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Authored by Victor Sardenberg

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# ER- -RE

Estranhando o Real /  
Realizando o Estranho

The reality  
is a strange  
place



30-33	<b>Algo+ritmo</b>
6-7	<b>Alexandre Arthur Silveira</b>
50-51	<b>Ana De Sena</b>
54-57	<b>A Parede – Pedro Oliveira, Luiza Prado e Rafael Arrivabene</b>
16-17	<b>Elisa Vianna</b>
48-49	<b>Fabício Carvalho</b>
22-25	<b>Huey Hoong Chan</b>
12-15	<b>Issac Ezra Michan Daniel</b>
18-21	<b>Jéssica Passos</b>
38-41	<b>Jonathan Sutanto</b>
26-29	<b>Jorge Ruiz</b>
42-43	<b>Kaushambi Mate</b>
46-47	<b>Leandro Pereira da Costa</b>
8-11	<b>Prashant Chavan</b>
52-53	<b>Priscila Rocha</b>
44-45	<b>Renato Tone</b>
58-59	<b>SUBdV – Anne Save de Beaurecueil e Franklin Lee</b>
34-37	<b>Victor Sardenberg</b>

**ER-RE / Stranging the Real - Realizing the Strange**

The reality is a strange place. Events that seemed impossible to happen succeed unceasingly: Brexit, Islamic State, Donald Trump, mass immigration, Michel Temer, the Army at Espírito Santo's streets, Artificial Intelligence, bubble algorithms in social media, Vladimir Putin, Global Warming, the Anthropocene, pictures that looks like renderings...

In face of these facts, Architecture seems only to remediate the malaise of neoliberal capitalism. The most recent Venice Architecture Biennale, curated by Alejandro Aravena, mapped what according to the architect is the practice in the front: A collection of words that seems to point to traditional ways of designing. At the same time, the most engaged urbanistic discourse is "the city for people", spreading around the world nostalgically the European city with its piazzas and cycle lanes. It looks like we are unable to imagine radical alternatives for our society.

If, as the architect and theorist David Ruy argues, Architecture is by excellence the field that produces the image of reality today and in the future, speculative projects are able to produce new ways of living and to project in the future the implications of our choices of today. Projects like the Fun Palace, by Cedric Price, Plug-in City, by Archigram, Continuous Monument, by Superstudio, No Stop City, by Archizoom, were instrumental to imagine and consequently to build our own habitat.

The exhibition focuses in architectural project that are not representations of building to be built. In a conversation with Peter Eisenman, we asked him: What is the difference between Architecture and building? Surprisingly, the North-American architect answered that Architecture do not solve problems, only creates them. His provocative statement makes it clear that, for him, Architecture is not the resolution of problem through buildings, but the exploration of formal issues with social and cultural relevance.

The curatorial goal is to explore how architects and artists are able to produce ideas about radical ways of being through their own media: drawings, models and words. In moments of crisis, when it seems there's no alternatives and nothing really changes, to produce the image of new forms of re-existence is a radical act.

Breno Eitel Zylbersztajn

Victor Sardenberg

**ER-RE / Estranhando o Real - Realizando o Estranho**

A realidade é um lugar estranho. Eventos que pareceriam impossíveis ocorrem incessantemente: Brexit, Estado Islâmico, Donald Trump, imigração em massa, Michel Temer, exército nas ruas do Espírito Santo, Inteligência Artificial, algoritmos bolha das mídias sociais, Vladimir Putin, Aquecimento Global, O Antropoceno, fotografias que parecem renders...

Diante de tais fatos, a Arquitetura parece apenas remediar o mal-estar do capitalismo neoliberal. A mais recente Bienal de Arquitetura de Veneza, curada pelo chileno Alejandro Aravena, mapeou o que segundo o arquiteto seria a prática no fronte: Um conjunto de obras que parece apontar para um retorno aos fazeres tradicionais. Ao mesmo tempo, o discurso do urbanismo mais engajado roga por "cidades para as pessoas" que espelham nostalgicamente a cidade européia com suas piazzas e ciclovias. Parece que estamos incapacitados de imaginar alternativas radicais para nossa sociedade.

Se a Arquitetura é por excelência o campo que produz a imagem da realidade hoje e no futuro, projetos especulativos podem produzir novas maneiras de convivemos ou apontar quais são as implicações de nossas escolhas enquanto sociedade. Projetos com o Fun Palace, de Cedric Price, Plug-in City, de Archigram, Continuous Monument, do Superstudio, No Stop City, de Archizoom, foram instrumentais para imaginar e consequentemente construir nosso habitat. A exposição foca em projetos de Arquitetura que não sejam a representação de edifícios a serem construídos. Em uma conversa com Peter Eisenman, o perguntei: O que diferencia Arquitetura de construção? Surpreendentemente, o arquiteto norte-americano respondeu que arquitetura não resolve problemas, apenas os cria. Sua provocadora sentença deixa claro que, para o autor, a arquitetura não é a resolução de problemas sociais por meio de edifícios, mas sim a exploração de questões formais que tenham impacto social e cultural. A intenção curatorial é explorar como os arquitetos produzem ideias de maneiras radicais de existência através de suas ações por excelência: Desenhar, fazer modelos, falar e escrever. Em momentos de crise, onde parece não haver alternativas e nada realmente muda, produzir a imagem de maneiras de re-existir é um ato radical.

Breno Eitel Zylbersztajn

Victor Sardenberg



**Alexandre Arthur Silveira**

São Paulo, SP, 1979

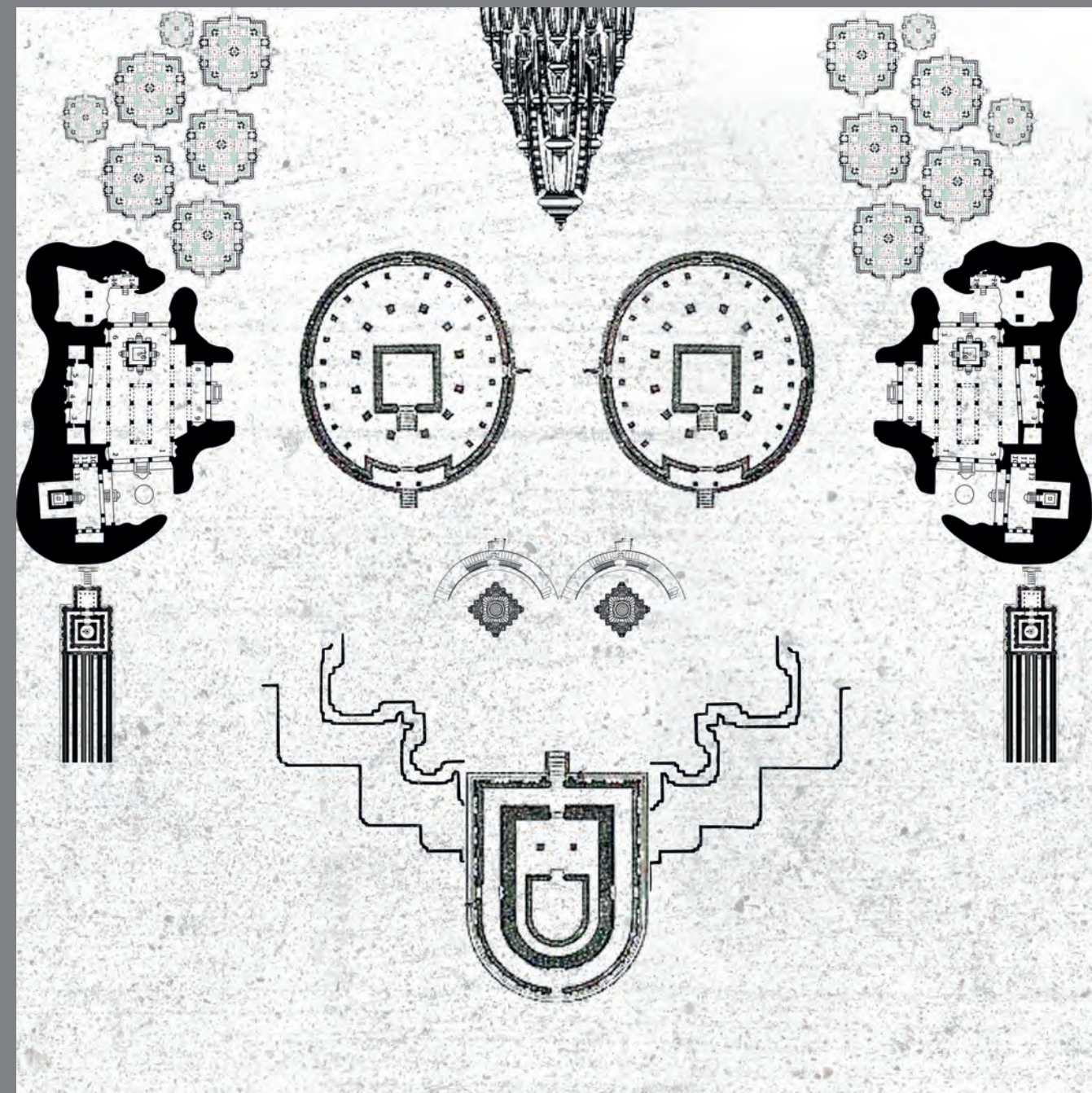
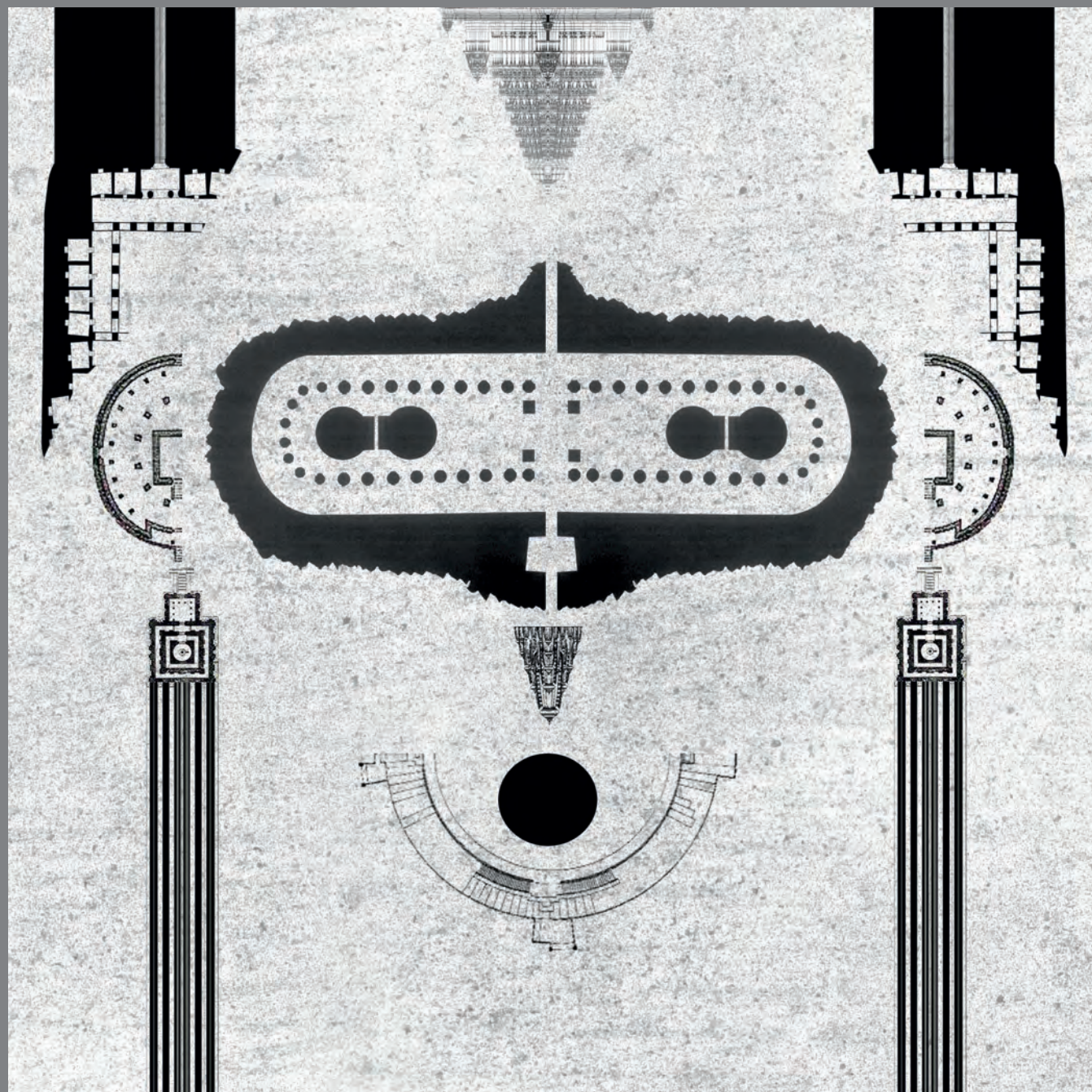
Vive e trabalha em Campinas, SP, Brasil

