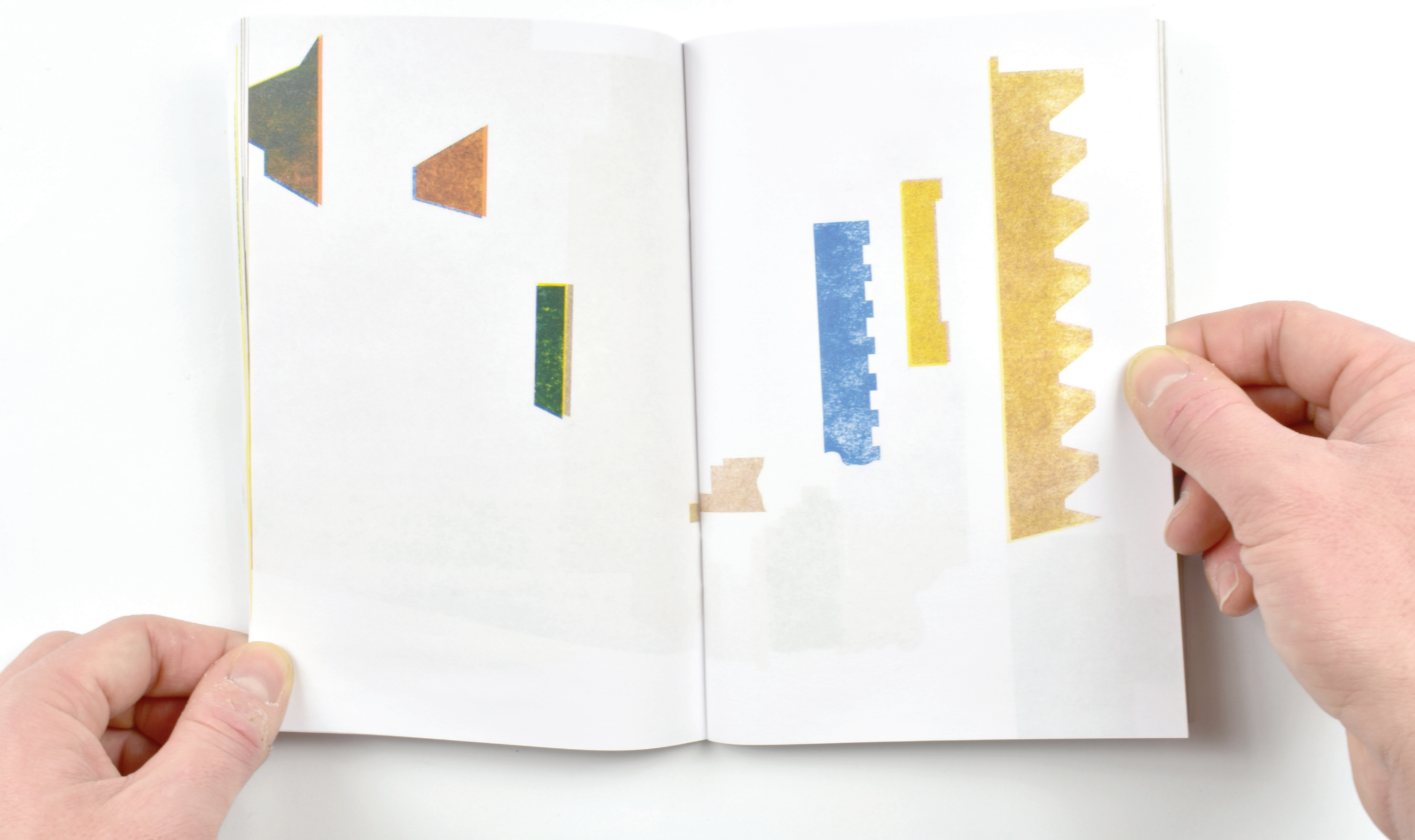












