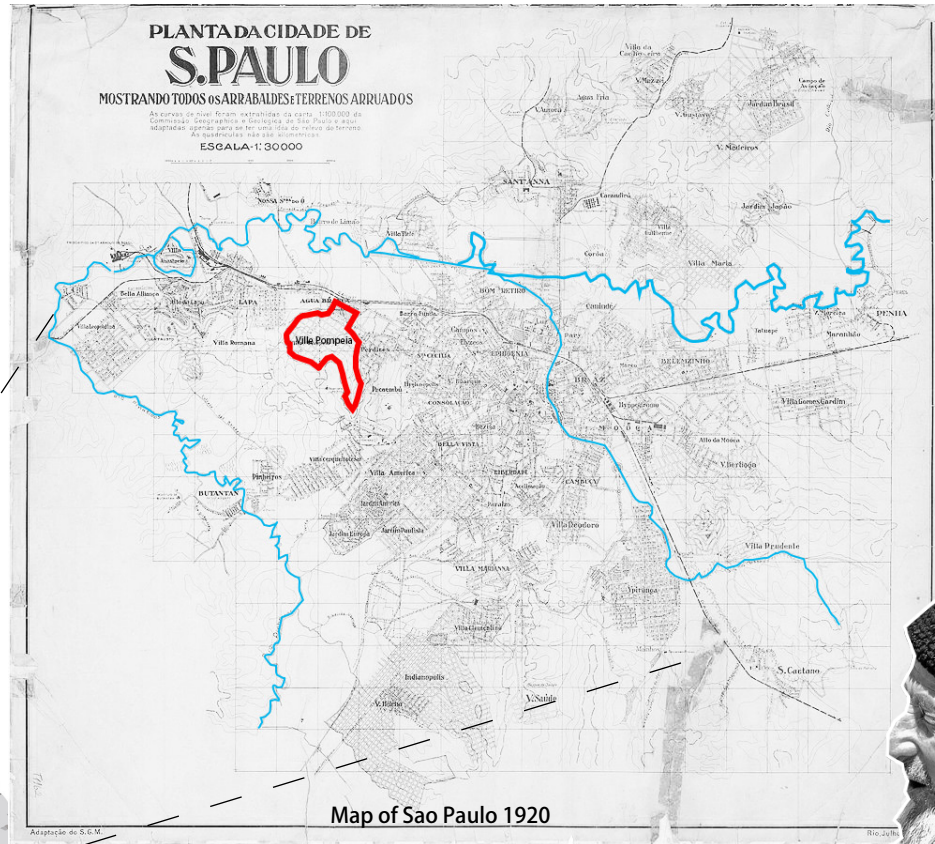
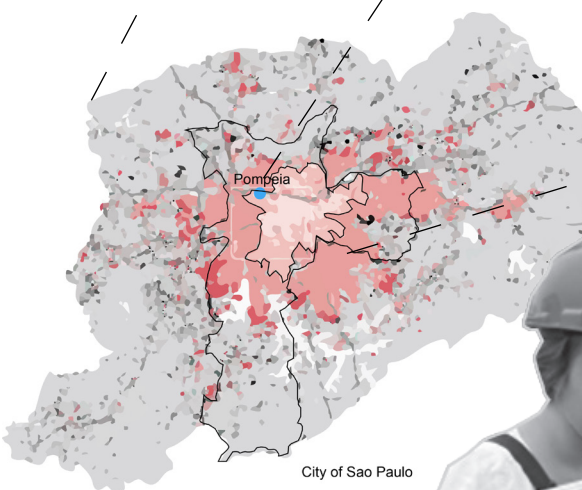


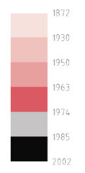
# Evolution of Sao Paulo



It's the old Sao Paulo in 1920. Look !Here is where we live now.Pompeia was once located in the steel industrial district in the suburb area of Sao Paulo City in 1920s. The urban area of Sao Paulo expanded rapidly between 1950-1963 and made our neighborhood close to the downtown area. We used to walk through the city to swim in the Tiete River.



Grandpa, what's this map about?



# The History of the Factory



young grandfather

**enfim**  
REFRIGERADOR

**A QUERO EN E**

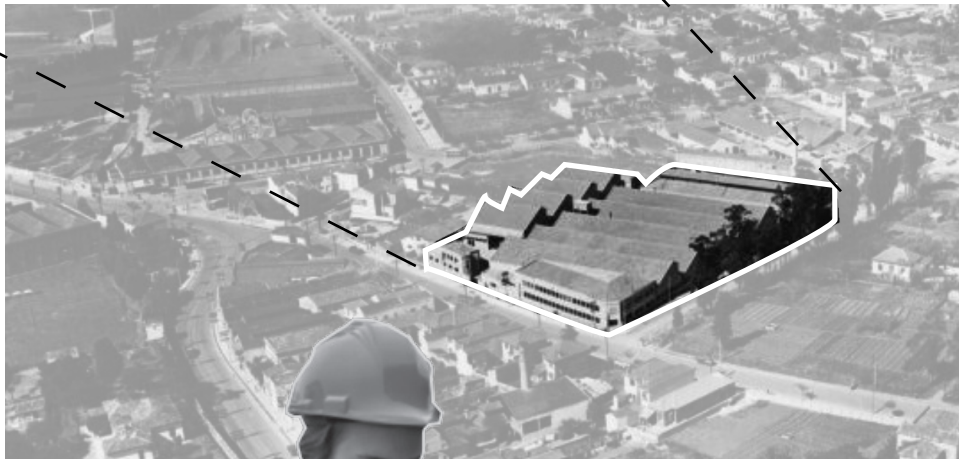
**IBESA Gelomatic**

sem partes móveis • sem desgaste • sem ruído

O sol nunca para de brilhar, e a vida também! Onde quer que Vc. esteja - na cidade - na fazenda - no sertão - poderá agora refrigerar e conservar as suas refeições e seus produtos no verão. O refrigerador IBESA GELOMATIC funciona em qualquer lugar, pois é acionado a corrente, sem peças móveis, sem ruído e sem desgaste, oferece maiores serviços e segurança. Fabricado internacionalmente, e tem ainda alguns o máis que se pode exigir de um refrigerador. Todos os ventos de um grande refrigerador e ainda mais! Temperatura perfeita para a conservação dos alimentos, refrigerador, controlador que não desiste nenhum.

Exposição e Venda: Macho S. A. - Rua 24 de Maio, 141 - Bédico Assumpção - Rua Líbero Badurá, 426 mais um prédio da Indústria Brasileira de Embalagens S. A. - Macho: rua Clélia, 97 - Fone: 512148 - Caixa Postal 5039 - São Paulo

Do you know I used to work in the steel-drum factory where SESC POMPEIA is now? I had been working in the Mauser Brothers steel-drum factory since 1905. I continued my job in the factory when it later transferred to the Ibesa-Gelomatic refrigerator factory. I lived in the Cooperage, Rua Clélia 93 Pompéia neighborhood, Sao Paulo, Brazil with your father. He had no space to play at that time.



Can you tell me more about the history of the factory?



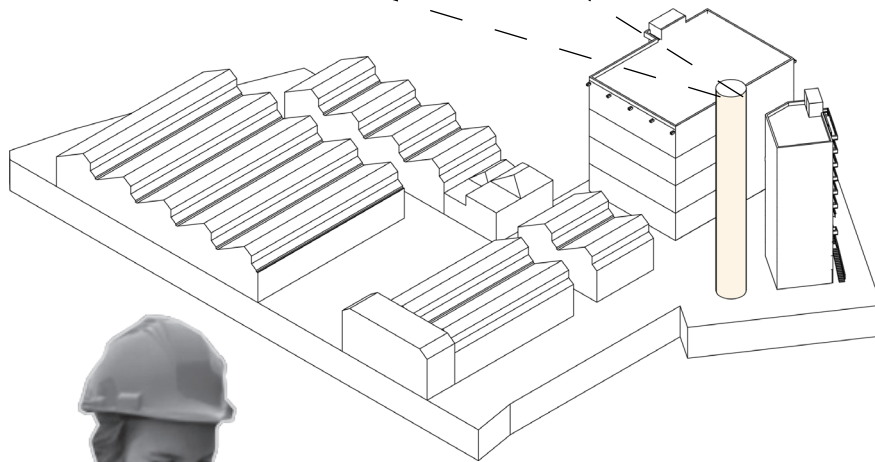
# The First Reinforced Concrete Building



Francois Hennebique



Oh ,I found a old picture of it. It was the first reinforced concrete building in Brazil designed by a French engineer Francois Hennebique. At that time,I was amazed about the water tower. Its structure was so pioneering and it was the only reinforced concrete water tower in South America in the 1920s.



What was the factory look like during that stage?



# Dictatorship and Revolution in 1930s



The revolution against his dictatorship after four protesting students were killed by government's troop on May 23, 1932. I joined the revolution. The movement was called MMDC. Many cities in the state of Sao Paulo were damaged due to the violence. And in the 1950s, the automotive industry in the city largely grew and most of these factories were located in the outskirts of the city.