Ruídos Ruinosos, 2013

Vídeo de 35" em loop, formato de tela 16:9 / 720 X 420 sistema NTSC-







**Prashant Chavan**

Thane, IN, 1993

Vive e trabalha em Mumbai, Maharashtra, Índia

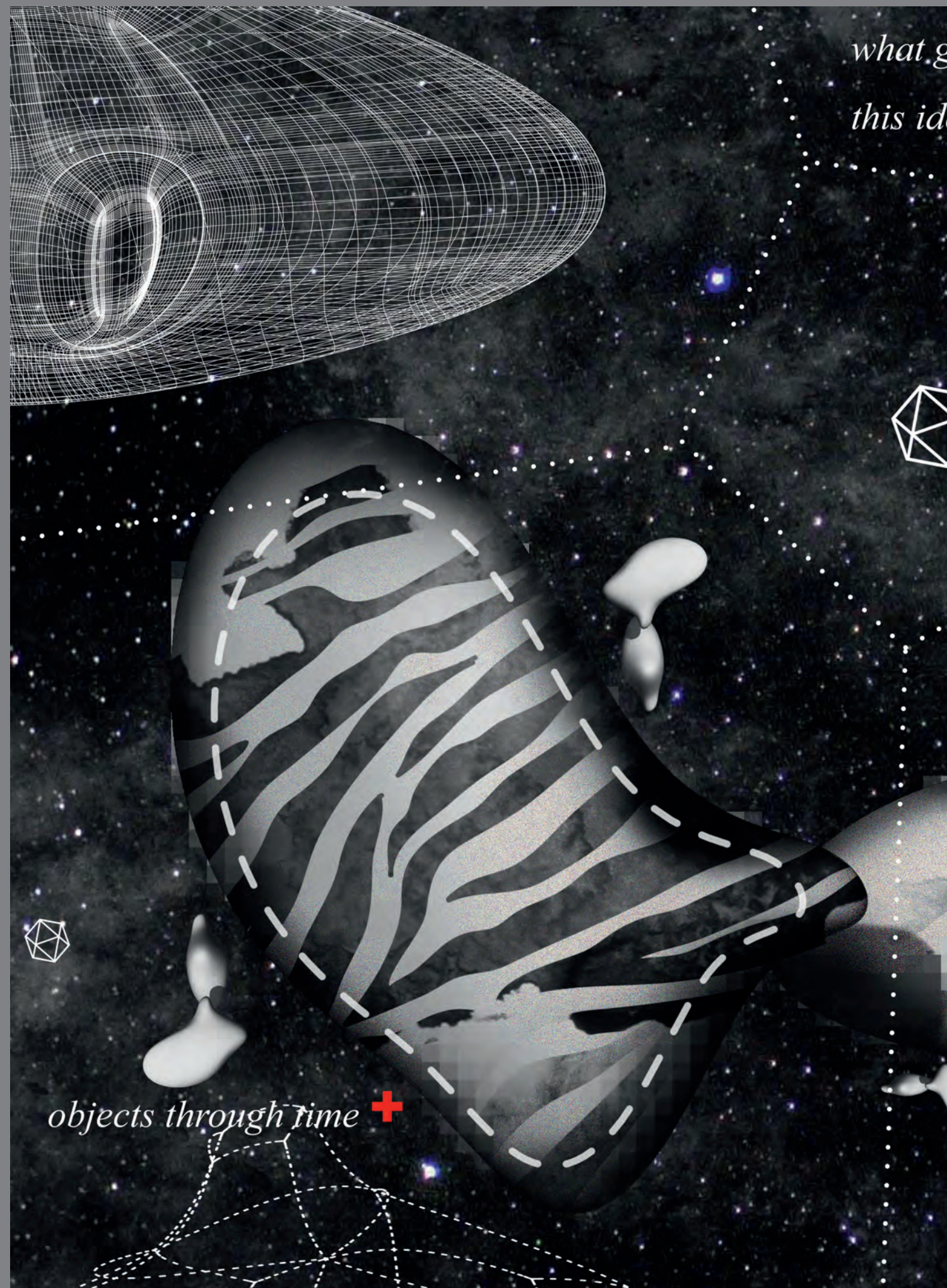
Temple Tweak 2, 2016

digital print on matt paper, 20 x 20 cm

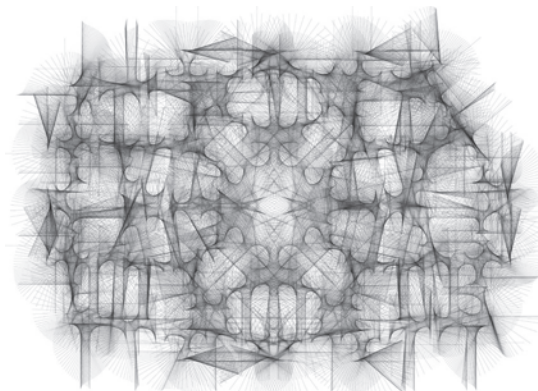
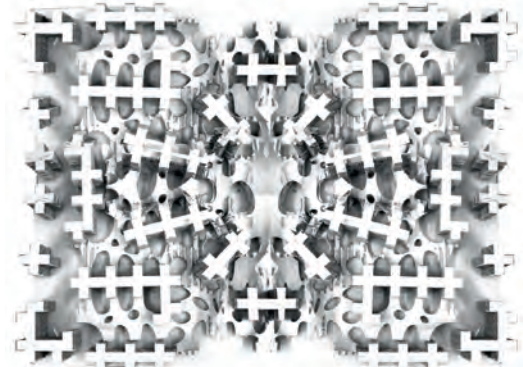
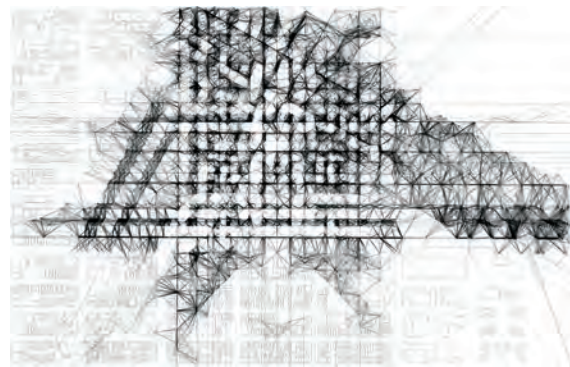
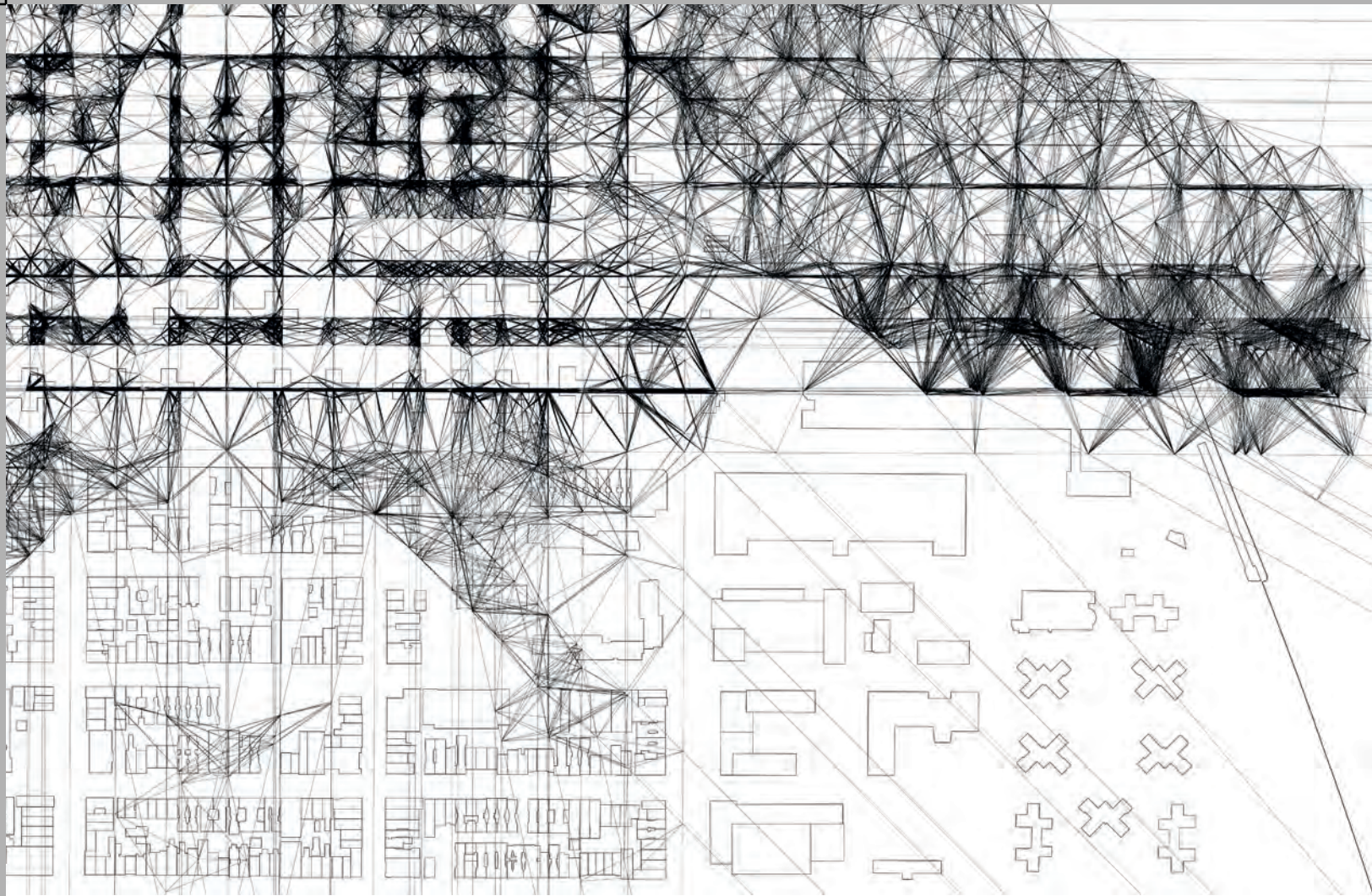
Temple Tweak 1, 2016

digital print on matt paper, 20 x 20 cm









**Isaac Ezra Michan Daniel**

Cidade do México, MX, 1985

Vive e trabalha na Cidade do México, MX, México

Mat And Objects, Revisiting Modernist Typology

Stuytown field, 2013, outside in 2.0

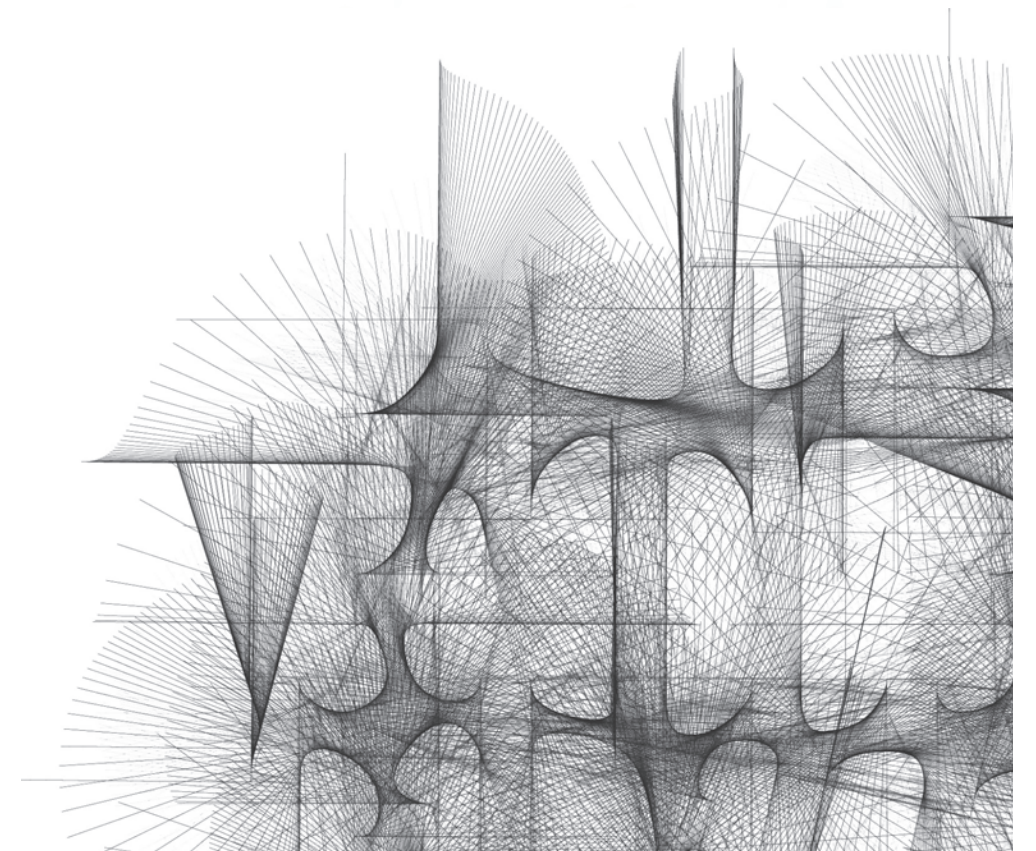
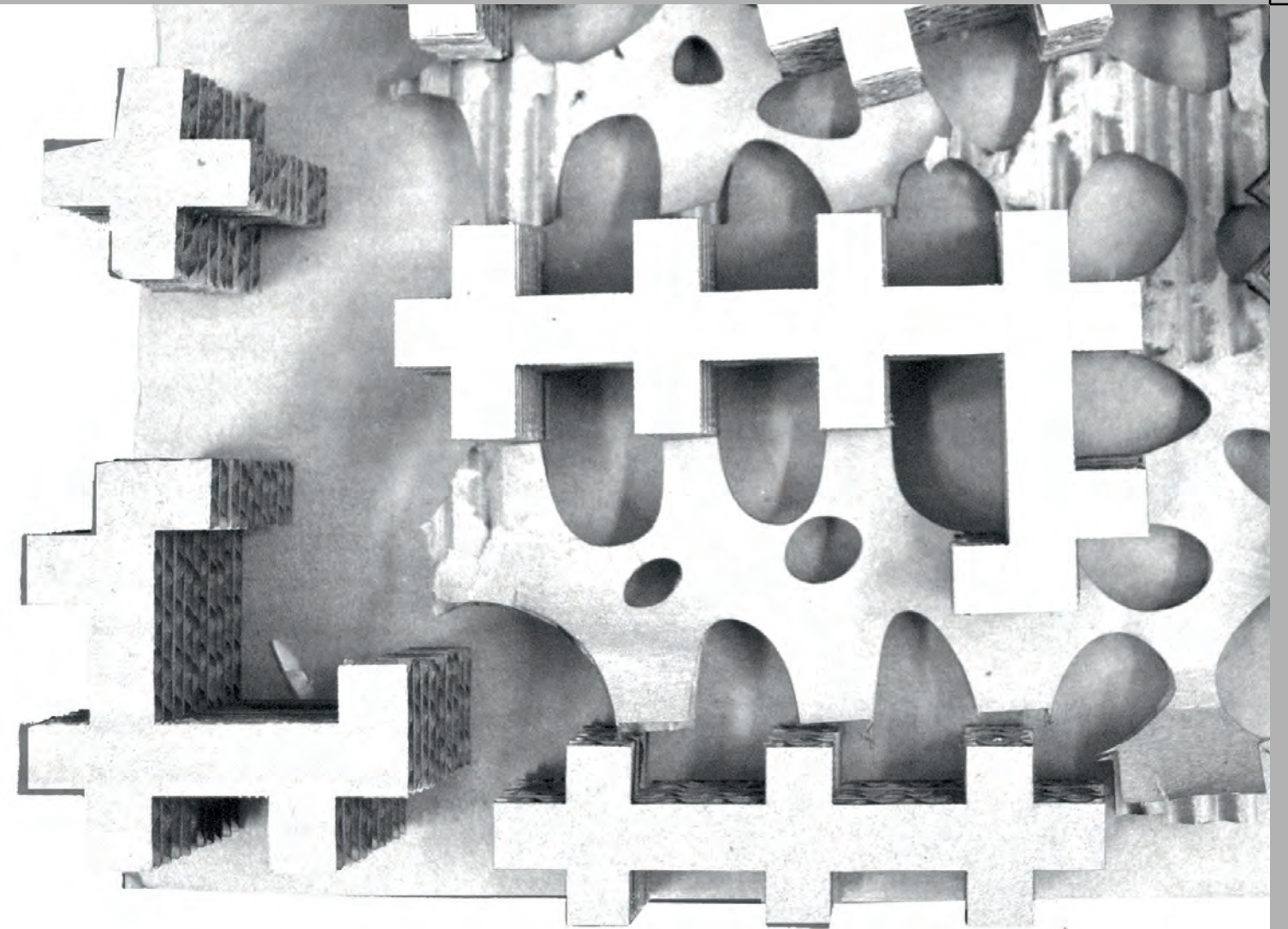
Digital drawing, 88,3 x 56,6 cm