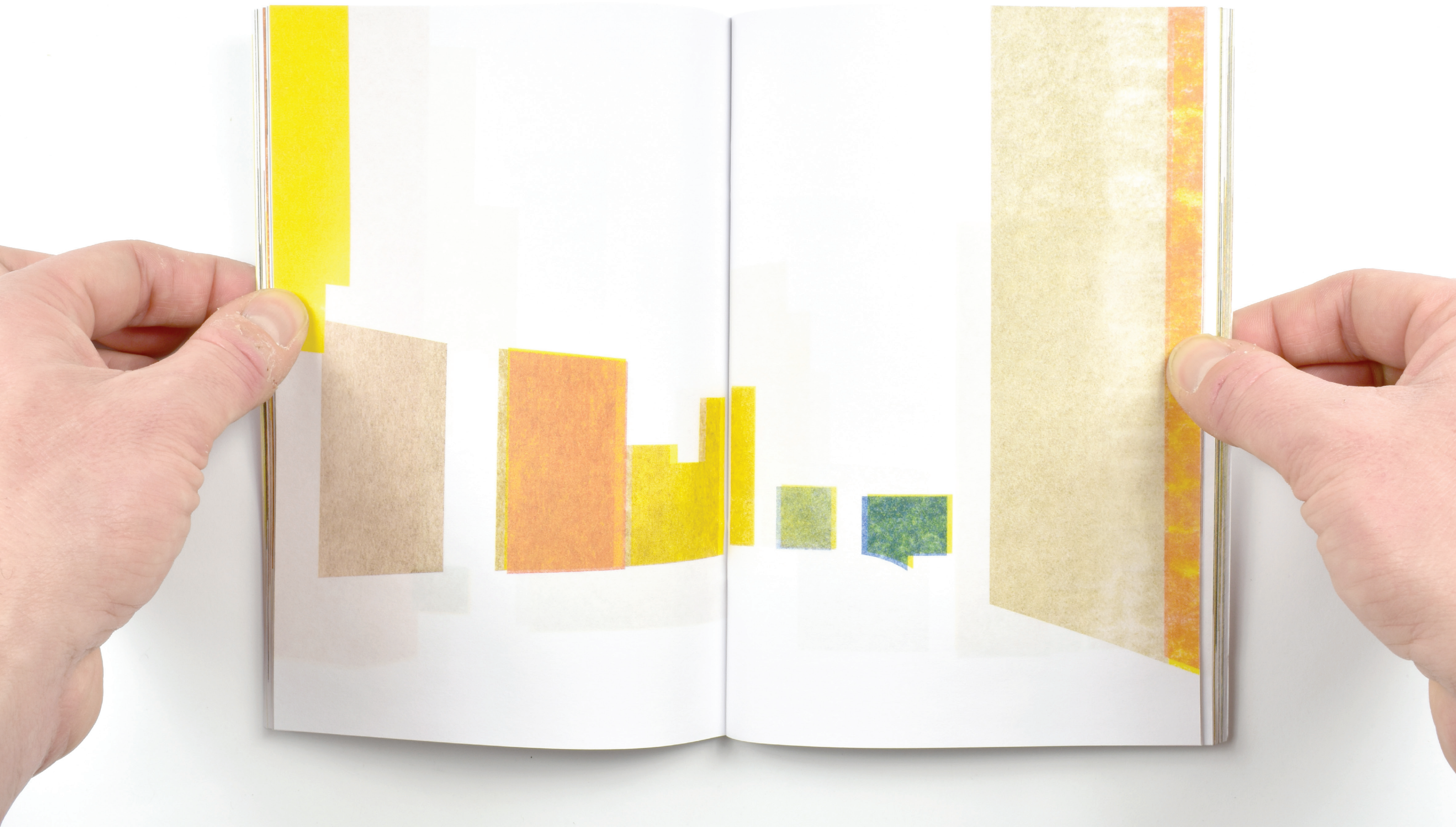


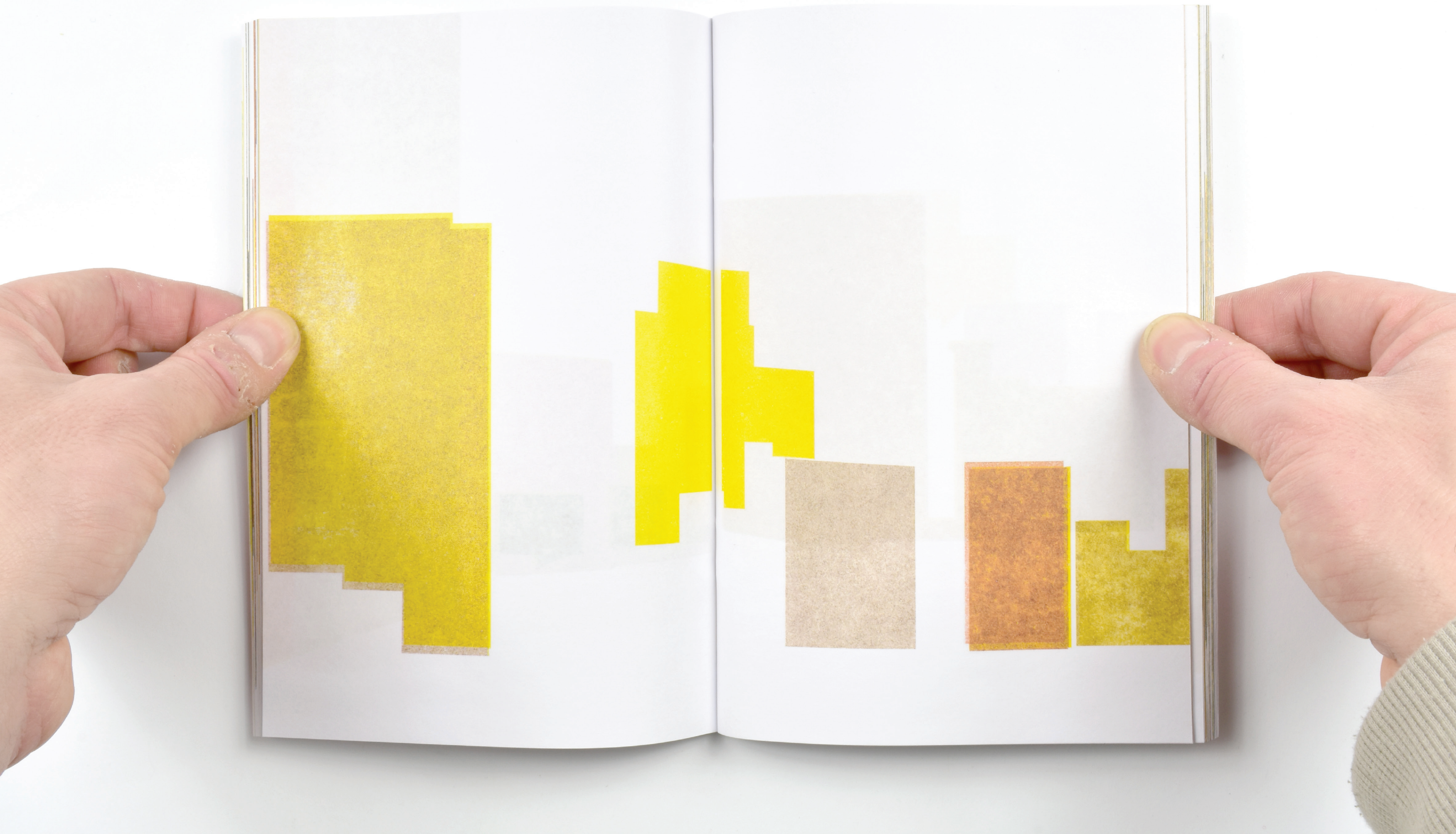