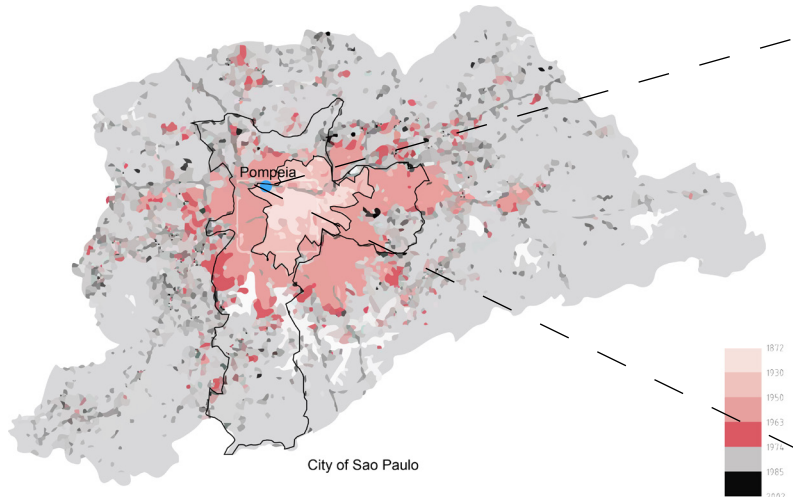


How come? What happened?

I thought life would stay stable after I became a factory worker. However, the dictatorship of Getúlio Vargas from 1930 to 1945 influenced my career path.



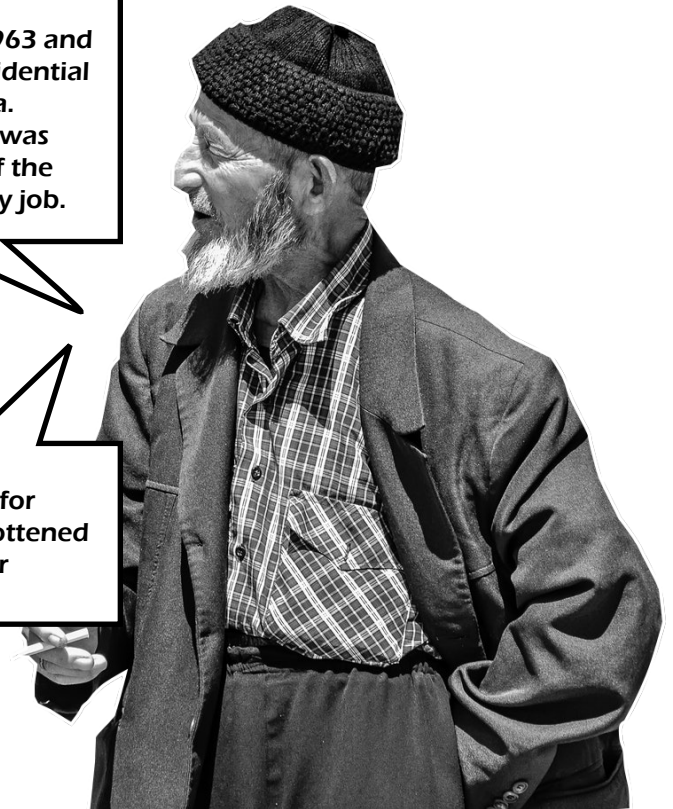
# The Abandoned Factory



When the urban area of Sao Paulo expanded rapidly between 1950-1963 and made our neighborhood into a residential district close to the downtown area. The steel-drum factory I worked at was abandoned due to the transition of the manufacturing industry ,so I lost my job.

Oh, I am so sorry for you.

The abandoned factory became an open space in the downtown area for citizens' leisure activities, but the rottened buildings were really dangerous for children to play.



# Establishment of SESC



**healthy society**

**education**

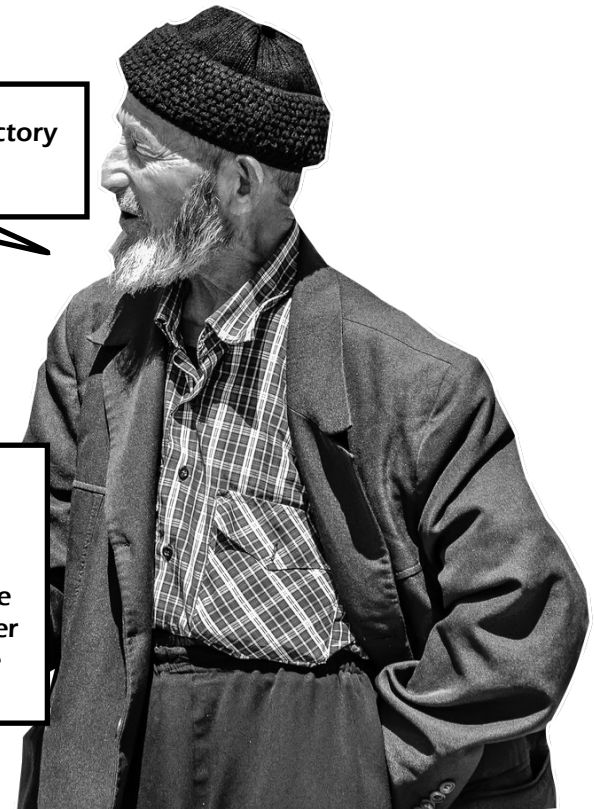
**leisure**

**1946 established**

Haha no worries, SESC bought the factory in 1977 and rearranged it.

What is SESC?

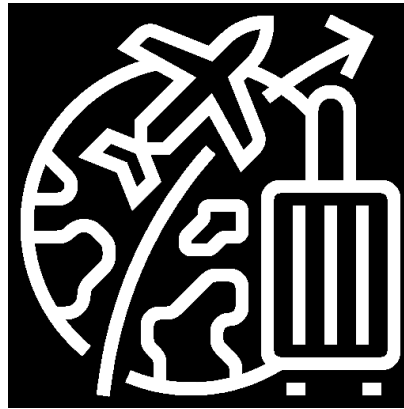
It is a non-profit Brazilian private institution established in 1946. it aimed to make available educational, health, cultural and recreational programs and events as well as provide social assistance to workers and their dependents. Summer camps, clubs and sports clubs were some of the first services implemented.



# Funding of SESC



**Business**



**Tourism**



**Service Companies**

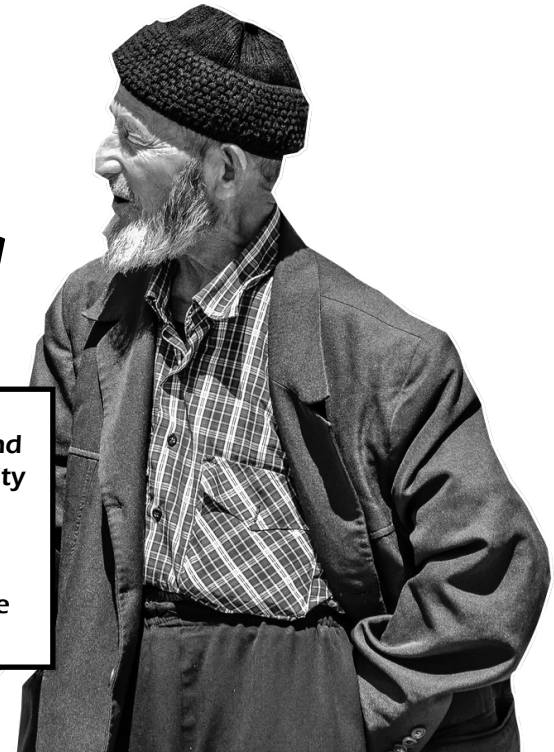


**4.5 Million by Some Companies**  
**25% of Brazil's GDP**  
**25 Million workers**

Wow !The organization sounds good but how is it maintained?



Surprisingly, SESC is not funded by the government. Instead, its organization and administration fall under the responsibility of the National Confederation of Goods, Trade, Services and Tourism (CNC). The org's funding is from three main categories. Business, Tourism and service companies.



# Resistance to Dictatorship in 1960s



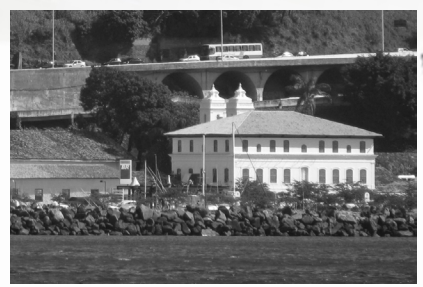
I am not sure but it might be related to the resistance to dictatorship in the 1960s. In 1968, the fall of João Goulart worried many citizens. Many students, Marxists, and workers formed groups that opposed the military rule. I took part in the movement as well. At the same time, the Tropicalia movement by experimental artists and musicians inspired the exploration of the art of workers and students.



By the way Grandpa, do you know why SESC wanted to rearrange your factory?



# Why Lina Bo Bardi?



Bahia Museum of Modern Art, Salvador. The project designed by Lina Bo Bardi solidly represents working class art with an inclusion of indigenous arts. The open museum was designed with cultural street accessible to all the citizens.