Stuytown, weird symmetries, 2013

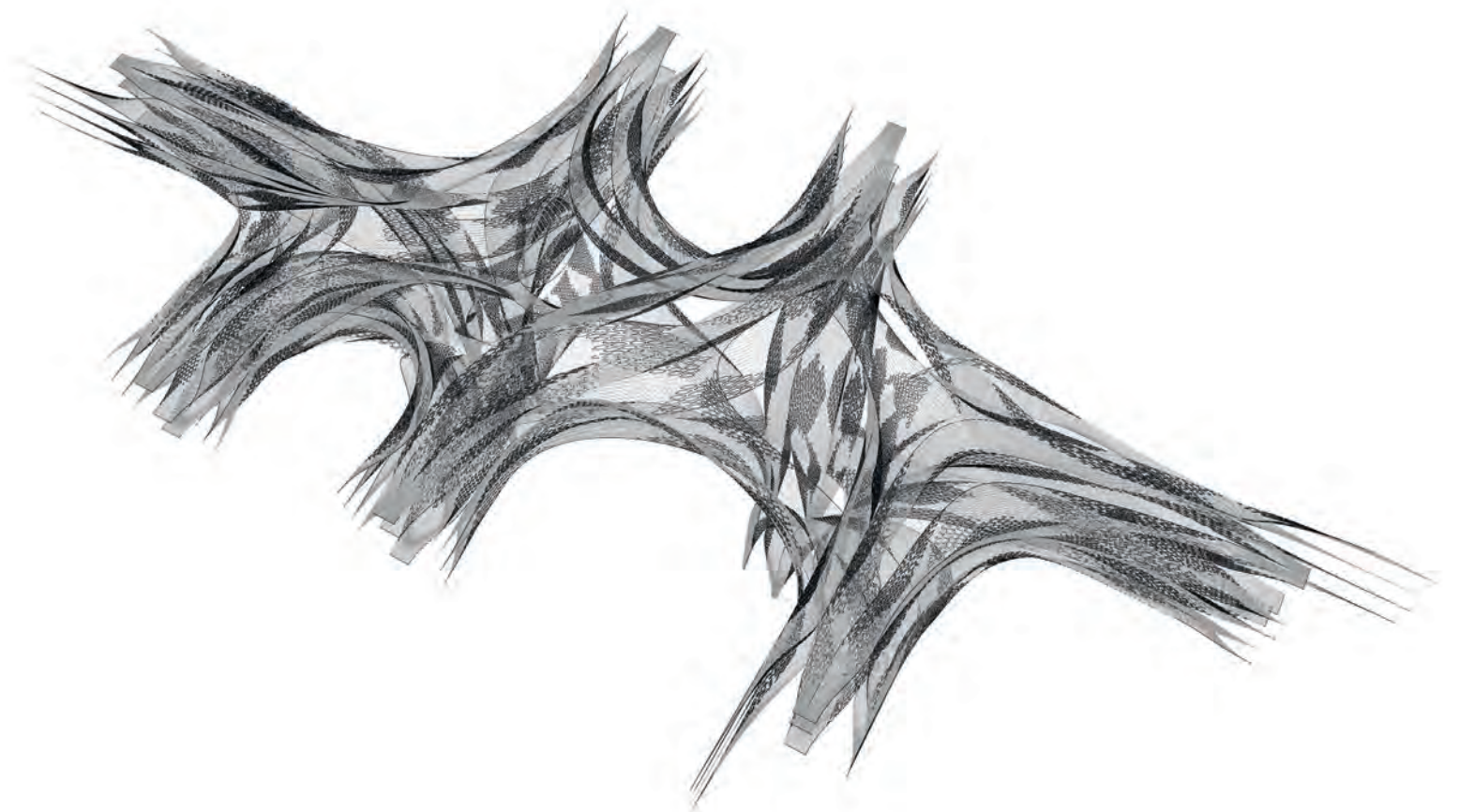
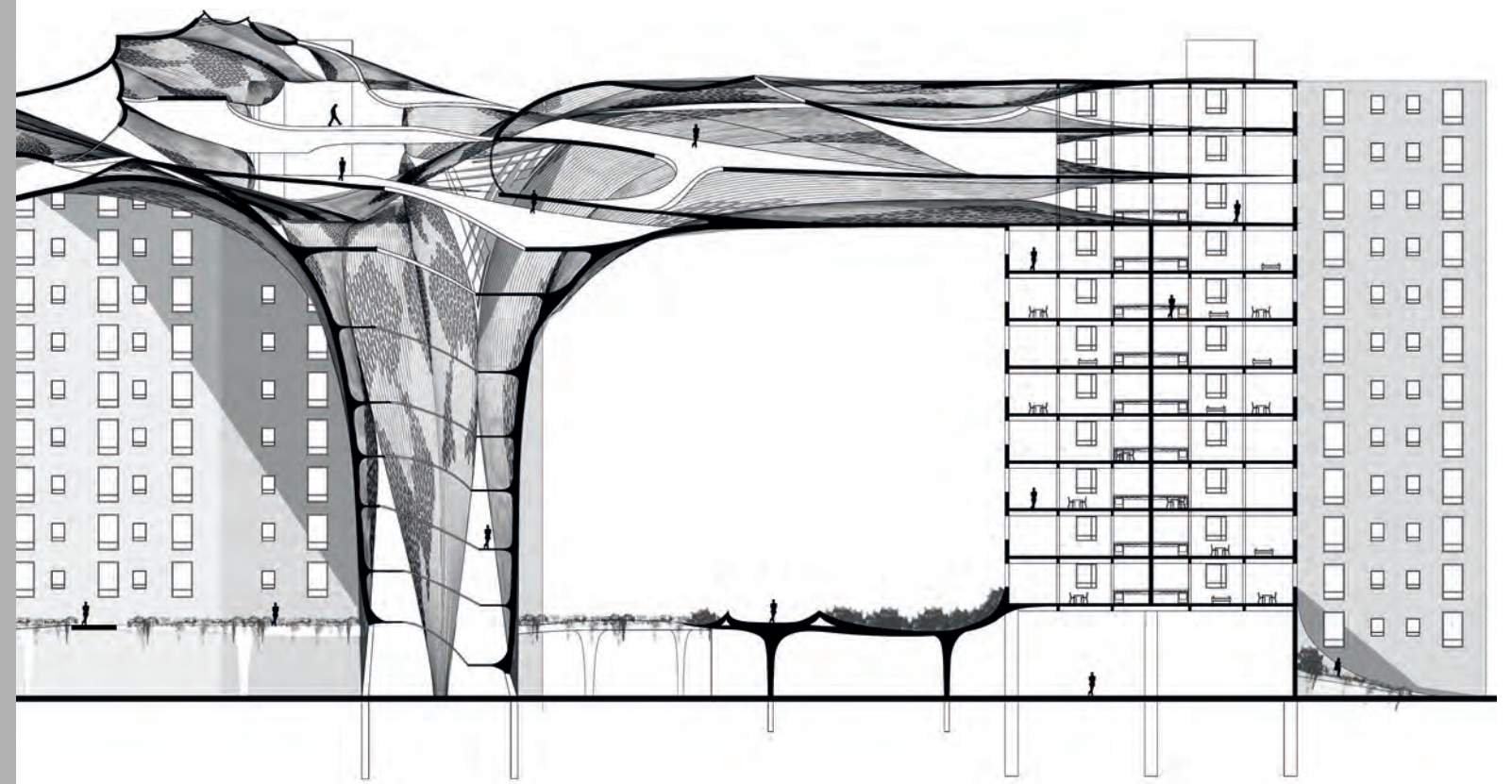
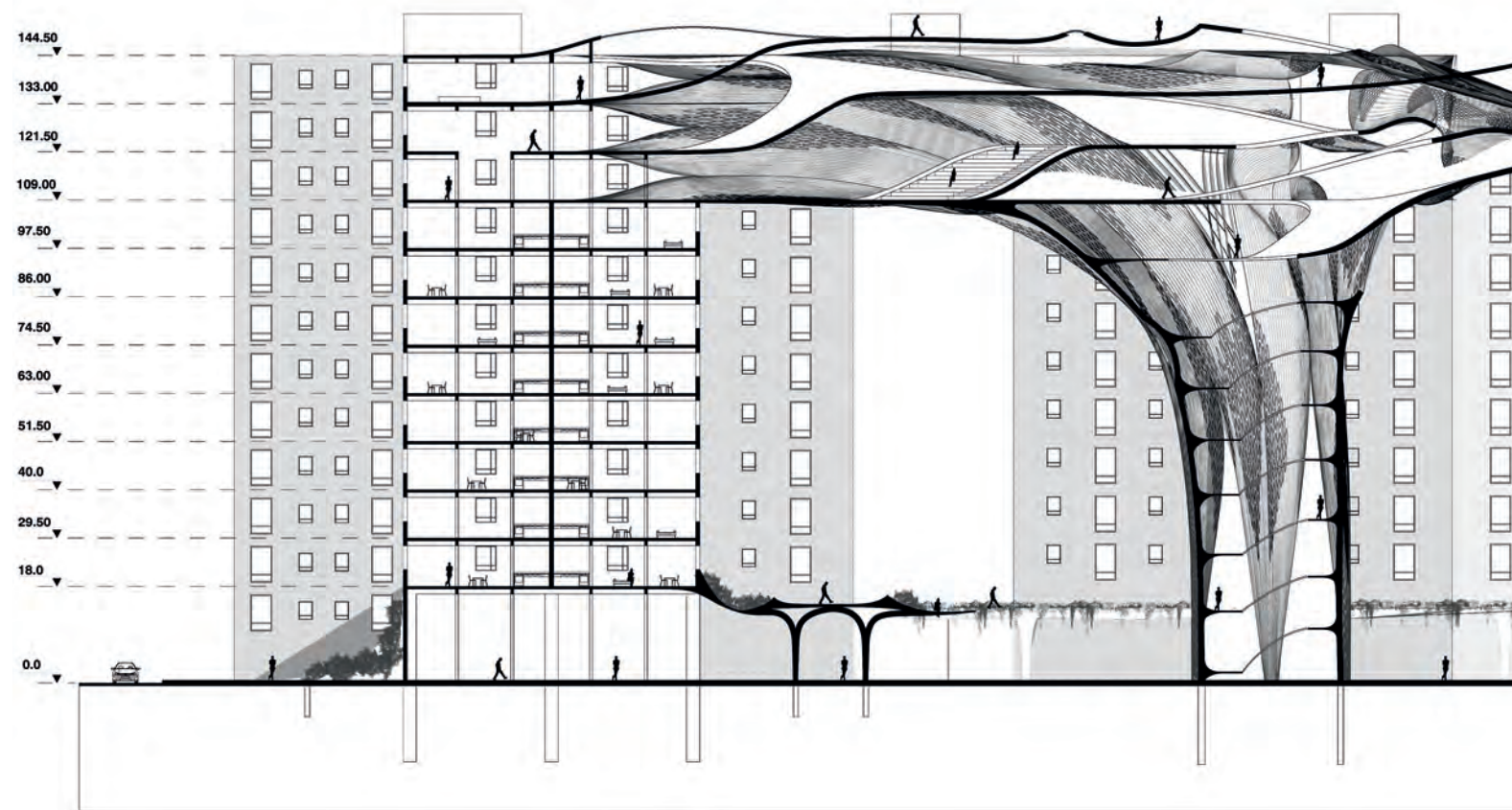
Photograph of physical model, 45,7 x 33,7 cm

Stuytown; extended tangencies, 2013

Digital drawing, 39,7 x 29 cm







# **MAT AND OBJECTS, REVISITING MODERNIST TYPOLOGY**

The project explores possibilities for rehabilitating existing modern housing typology blocks. The proposal does not take the site as a tabula rasa, nor as preservation site, but rather as a new urban landscape in which a new type of urban life can develop. It deals with the contingency of the existing site as a way to produce form, but also develops its own autonomy where it generates a new way of dealing with existing structures as the new does not blend with the old, but neither denies it.