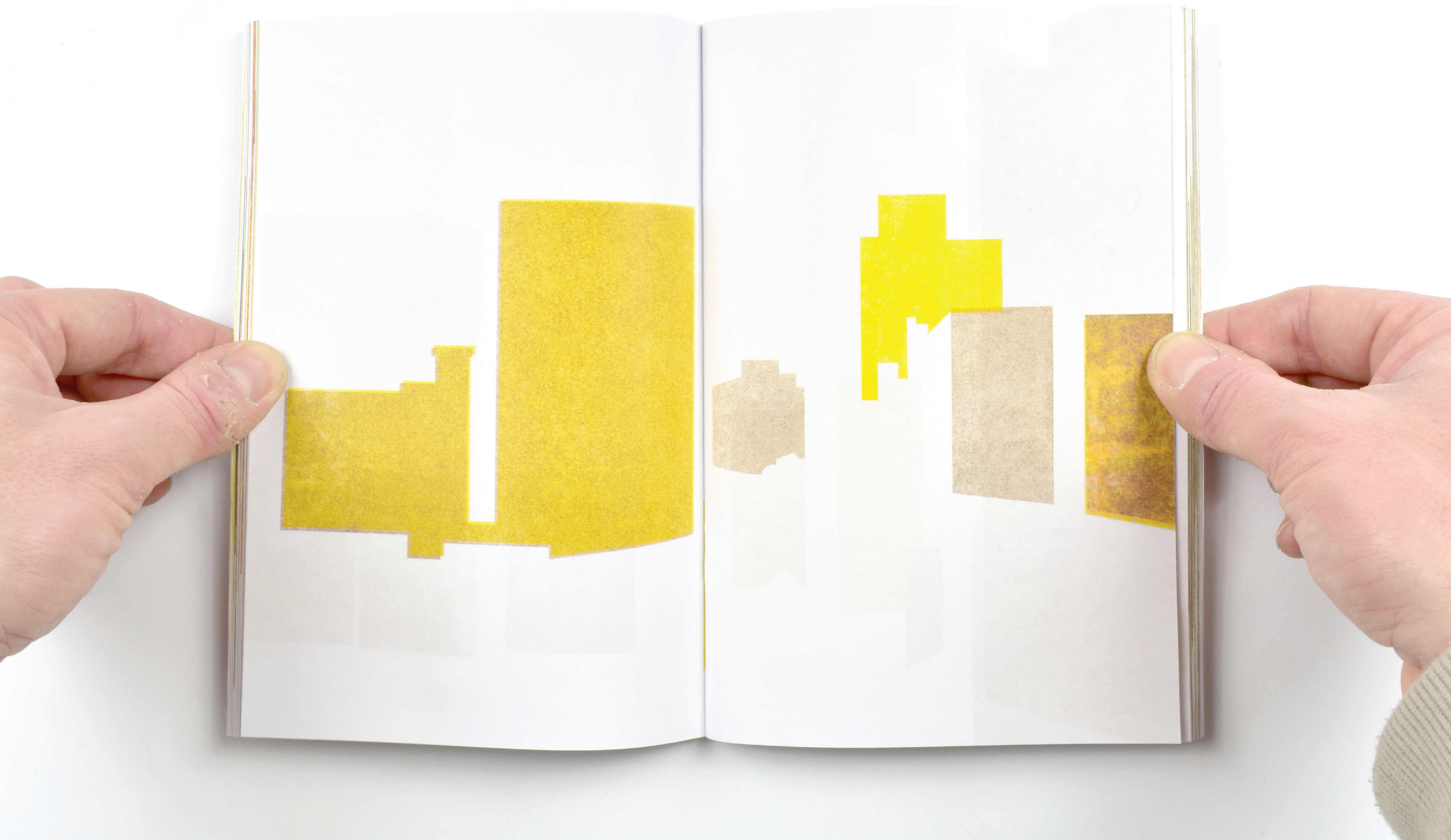