**LINA BO BARDI, ONE OF THE GREATEST FEMALE ARCHITECT, DESIGNED THE NEW SESC POMPEIA!**

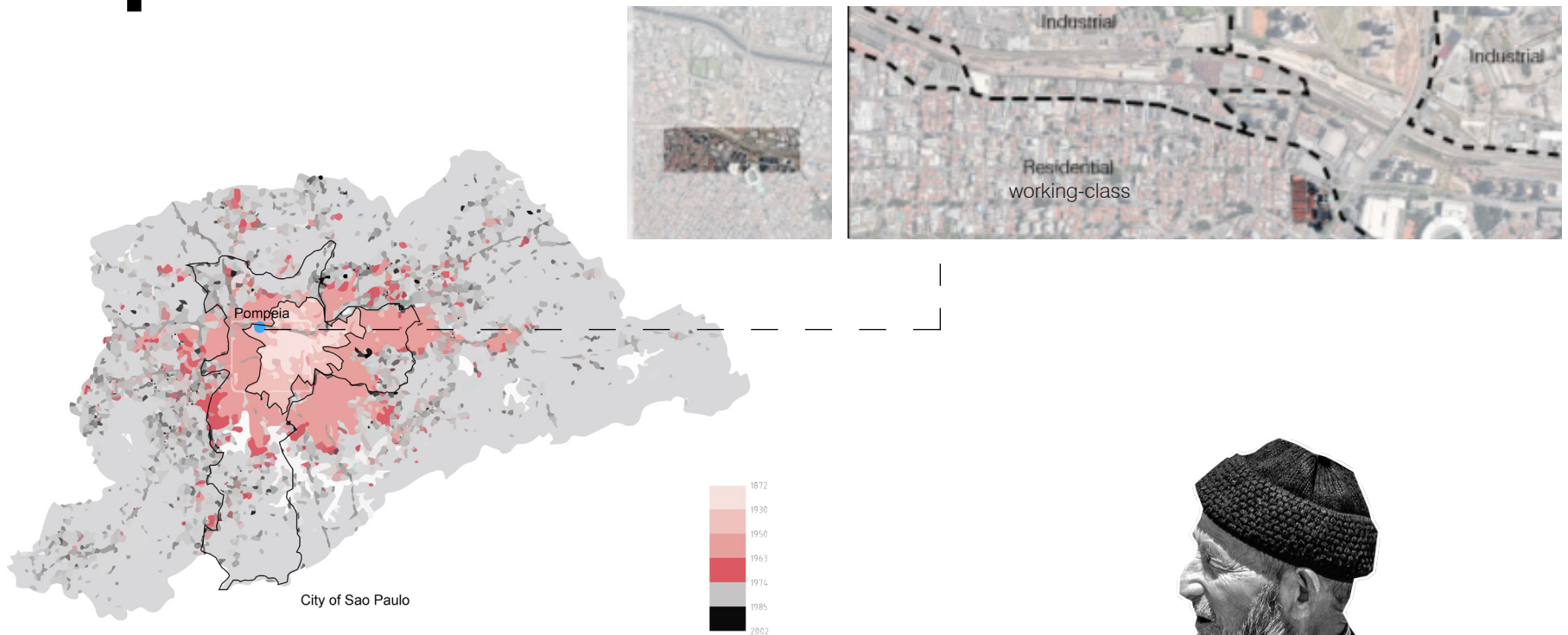
Ok I see, and what happened next to the factory?

Wow sounds interesting, tell me more!

The SESC first hired Julio Neves, who proposed to demolish all old factory buildings and build new giant modernism volumes. The project starts at the end of a 20-year military dictatorship, which contributed to an architectural mediocrity mirrored in works that lay outside Brazilian's own culture and reality. Lina stands on the working-class side and has a unique version of the preservation of buildings. When she was interviewed by the person in charge of SESC, she said that 'True' cultural zero cannot be accomplished, it's impossible, through a tabula rasa of traditional structures from one moment to the next (...). Authentic creative spirits have never zeroed out anything, they violently revolutionized, and revolution is violent subversion of the positive extant and the future.



# Design for Working-class Residents in Pompeia



Hey, I found our house here on the map!



Right, our neighborhoods used to be surrounded by factories and now most of them relocate to the outskirts of Sao Paulo.

# Accessibility to Working-class



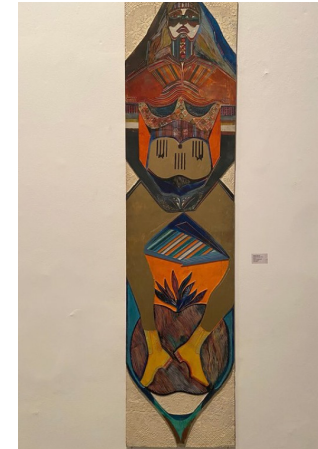
Wow ,SESC is so good to you guys Grandpa, you can enjoy the free membership!

Yeah! I was so impressive of their kindness!

# Concept from Bahian Modern Art Museum



Salvador, State of Bahia, Brazil



Indigenous Art

Wow ,this might be a great concept for Pompeia.



Working-class Art



Open Museum As Culture Street Access To All



Let me tell you what I did at the Bahian Modern Art Museum. I wanted to include more working-class art and indigenous art. Also, the museum should be accessible to all citizens. I see the building as a school rather than a museum.

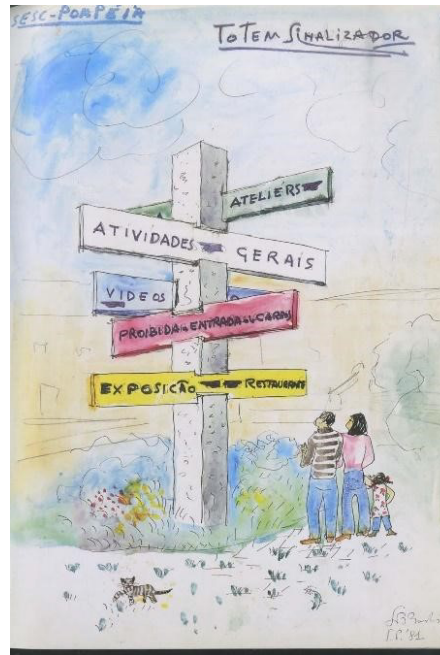


# "Leisure" ,not Culture



sense of freedom movements in factory

So what is your concept if it's not a sport and culture center?



connection to neighborhoods democratic leisure



My concept for Pompeia: a democratic leisure ground for all! I think the project should be called a leisure center rather than a culture center.

Culture is too weighty and can make people think they should perform cultural activities by decree. And that can lead to inhibition or traumatized dullness.



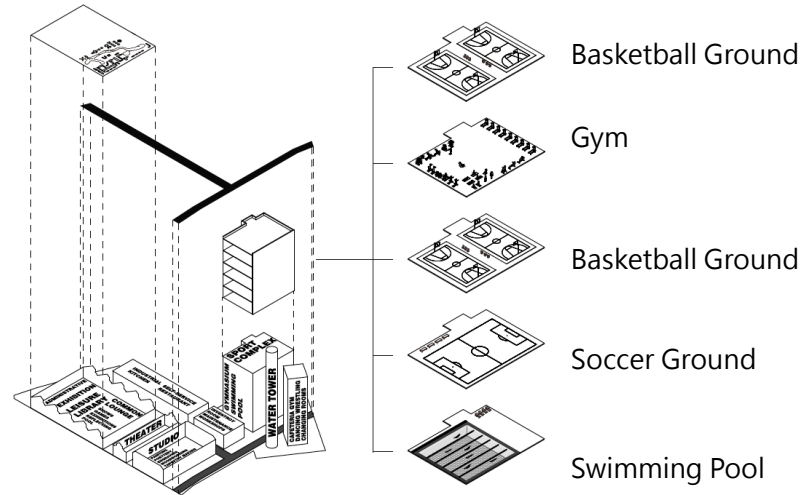
# Elaborate Details



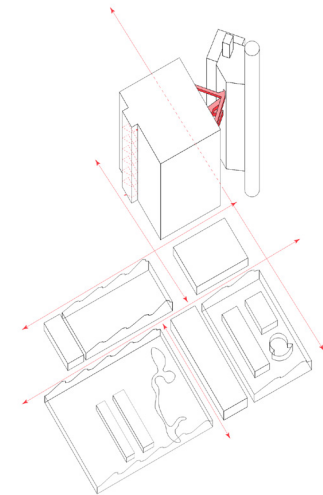
Reuse Existing Building



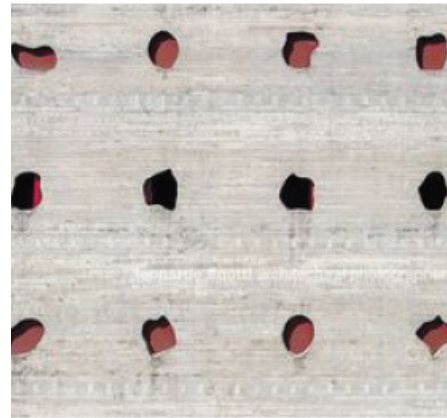
Flexable Easy to Use Furniture



A Wide Array of Programs



Internal Street



Playfulness of Architecture



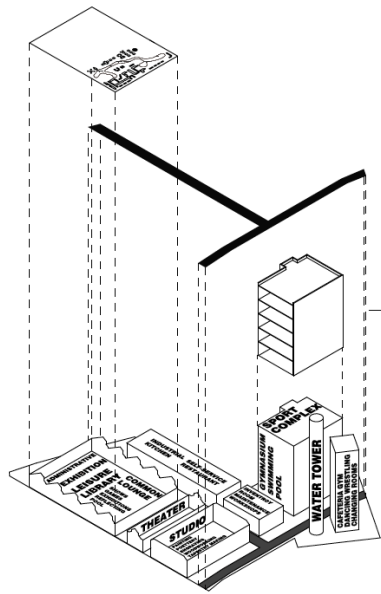
Landmark of Watertown

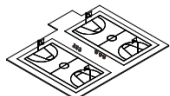

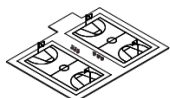
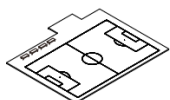
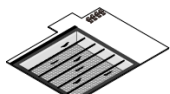