It evolves through a series of iterative formation first on the urban scale with different types of field diagrams, from outside in as well as inside outside. To later develop the smaller scale into the existing towers which are tested through different types of mediums. The design process for the project pushes the tools to its limits with a constant change between mediums in order to take the best qualities of each medium. This project is explored with various mediums such as; diagrams, drawings, physical models, sections, plans, and collages.





**Elisa Vianna**

Rio de Janeiro, RJ, 1988  
Vive e trabalha no Rio de Janeiro, RJ, Brasil

Objeto-Lugar V, 2017  
impressão digital, 42 x 29,7 cm

Objeto-Lugar III, 2017  
impressão digital. 42 x 29,7 cm

Objeto-Lugar II, 2017  
impressão digital, 42 x 33,5 cm





**Jéssica Passos**

Ipatinga, MG, 1991  
 Vive e trabalha em Belo Horizonte, MG, Brasil

The Cloud, 2014, Impressão 3D (powder), Acrílico, Papelão com acabamento em massa corrida e tinta acrílica

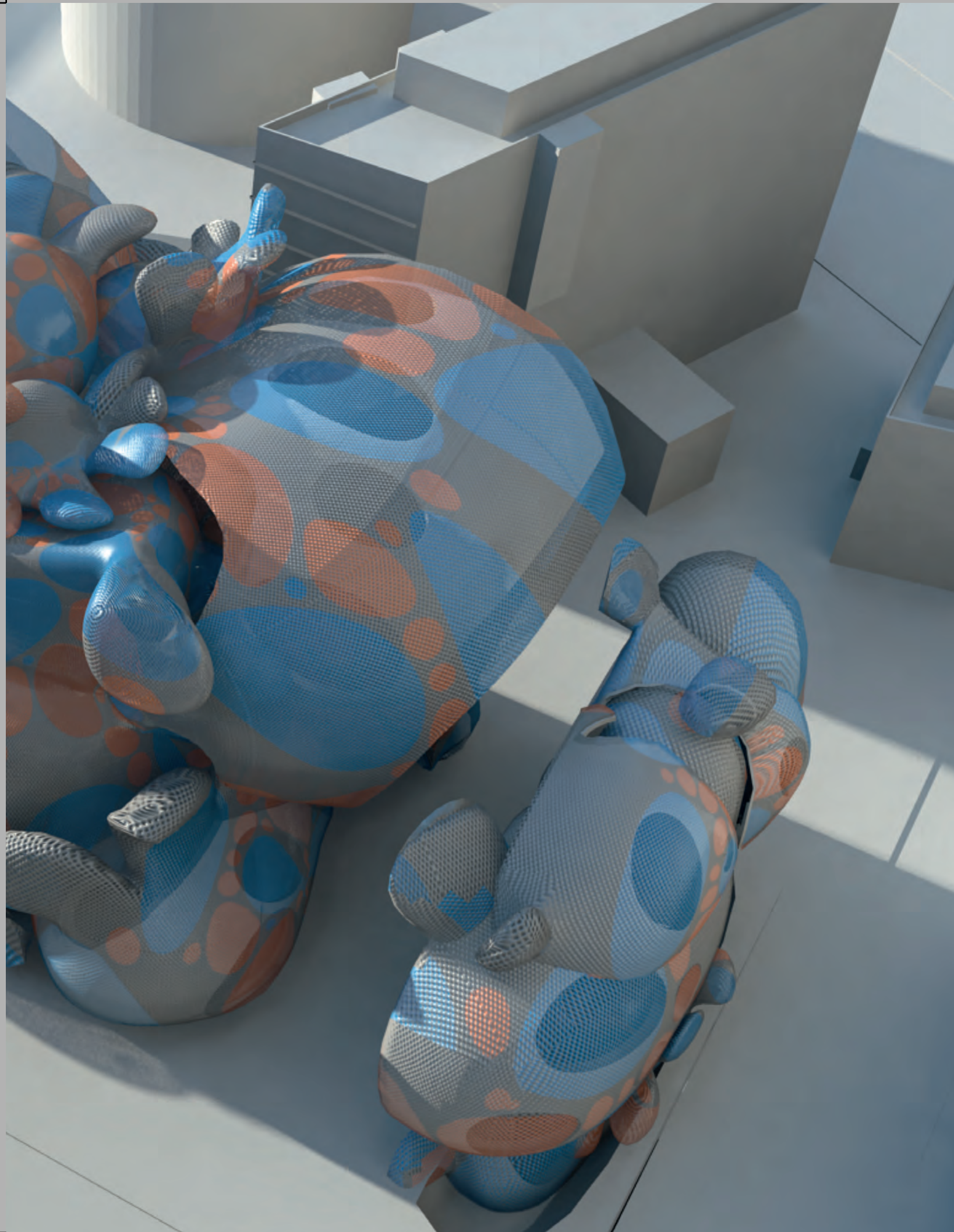
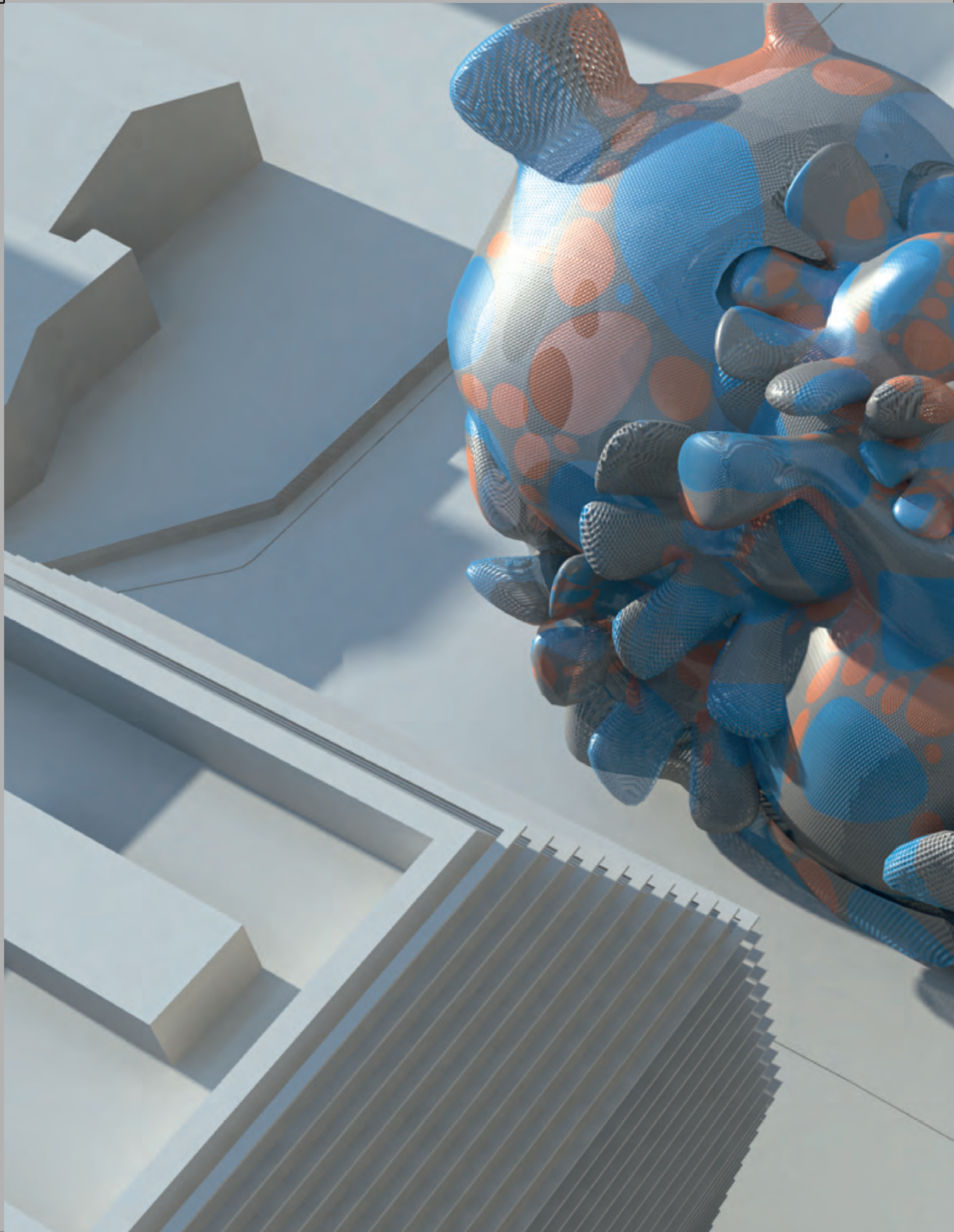


**The Cloud**

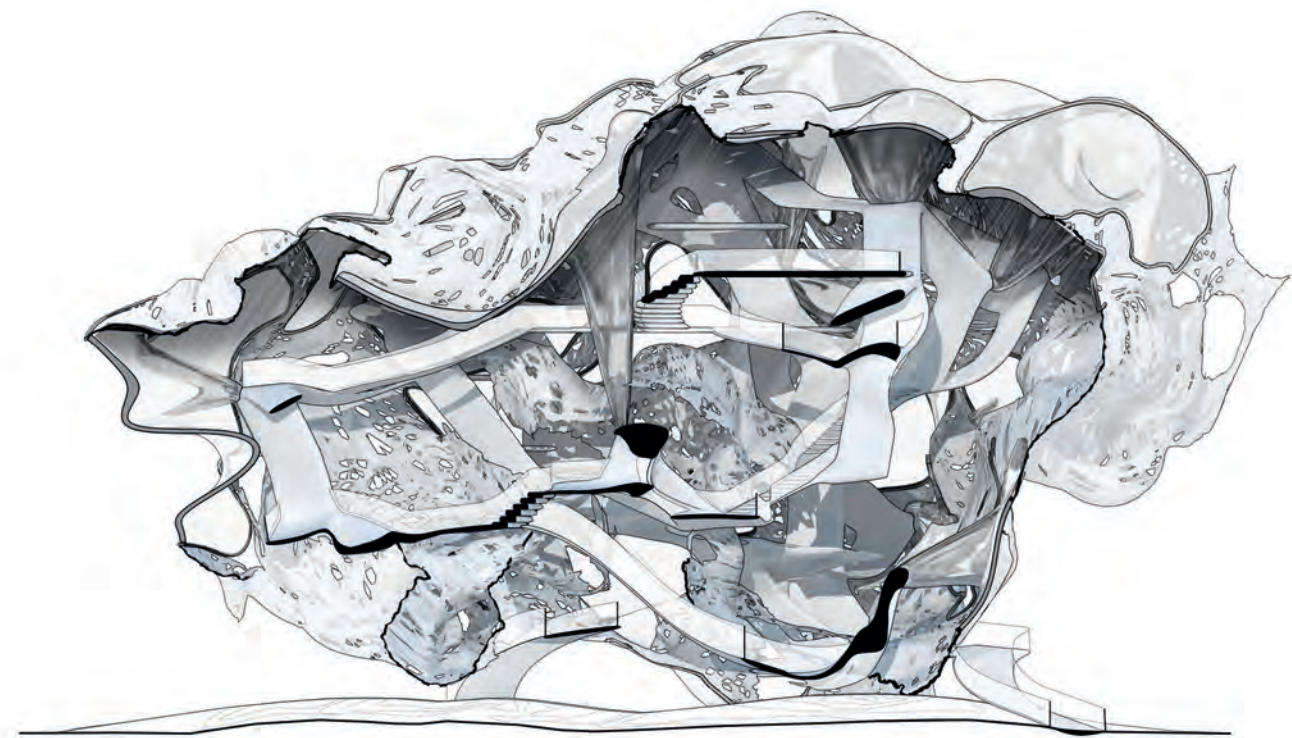
In a composition, where does an object start and another ends? How does one create aggregates of objects and still keeps their main features recognizable? This proposal for a Google Campus in Barcelona, Spain, uses strong starting objects - stuffed animals - and groups them into a building massing that follows the scale of the surroundings and responds to local context.

The skin is doubled - with a more simplified version in the interior - playing a game of transparency and opacity that highlights features of the objects. The primitives have their details exaggerated so the observer can perceive contrast between where the objects have been sheared and where they were left intact.