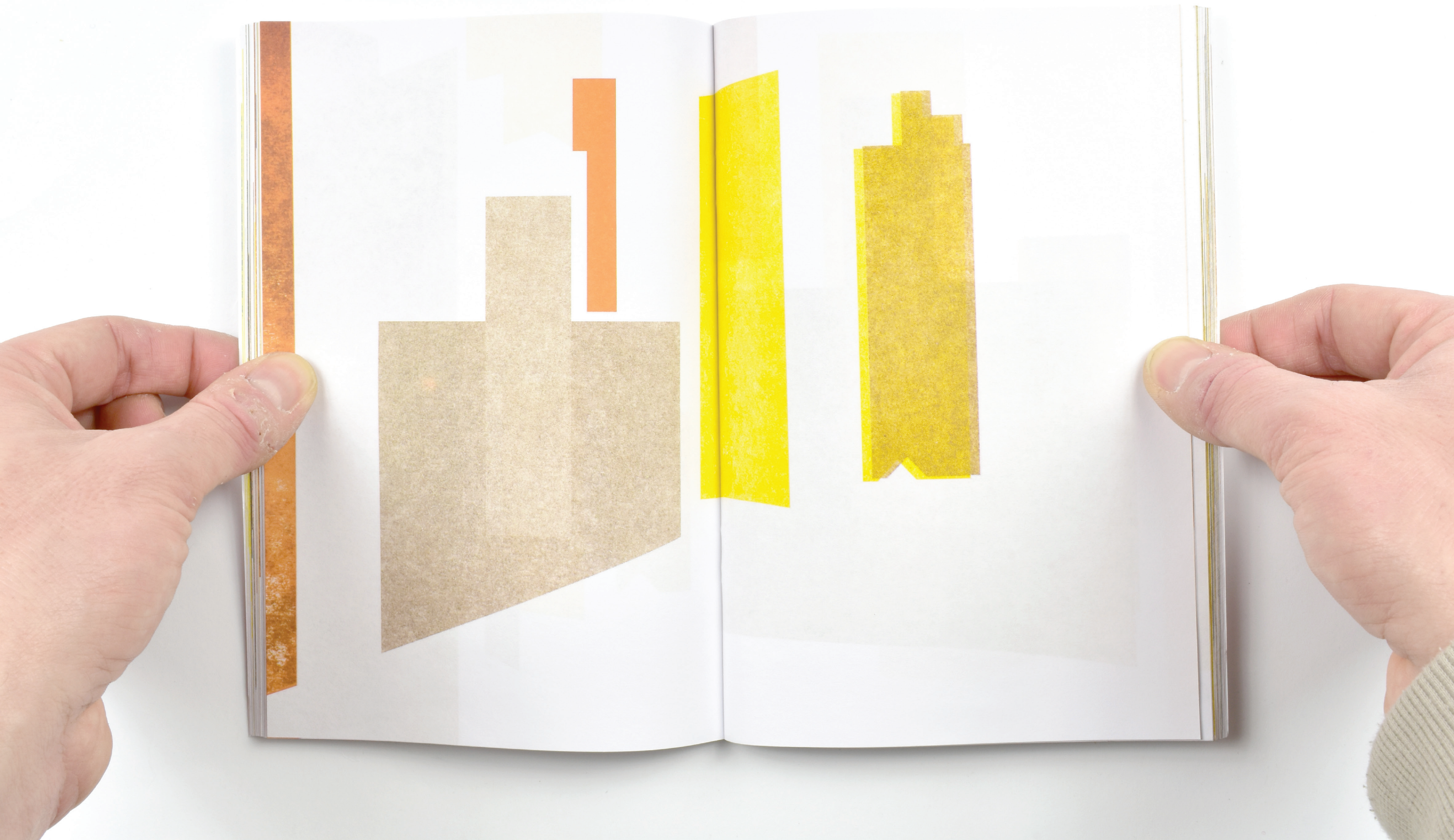






















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