Tell me about your design concept. Interesting, I would like to know more in details.



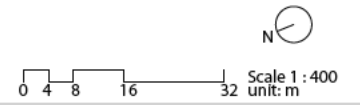
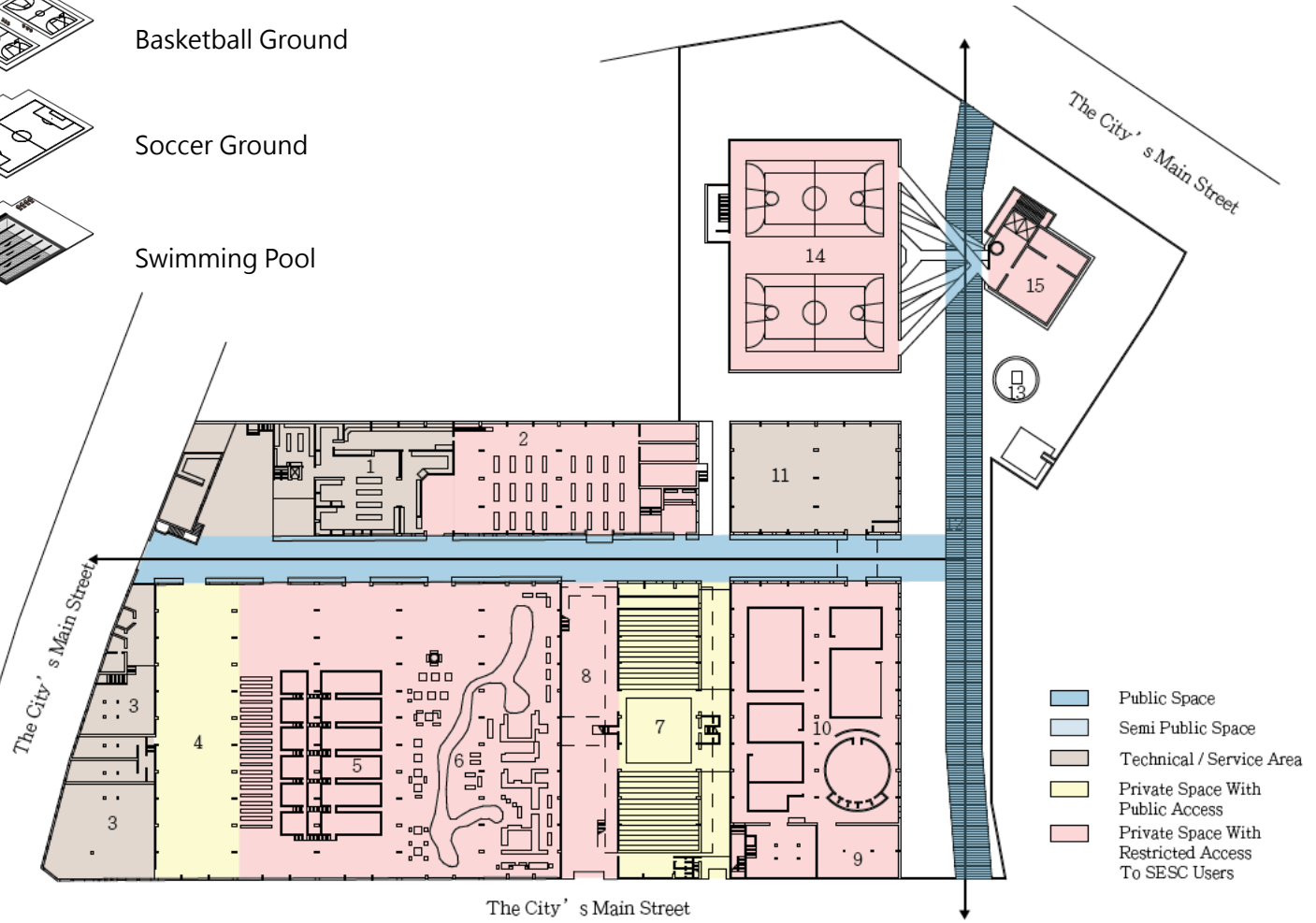
# Program



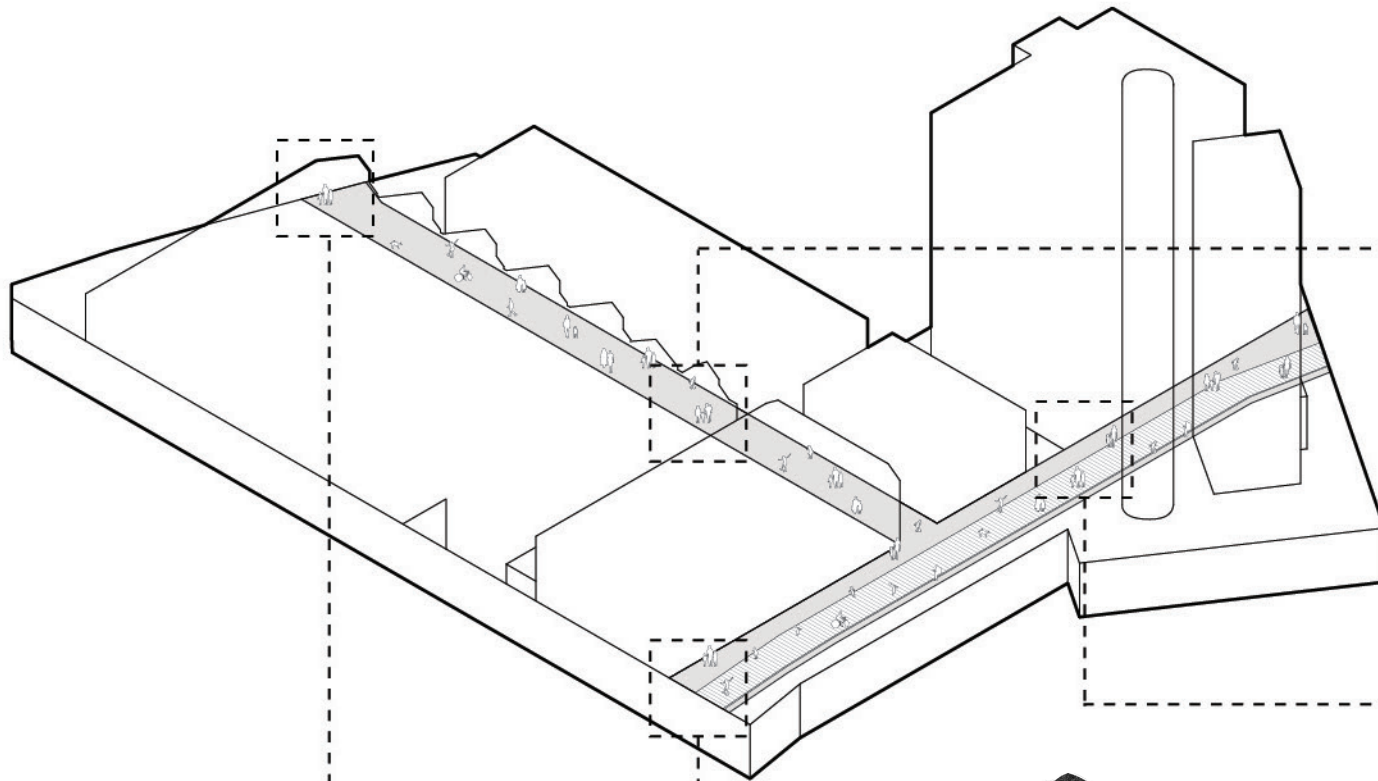
-  Basketball Ground
-  Gym
-  Basketball Ground
-  Soccer Ground
-  Swimming Pool