**Huey Hoong Chan**  
Kuala Lumpur, Malásia, 1990  
Vive e trabalha Singapura

Tangled Merchandising, 2015  
Impressão digital e impressão 3D



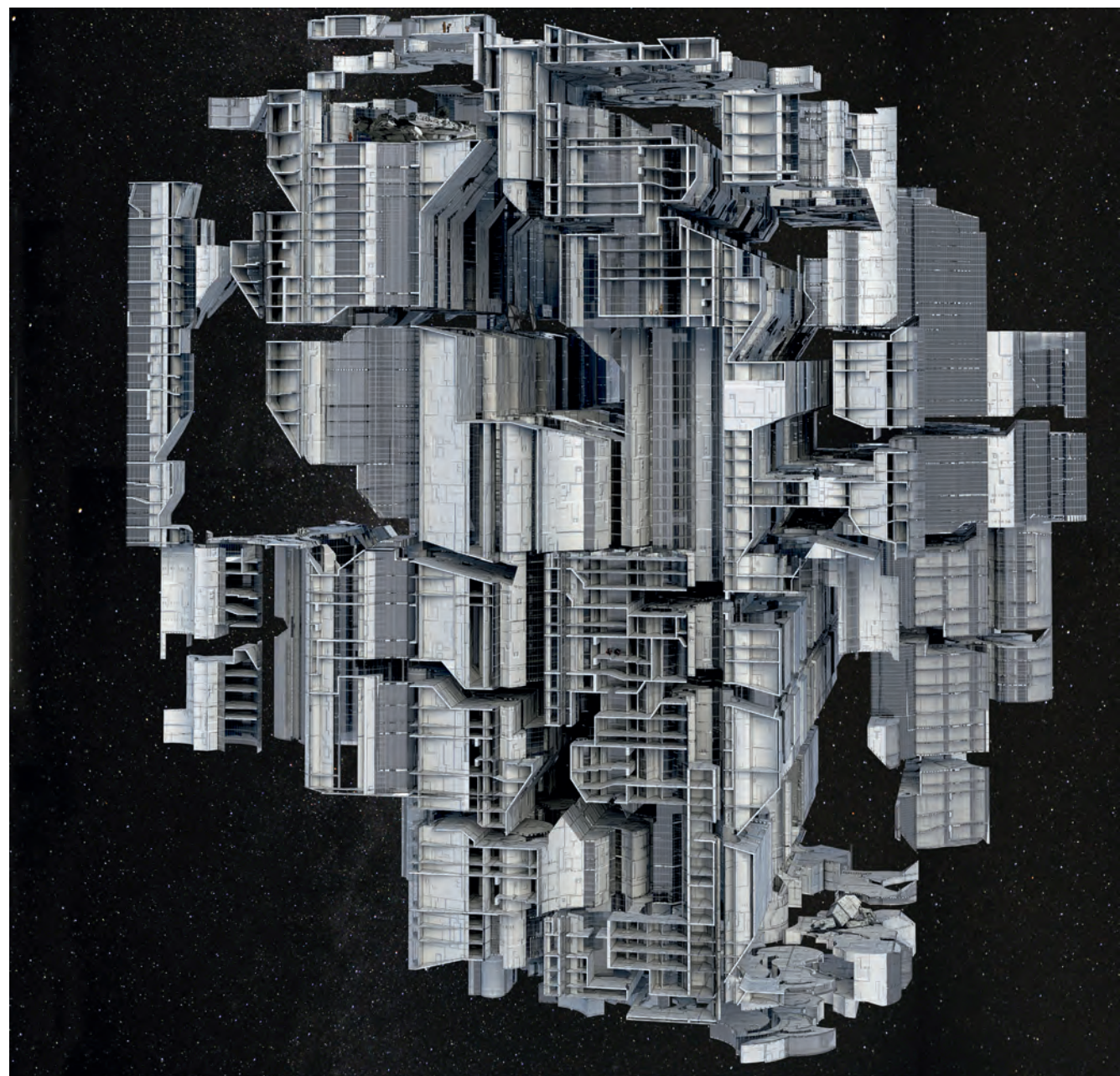




The architecture of brick-and-mortar merchandising can be seen as the physical spillover of systems derived from the fields of logistics, material and inventory management that prioritizes efficiency, categorization, generalization and human accessibility. Tangled Merchandising resists this form of ubiquity and mundaneness by conceiving a supermarket space with paradigms of big data. The production of highly fragmented but connected spaces give rise to a multiplicity of circulation routes, which are in turn divisible into a range of strong and weak movement sequences, resulting in a spatial experience that contain multiple parallel and/or sequential subjectivity.