1. Industrial-scale kitchen
2. Self-service restaurant with capacity for 2000 meals and draught beer hall (at night)
3. The center's administrative
4. Exhibition building
5. Leisure library, open areas for reading, and video library
6. Common space for lounge and games, shows and exhibitions, equipped with large hearth and reflecting pool

7. 760-seat theater.
8. Covered theater foyer for concerts
9. Photography lab, music studio, dance hall, and changing room
10. Studios for pottery, painting, woodworking, tapestry making, engraving, and typography
11. Inventory room and maintenance workshops
12. Large deck/ Solarium, with relection pool and waterfall
13. Water tower
14. Sports Complex Pooll, gym, and courts (5 two-level pavements)
15. Cafeteria, changing rooms, and rooms for gymnastics, wrestling, and dancing (11 floors)

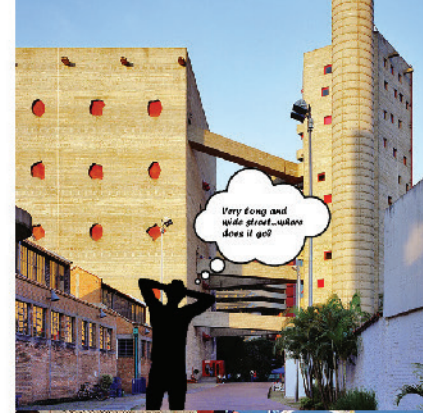


# Internal Street



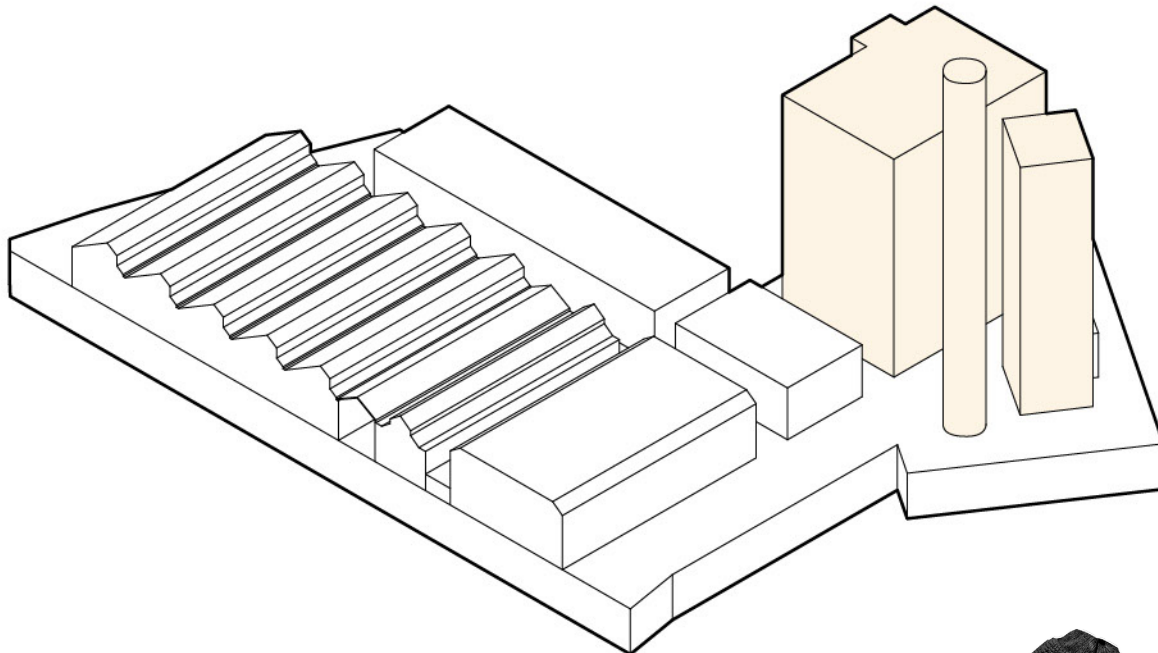
Grandpa, the internal street is special in our neighborhood.

Yeah, you are right. Lina Bo Bordi designed it to elevate the living quality of the residence there. We can go there today if you want.





# Landmark

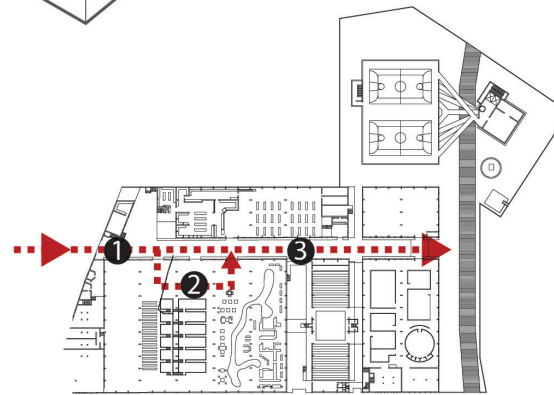
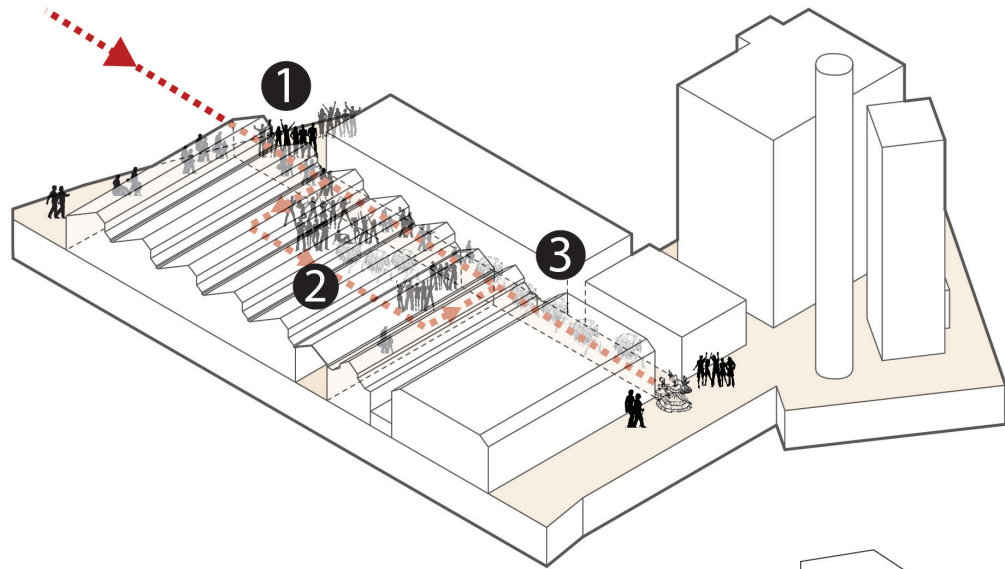


Grandpa, can I regard SESC Pompeia as the landmark in our neighborhood?

I guess so. Cars and people within 2km at Pompeia are able to see the watertower of SESC Pompeia.



# Carnival In SECE Pompeia

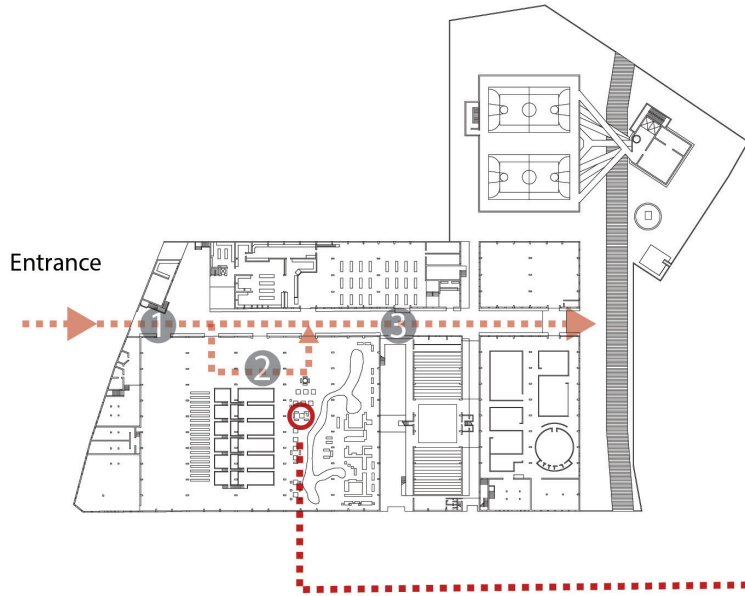


Grandpa, let's go to the carnival together at SESC Pompeia!

Sounds good.



# Custom Made Furniture

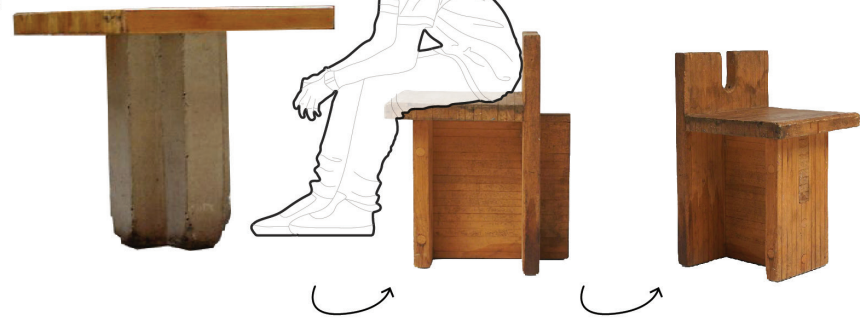


Wow, I am amazed by the furniture here!

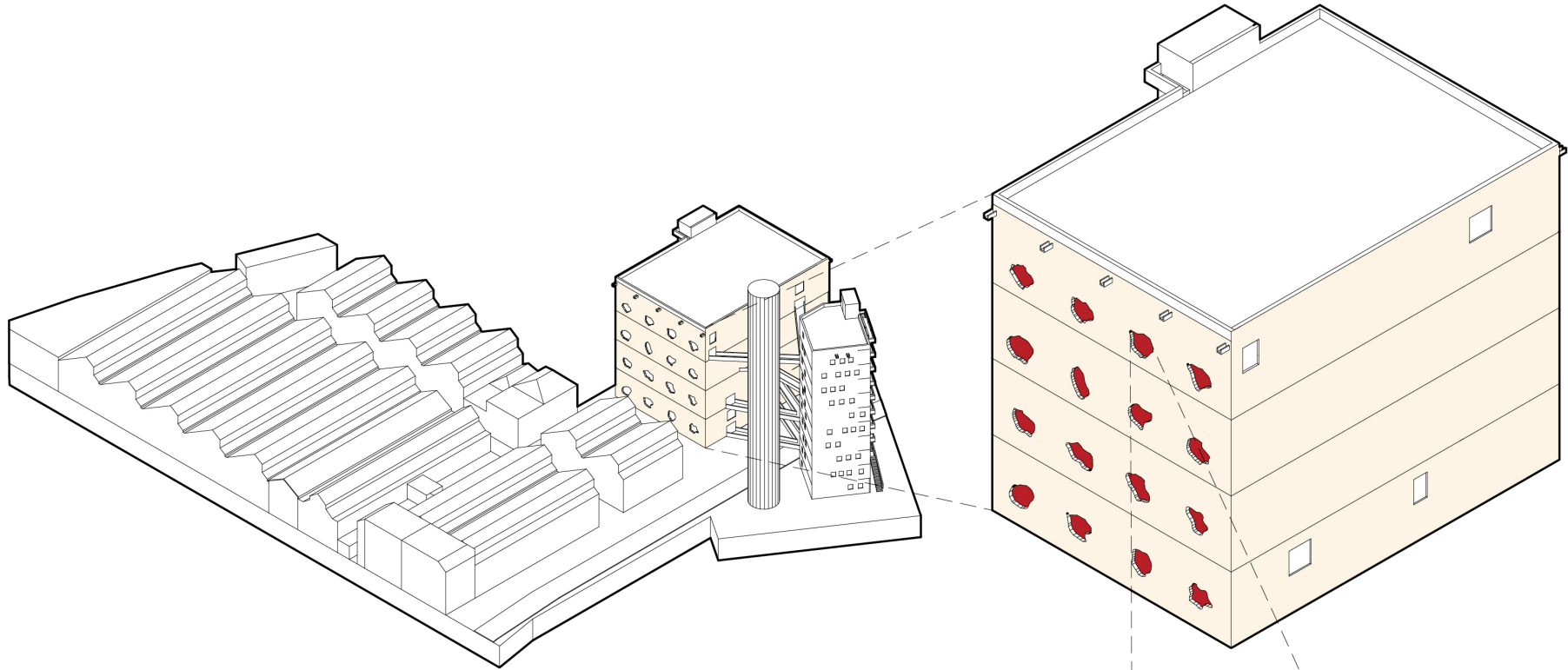
Oh I'm tired, let's find somewhere to sit!

Sure, grandpa!

I feel you! The chess table and the chair are so unique and comfortable! Can't believe it is also designed by Lina.



# Playfulness of Architecture

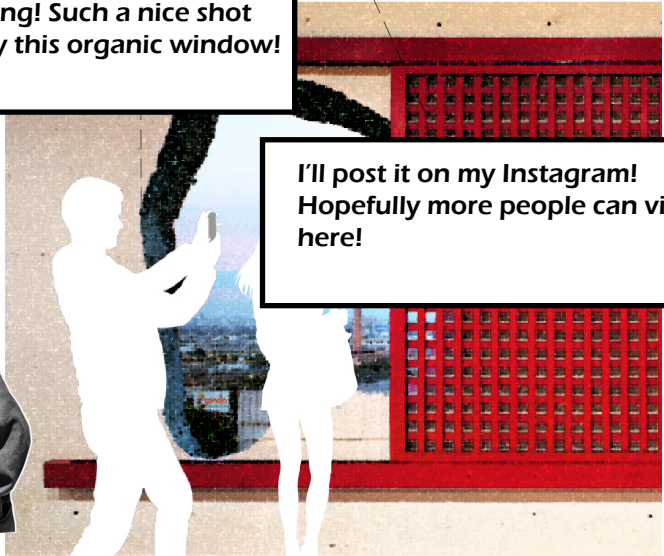


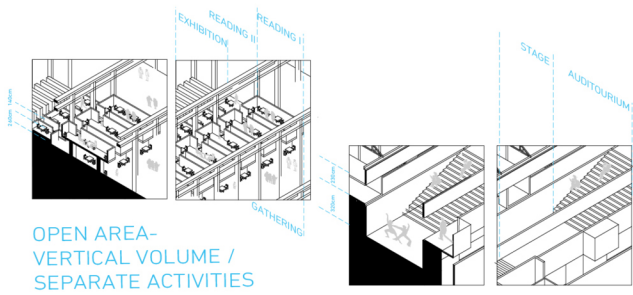
How playfulness it is inside of the building! Such a nice shot framed by this organic window!

I wanna see those organic shaped windows there.

We are about to finish the trip in SESC Pompeia, where you do want do visit lastly?

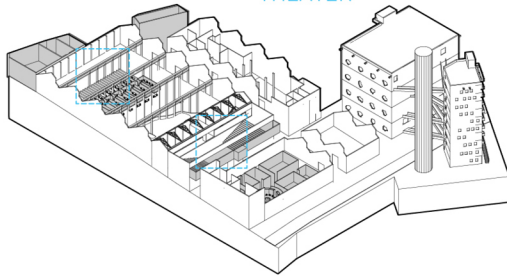
I'll post it on my Instagram! Hopefully more people can visit here!



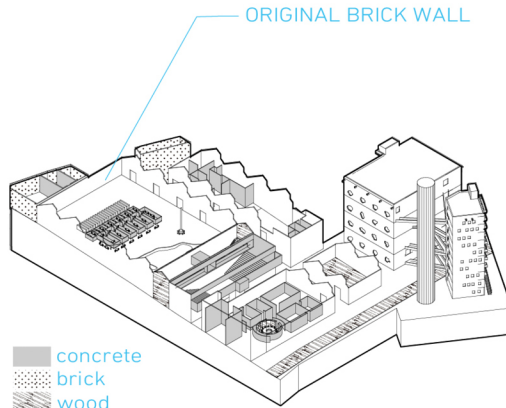


OPEN AREA-VERTICAL VOLUME / SEPARATE ACTIVITIES

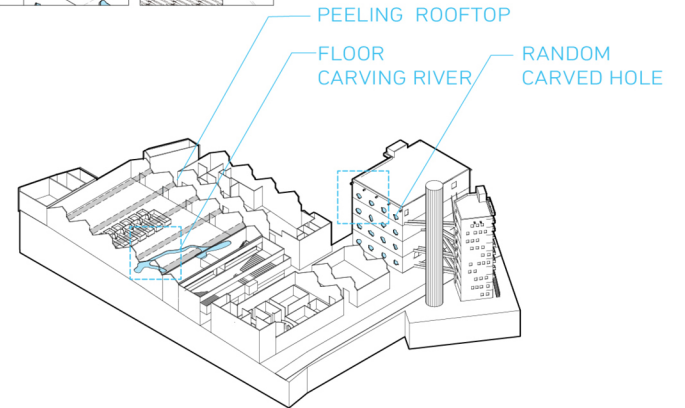
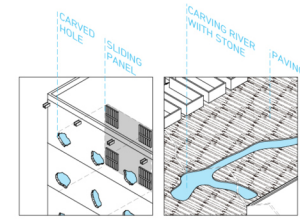
THEATER