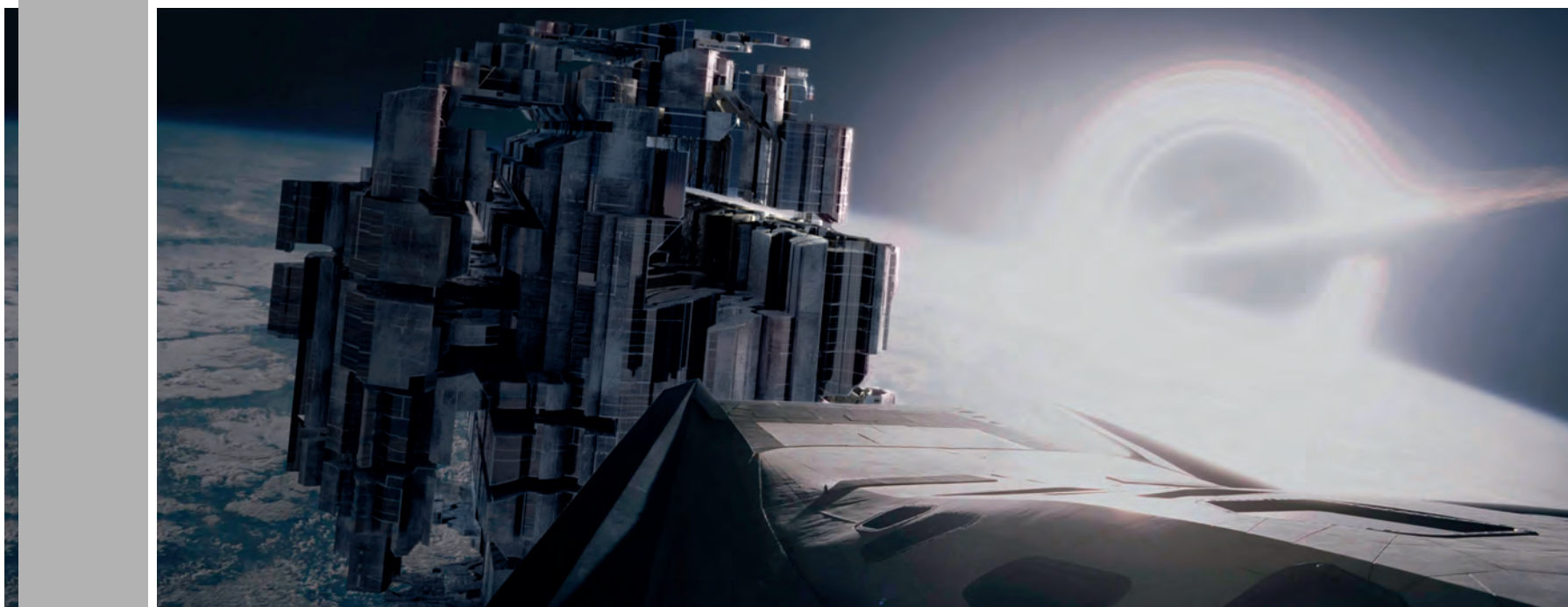




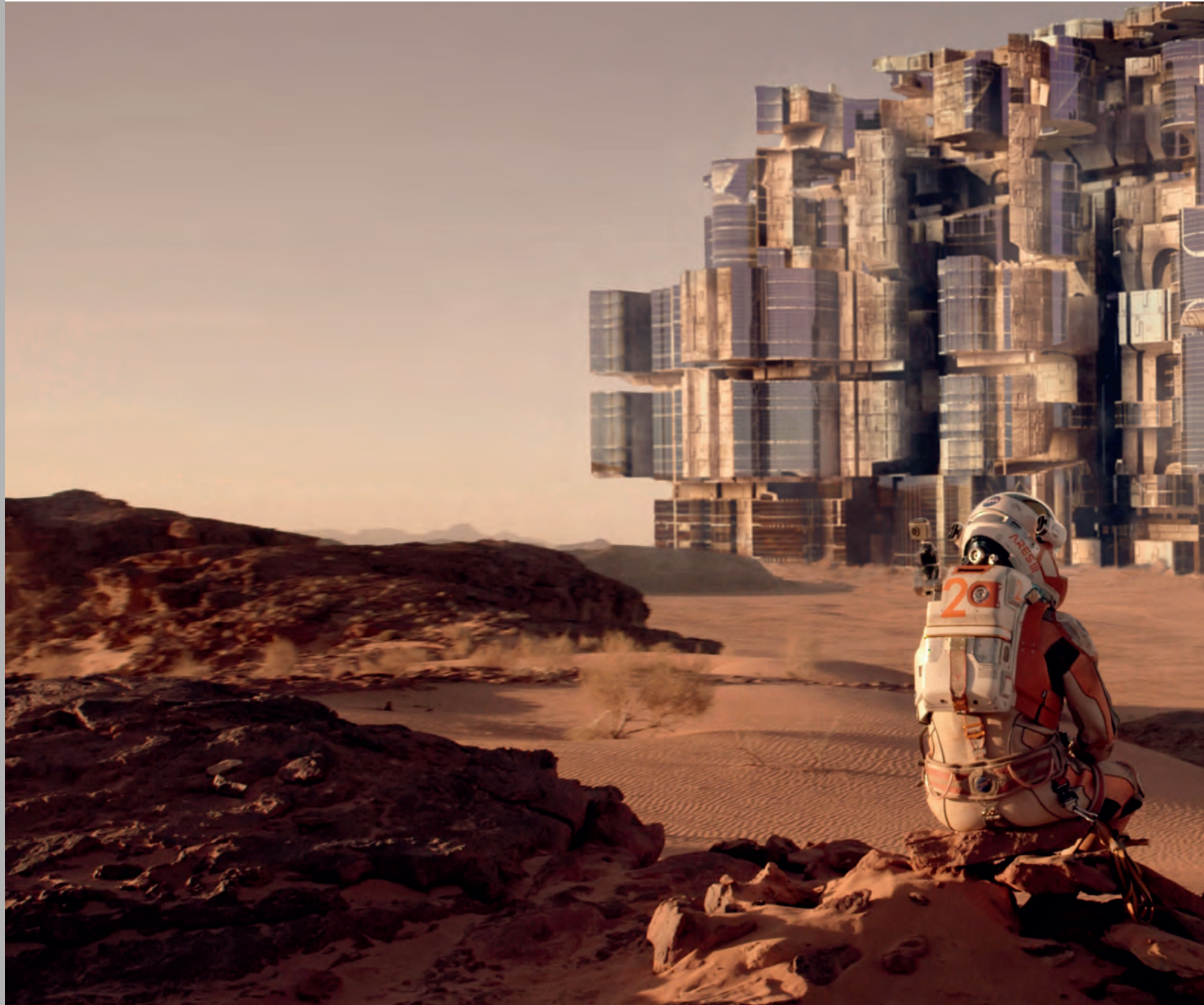


**Jorge Ruiz**  
 Florida, USA, 1989.  
 Vive e trabalha em Frankfurt, Hesse, Alemanha

Charicature Building, Photorealistic images, 2016







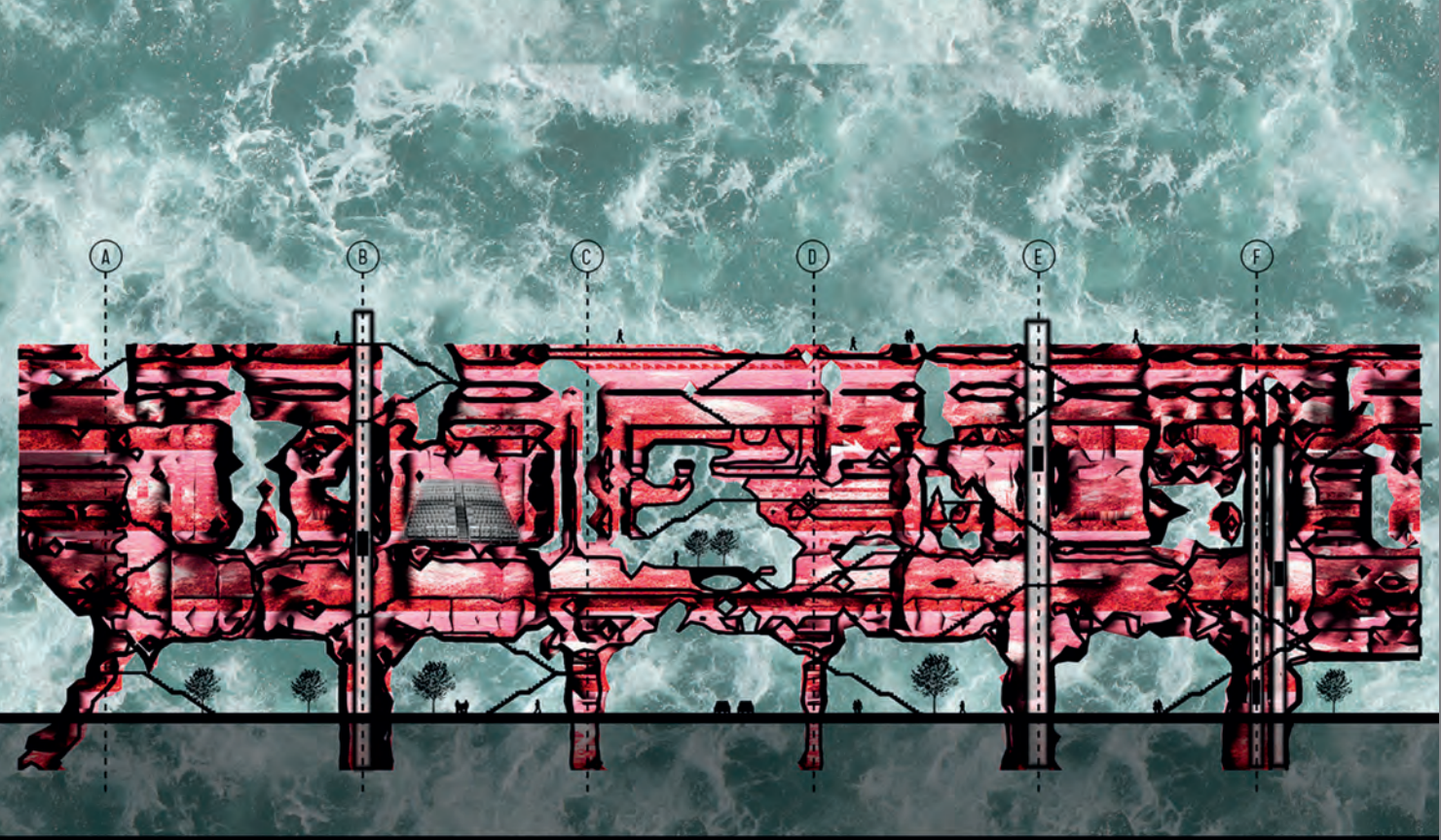




IMPLANTAÇÃO



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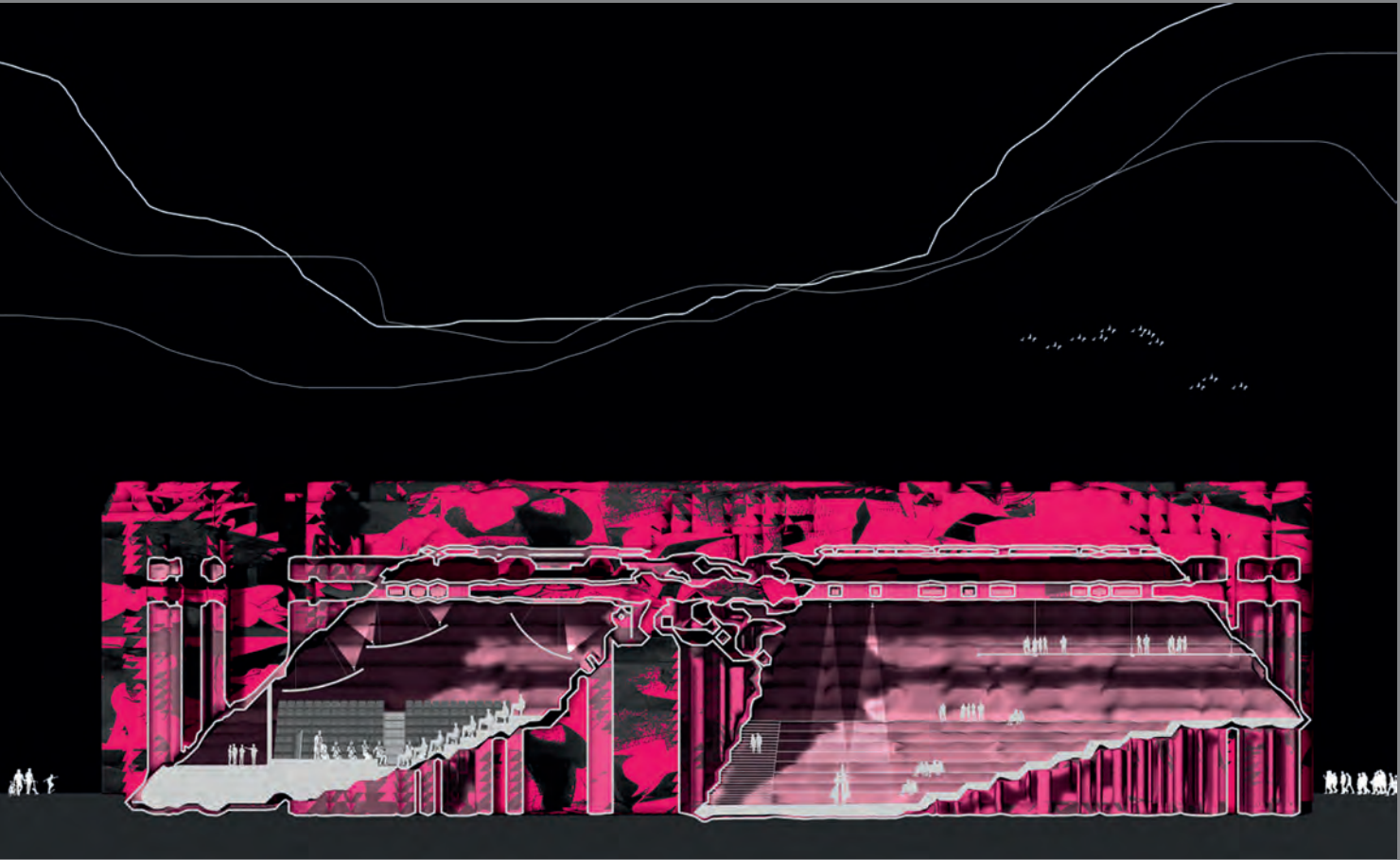


CORTE

0 25 50 100

**algo+ritmo**  
Campo Grande, MS, 2013  
Vive e trabalha em Campo Grande, MS, Brasil

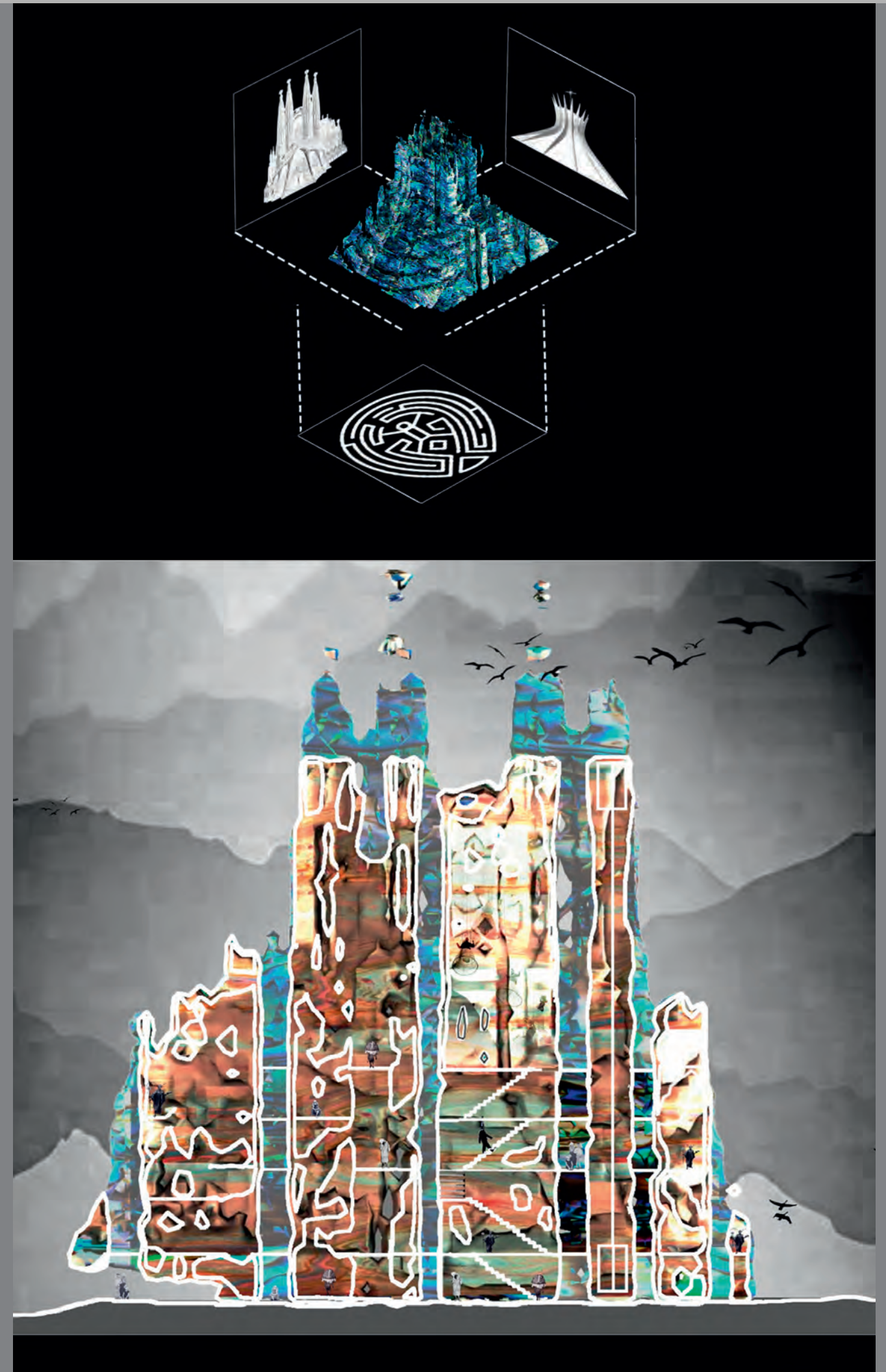
Contextualizando o Estranho, 2017  
Impressões, projeções, hologramas e realidade virtual





These projects developed at the workshop "Strange Contextualism" explored how digital design processes can create a mix between a response to local constraints, and also their total transformation. Algorithms were used to produce proposals whose aesthetics were strangely contextual. Instead of reinforcing the site dynamics to reinforce the status quo or ignoring the site pre-existences to create something that don't relate to it, these projects operate in between, generating something that is strange and at the same time contextual.

The algo+ritmo research group is coordinated by professors Gilfranco Alves, Juliana Trujillo and Mayara Dias, from the Architecture and Urbanism Course of the Federal University of Mato Grosso do Sul, Brazil. The group aims to study and develop possibilities for digital design processes, including VR, prototyping and digital fabrication, also aiming at the possibility of greater collaboration between the actors involved in the projects and an increase in the conditions of interactivity between the different systems.