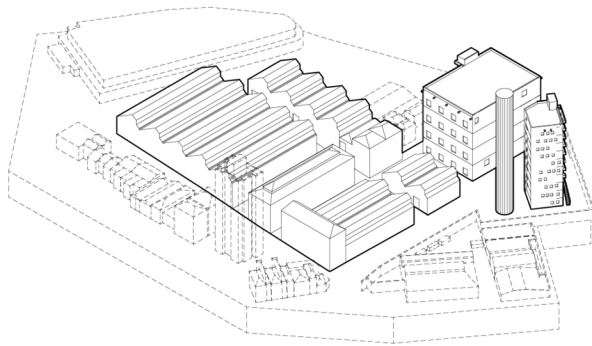
ADDED VOLUME



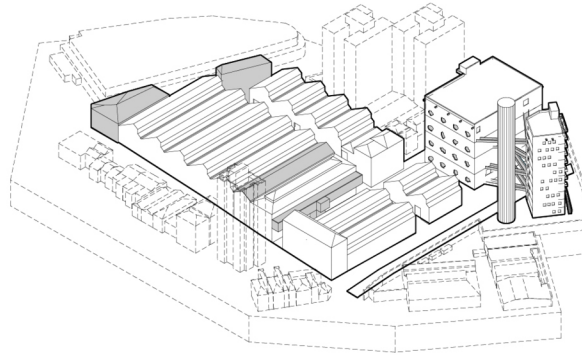
ADDED WALLS AND MATERIALS



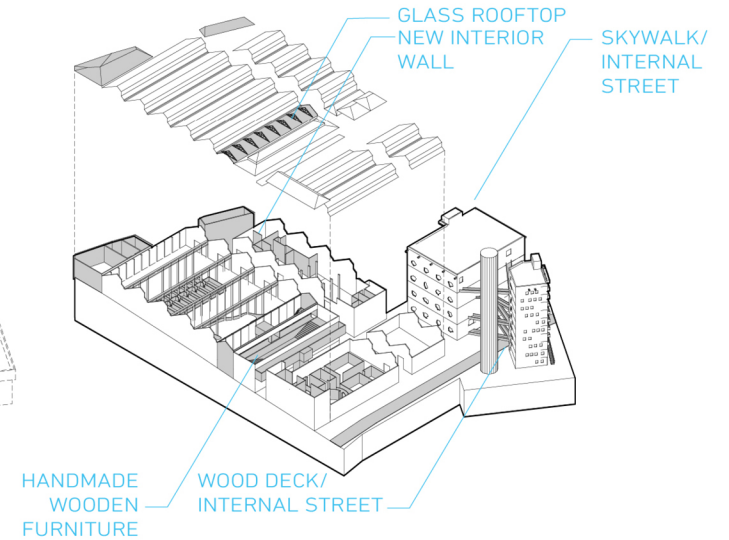
CARVING COMPONENTS



OLD FACTORY BUILDINGS



LINA BO BARDI'S DESIGN



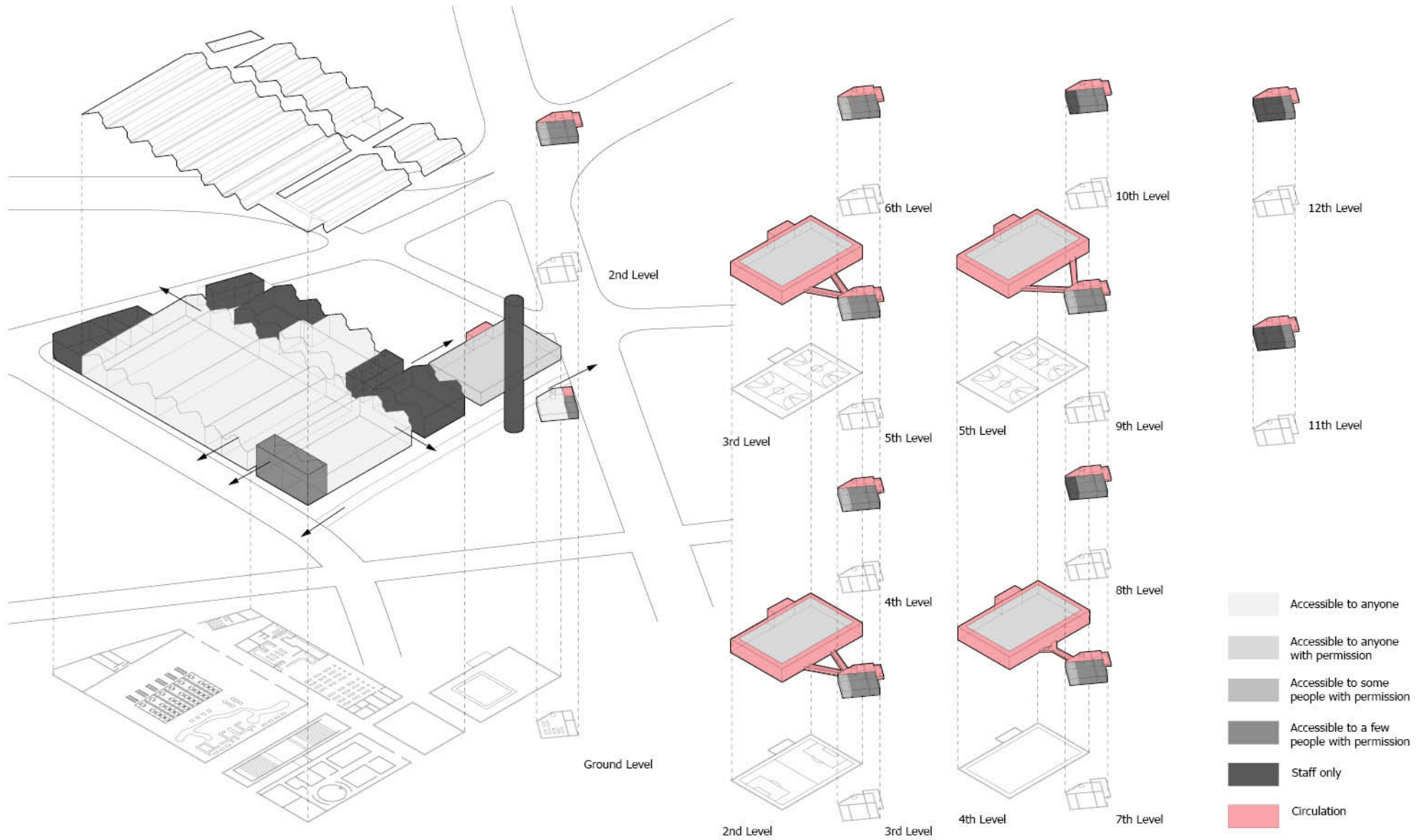
ADDED COMPONENTS

## SESC Pompeia

Lina Bo Bardi | Sao Paulo | (1986)

Yungwen Tseng-Yihan Xu-Yibo Xu-Haodong Yang

The diagram illustrates the adaptive use of SESC pompeia. Lina preserved the existing building volume and redesigned it into a leisure center by adding a small number of volumes among the existing building and simple elements that reflects Brazilian vernacular architecture.



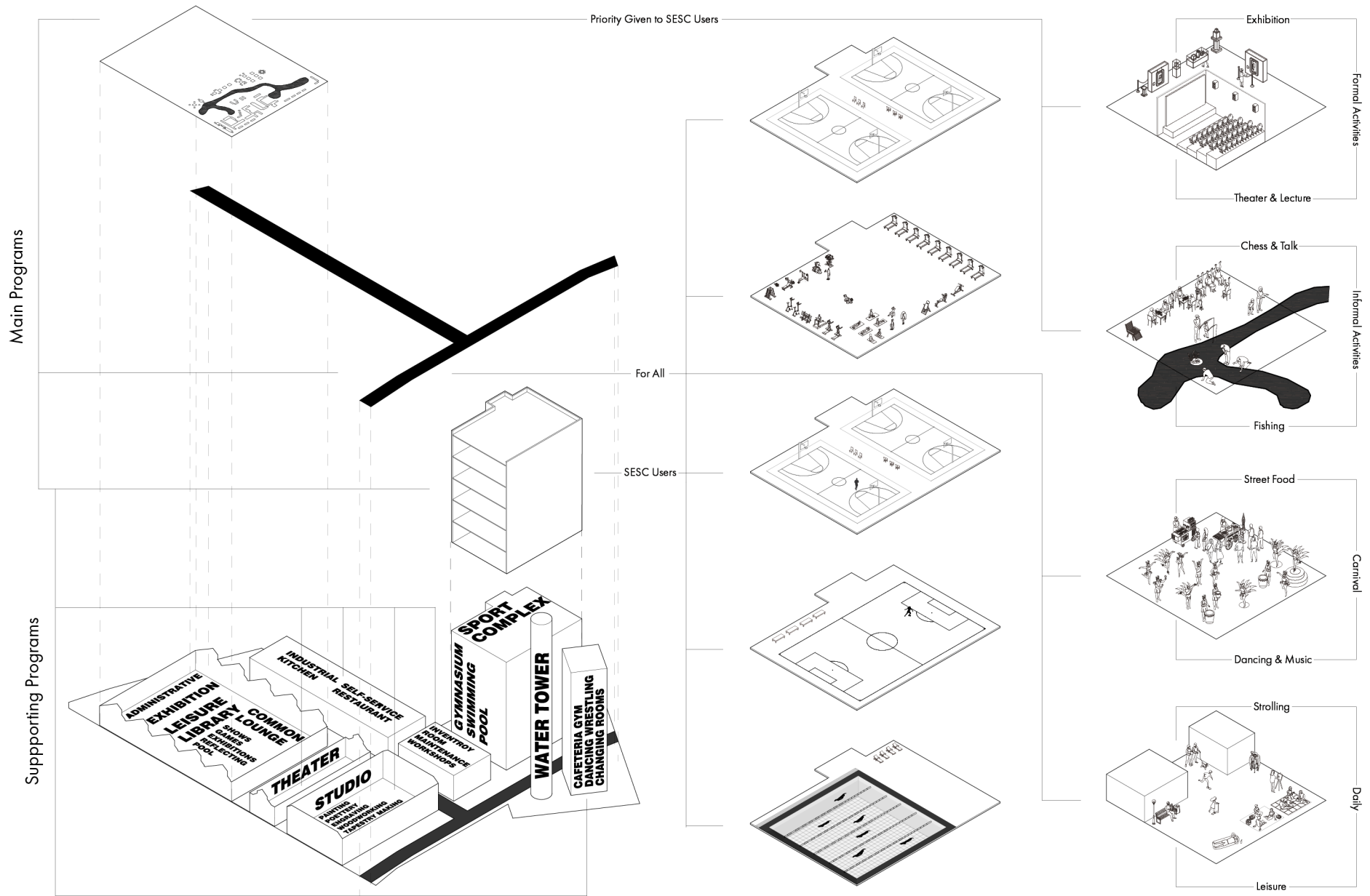
## SESC Pompeia

Lina Bo Bardi | Sao Paulo | 1986

Yibo Xu - Haodong Yang - Yungwen Tseng - Yihan Xu

Additional Text

This drawing re-imagines the project SESC Pompeia as spatial fragments with different hierarchies of public accessibility. Ranged from very public spaces (accessible for anyone anytime without permission required) to very private spaces (only staffs are allowed to enter), this kind of hirarchy solidly makes the project versatile and run smoothly with proper arrangement. As a crucial element for the spatial arrangement, circulations are highlighted to show how spaces with different levels of privacy are joined together.

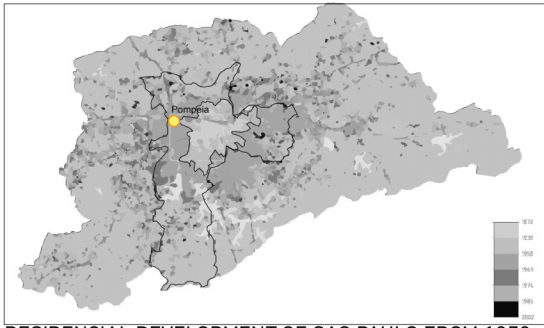


## Project Name Title: SESC Pompeia

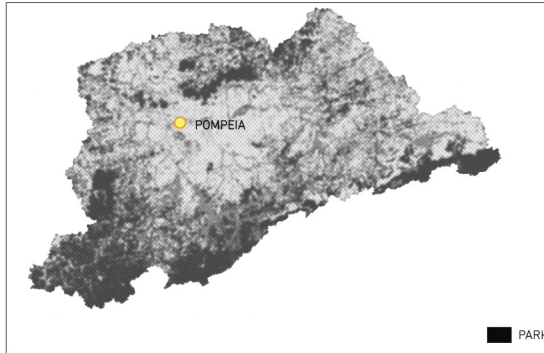
Lina Bo Bardi | São Paulo | (Year): 1986

Haodong Yang - Yibo Xu - Yung-wen Zeng - Yihan Xu

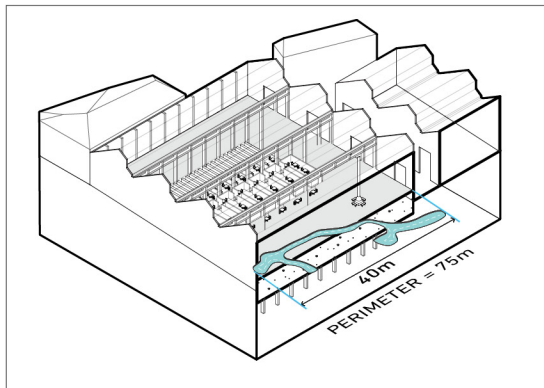
Additional Text - As a leisure center, this project intends to promote the social interaction of the city and erases the social inequality. Therefore, social activities play a crucial role in this project. The diagrams above illustrate the diversity of the mixed-use programs in SESC Pompeia. Three main program areas have been identified, including the factory, the street, and the sport complex tower. The rest of areas are considered to be supporting program areas. The programs in these main areas are depicted and sorted into different types.



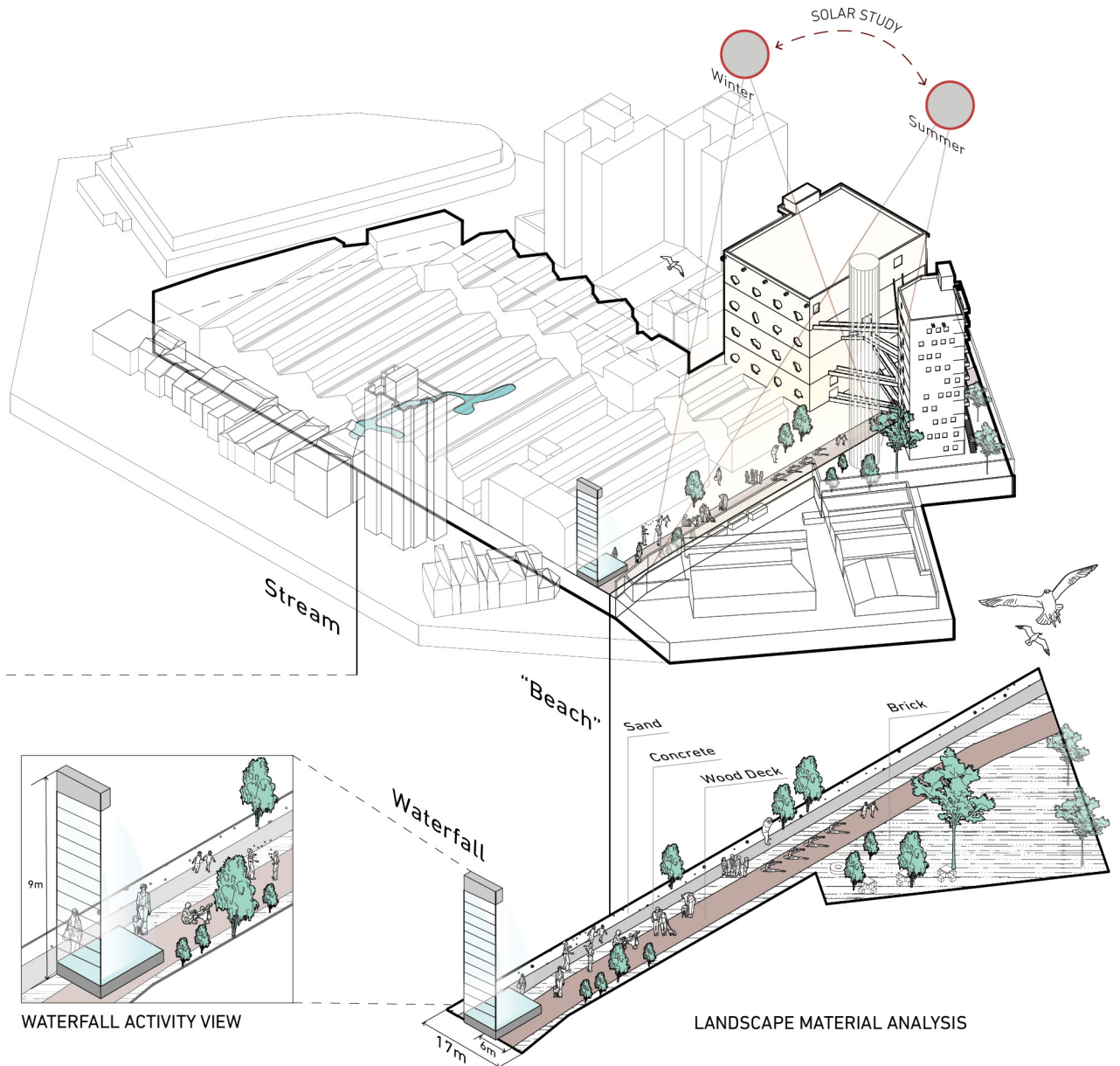
RESIDENTIAL DEVELOPMENT OF SAO PAULO FROM 1872



LANDSCAPE COVERAGE OF SAO PAULO



STREAM SECTIONAL AXONOMETRIC VIEW



WATERFALL ACTIVITY VIEW

LANDSCAPE MATERIAL ANALYSIS

## SESC Pompeia

Lina Bo Bardi | Sao Paulo | (1986)

Yungwen Tseng - Yihan Xu - Yibo Xu - Haodong Yang

The drawings illustrate Lina Bo Bardi's idea of convivial architecture which brings nature inside. With limited design conditions, Lina Bo Bardi accomplished the possibility to imagine private cultural spaces capable of radically changing the urban landscape and contributing to the collective well-being of local inhabitants.