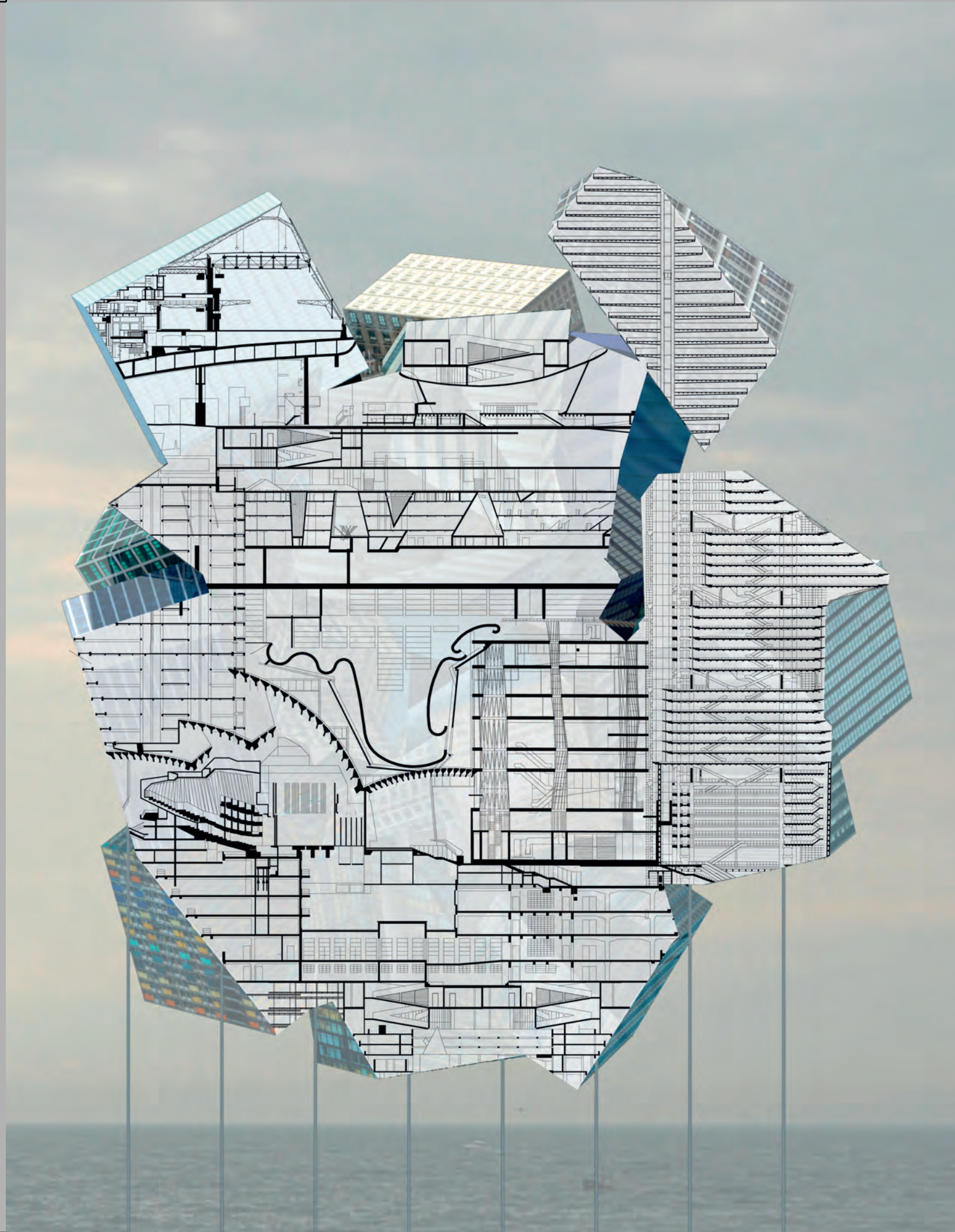


**Victor Sardenberg**  
São Paulo, SP, 1988  
Vive e trabalha em Hannover, Baixa Saxônia, Alemanha

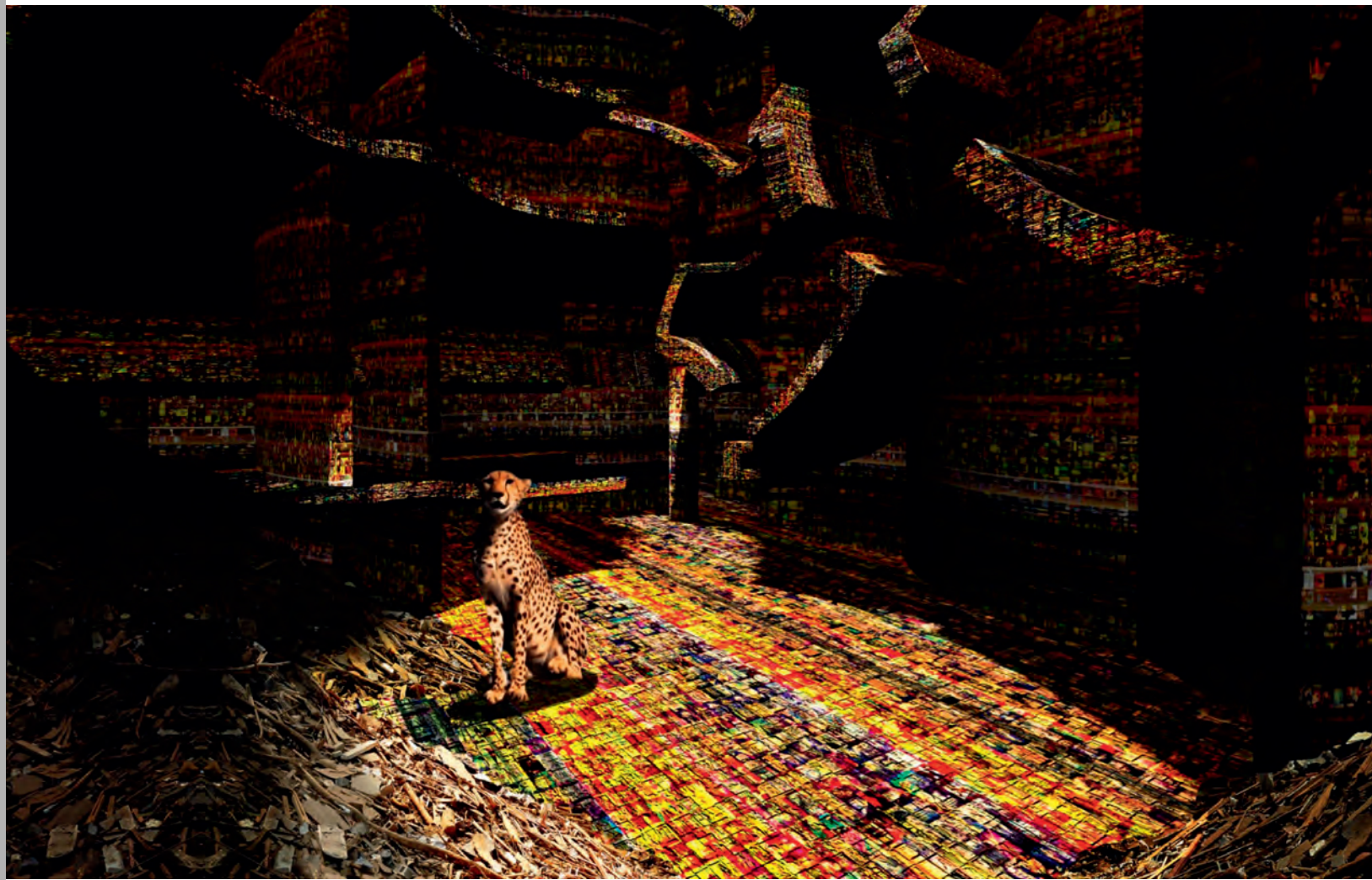
A City with no Land, 2017  
digital prints











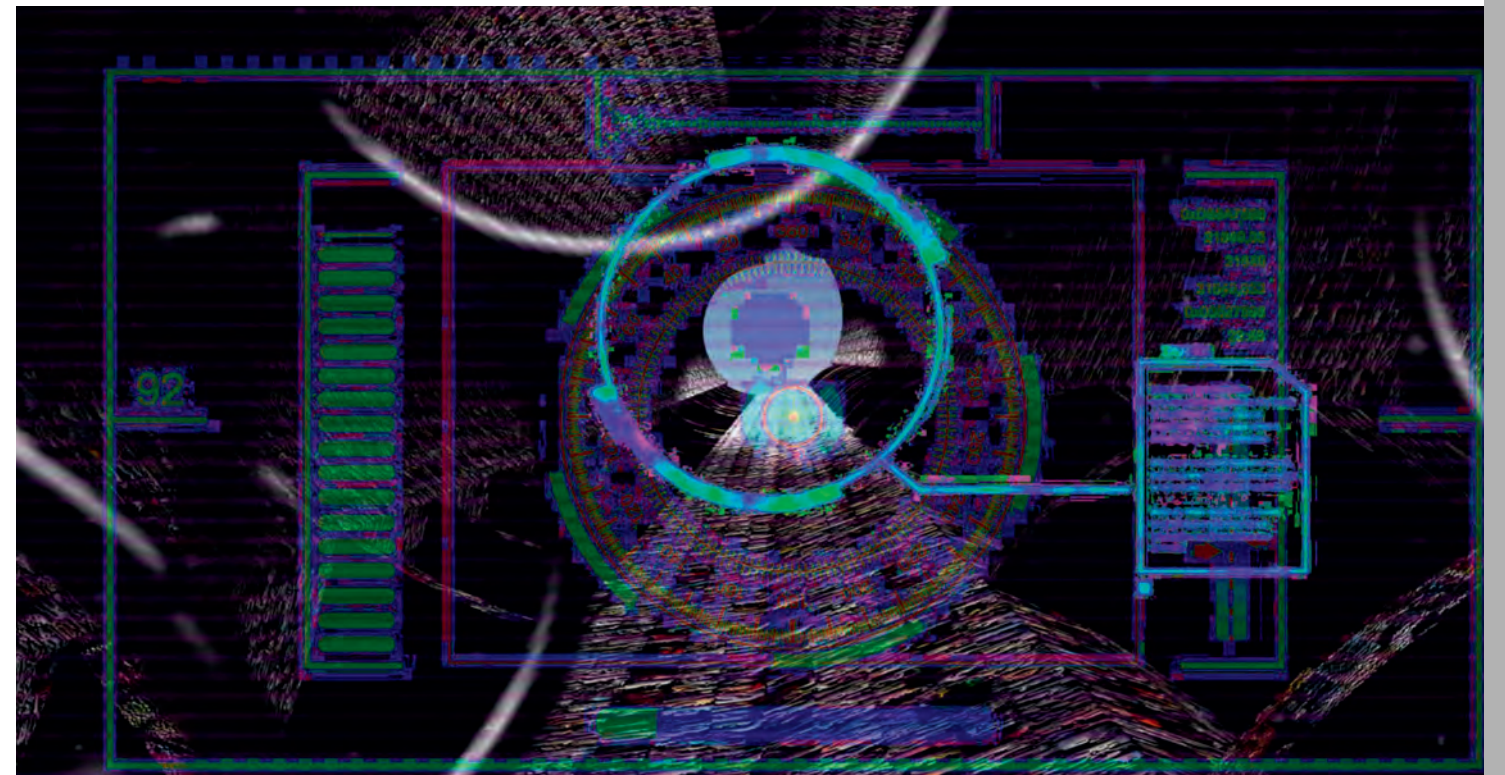
**Jonathan Sutanto**  
 Jakarta, ID, 1991  
 Vive e trabalha em Frankfurt, Hesse, Alemanha

Video art, 2016  
 digital projection

### Hotel in Radioactive Contaminated Area

The project proposed reurbanisation model of Post-earthquake post-nuclear explosion post-human rural Fukushima energy plant where the architecture of hotel were speculated as form that contains complexity of political economical organization of a city. Not long after it was abandoned, domesticated wildlife and cleaning drones inhabiting the hotel as post-human character around the built environment that never been for human itself but capital market, social status-quo, economic bubble and image. Afterall, purpose of the pre-existing city was nonetheless to support production of energy. Architecture, I'm afraid, is independent from mayhem of subjects.

Contrary to what an image of contaminated area should be like, the hotel sits in the middle of image of pristine nature, untouched, challenging constructed image of what nature really is, is it the blue sky, white cloud, greeneries and trees? The contaminated city were left empty by humans, now turned nature-like, the street are full of trees and animals. Objects that was belong to city now can be found stranded in the middle of nature. The works demonstrates the politics of architecture presented as series with short repeating video collaged into the images. Each segments tells different story of distinction between outside and inside of a same project, particularly on how the outside presents the image objects in nature, and inside pictures the image of data, separated from outside world.











**Kaushambi Mate**

New Delhi, IN, 1989

Vive e trabalha em Frankfurt, Hesse, Alemanha

The Weekend

2016 Digital prints and video







**Renato Tonet**

São Paulo, SP, 1993

Vive e trabalha em São Paulo, SP, Brasil

Por entre os Urbanos, 2015/16

fotomontagem digital impressa em papel fotográfico colorido, 40 x 68 x 3,5cm (cada)







**Leandro Pereira da Costa**  
 Recife, PE, 1979  
 Vive e trabalha em João Pessoa, PB, Brasil

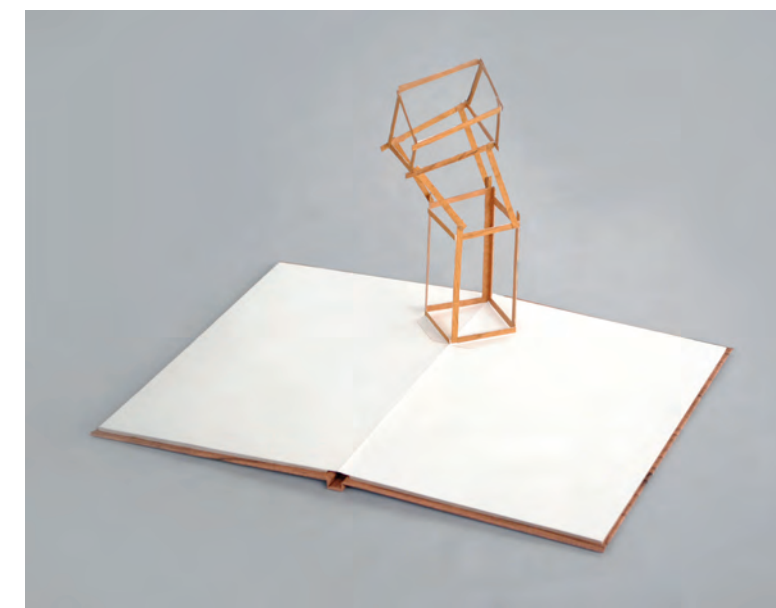
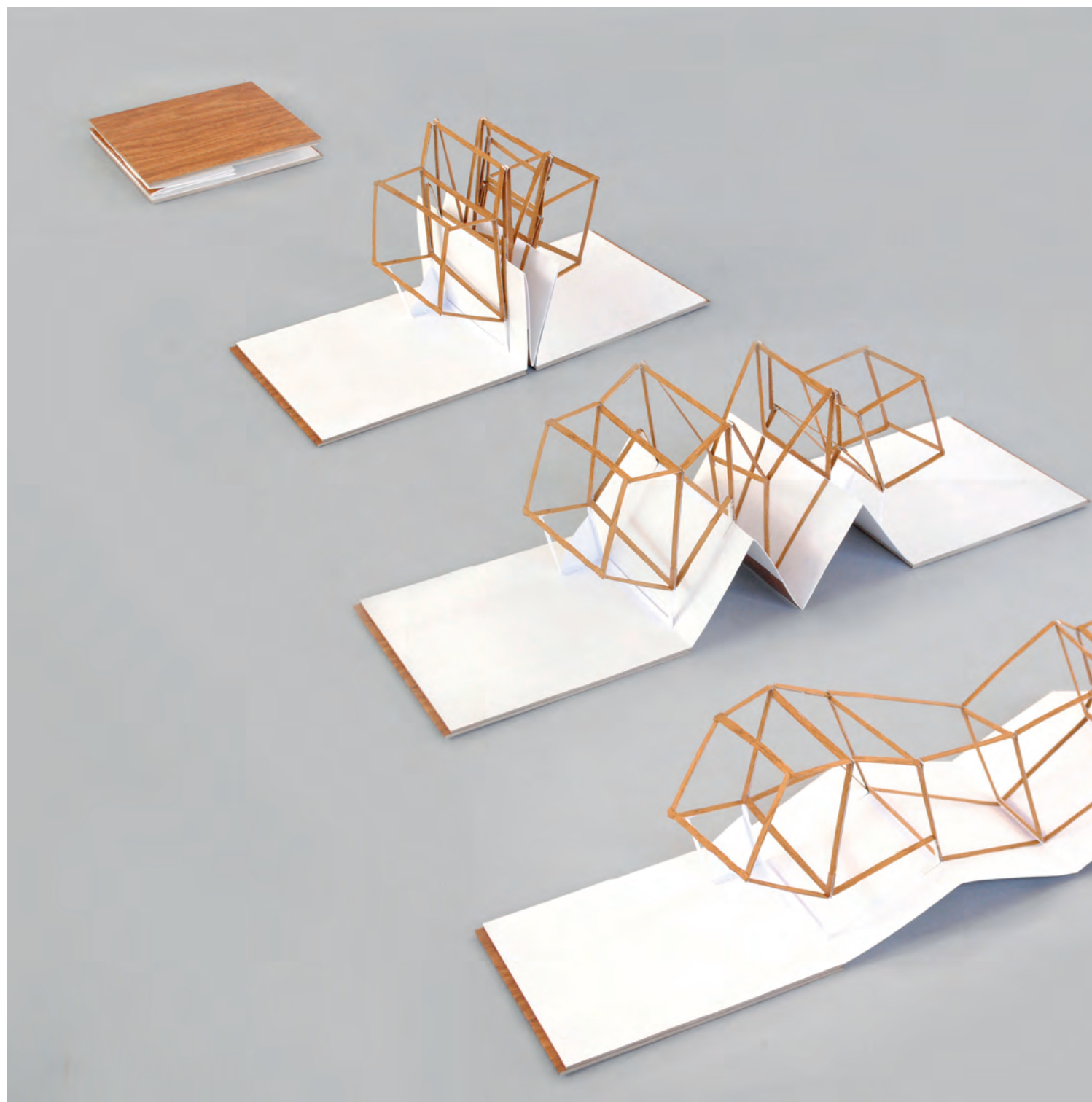
Entremeio e mundos #01, 2013-2017  
 fotografia digital C-print, 30 x 45 cm

Entremeio e mundos #02, 2013-2017  
 fotografia digital C-print, 30 x 45 cm

Entremeio #02, 2010-2017  
 fotografia digital C-print, 30 x 45 cm







**Fabício Carvalho**

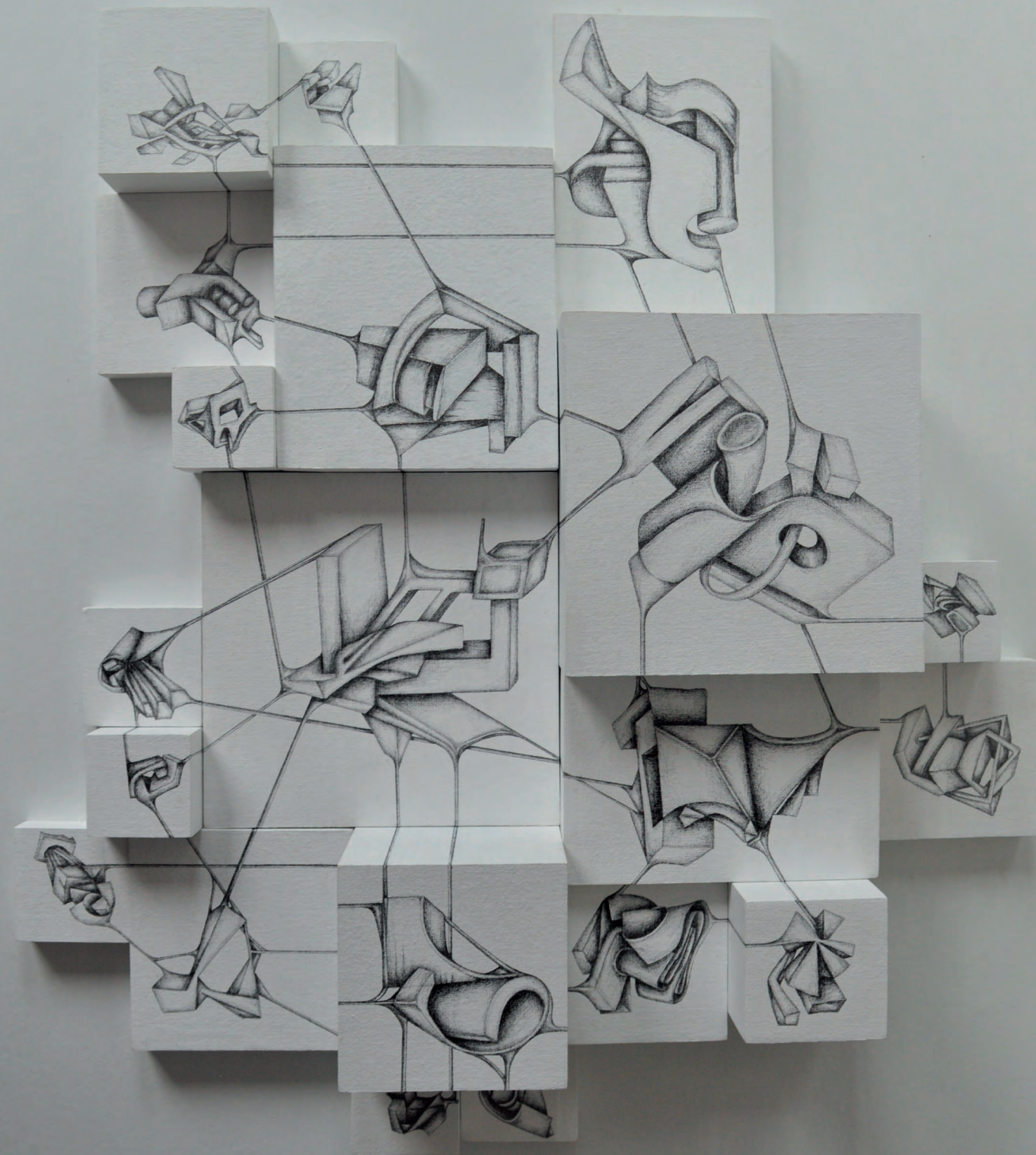
Ubá, MG, 1982

Vive e trabalha em Juiz de Fora, MG, Brasil

Livro 1, 2017

livro em papel 300g e papelão cinza, estruturas de folha de madeira, capa em vinil adesivo, 15 x 21 x 78 cm





**Ana De Sena**

Itaguaí - RJ, 1987,

Vive e trabalha em Vila Velha, ES, Brasil.

Ordem Desordenada - fragmento 2, 2017

lápiz grafite sobre blocos de MDF, 56 x 60 cm





**Priscila Rocha**  
Petrópolis, RJ, 1979,  
Vive e trabalha no Rio de Janeiro, RJ, Brasil

Espaço Van Gogh, 2012  
técnica mista sobre tela: acrílica, óleo, esmalte sintético, cola e caneta posca, 175 x 130 cm







**A PAREDE**  
Trabalham e vivem em Berlim

**Pedro Oliveira**  
São Paulo, 1985  
**Luiza Prado**  
Rio de Janeiro, 1985  
**Rafael Arrivabene**  
Itanhaém, 1986

Algerinha Vive, 2017  
Diagrama, Notícia Fake e instalação de áudio



Algerinha Vive recounts the demise of Vila Algerinha, a semi-fictional occupation in São Paulo twenty minutes from now. This story of state and media-enforced violence is expressed through a variety of outlets, most importantly an audio tape which contains a collection of soundscapes supposedly created by a local artist, as well as a speculative timeline of the lost history of this occupation. This design fiction piece was inspired by Brazil's current political tensions, as well as by a series of conversations with Brazilian designers, musicians, and activists. The project focuses on the reality of those who exist on the fringes of the modern world-system, disenfranchised populations that, while often the subject of dystopian futural fictions, have their experiences and views rarely represented in those very fictions.

Thus, Algerinha Vive presents a visual and aural narrative adjacent to the political conflicts of everyday life in Brazil's peripheries. At the same time, by focusing on the possible aesthetic outcomes of such an estranged reality, the project does not intend to speak for the disenfranchised. Instead, it presents this encapsulation of political struggles as the starting point for a more profound engagement with the urgent issues it portrays.

Enraged by both the Police and media obliviousness to the shooting, activist groups within and outside Vila Algerinha take the streets of the surrounding neighborhood in protest. They occupy the streets; Military Police's actions are not fully effective.

After seven days of protests and violence, Military Police is able to lead the protestors to a dead end near the occupation's borders. Trapped in a corner and away from journalists, a massacre ensues. Protesters are shot dead by the Police, which argued "self-defense". Many community leaders go missing.

A 45-year old man from the neighborhood surrounding Vila Algerinha shoots three teenagers at the entrance to the occupation. Witnesses say the man was arguing with the group about their loud music. Two of the teens die from the wounds.

This man might have been a member of the Neighborhood Watch.



Start from the center, then downwards in clockwise motion.



Historical data supported by "official" accounts and facts.



Complementary facts and data about Vila Algerinha and its story.



Speculations based on evidence obtained from the Mixtape and the Game.

A Neighborhood Watch vigilante group is created to target the occupation's "problems". Taking advantage of a recently-approved law allowing civilian use of non-lethal sonic weapons, the group buys a large batch of LRADs, Mosquitos, Gunshot Detectors, and Ultra-directional Microphones.

See e.g. PEC2333/21

The Neighborhood Watch might have been an accomplice to the Police, using both high- and low-frequency oscillators to ungroup and move protesters towards the dead end.

A few weeks after the massacre, a fire destroys the entire community. Official accounts report it as an accidental fire originating from within the occupation. Survivors and new community leaders, however, claim it was in fact an arson.

Nevertheless, families disperse and divide themselves into different groups; some accept governmental aid, others start political movements of their own and begin occupying other spaces.

"Ruidografias" was a participatory design workshop commissioned by the city council to take place at Vila Algerinha. The research outcomes were later used to develop controversial "smart" anti-noise policies targeted at the occupation's inhabitants.

See e.g. Decree 1035/22  
a.k.a. "Lei do Silêncio Inteligente."

A musician, a survivor of Vila Algerinha or descendant from a resident, releases a Mixtape as both a testimony and homage to the story of the old occupation. The sound compositions tell a story that differs significantly from the official one: not accident, but political and racial erasure.

At the same time, children from the survivors retell the story of the "seven-day riots" of Vila Algerinha in the form of a playground game's routine. A curious, small sound-making object might position the story of the massacre in a different light.

Both objects, combined, form the base of our speculations. They help us dig deeper into the story and find alternative narratives of struggle and resistance.

The Mixtape and the 3D-Printed Toy end up in a box, together with other assorted memorabilia, sold by the owner's daughter to a small pawnshop in the countryside of São Paulo state.

## ALGERINHA VIVE

A Timeline of Events

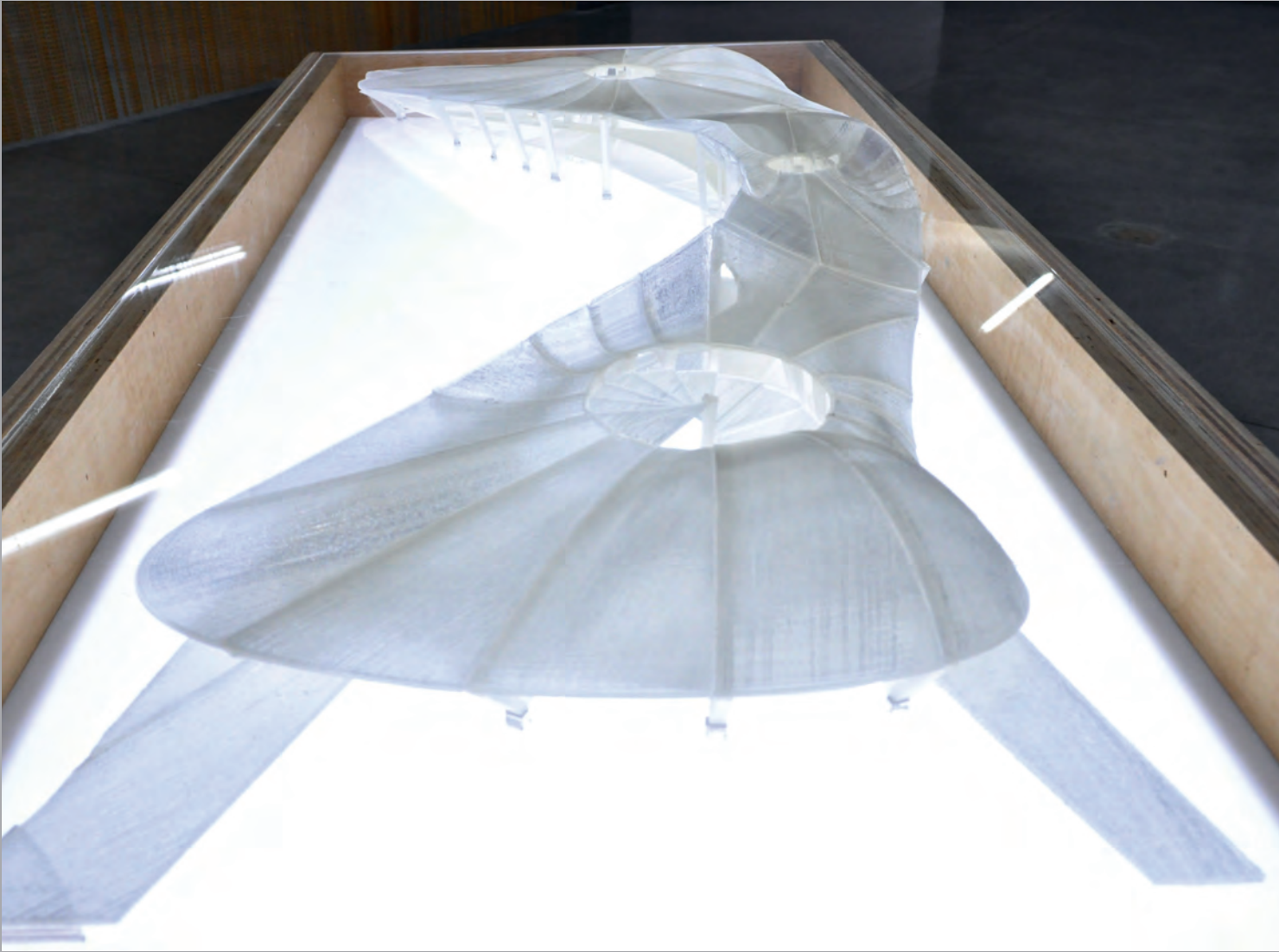
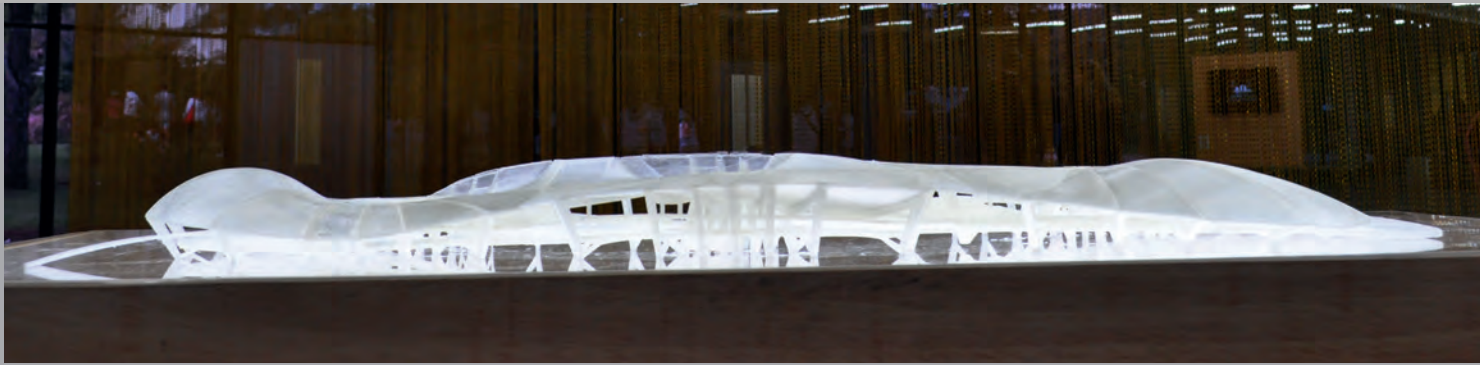
"Vila Algerinha" (São Paulo, Brasil) was the largest occupation of Latin America during the housing crisis and after the series of Coups d'Etat all over the continent.

Opinions and perception about Vila Algerinha were divided: one side wanted the families evicted, linking the occupation to crime rates, drug influx, and noise pollution. Other groups were interested in giving the occupation proper infrastructure, turning it into a neighborhood.

Initial size: 3170m<sup>2</sup>  
Population: ca. 450

Final size, five years later: 1,33km<sup>2</sup>  
Population: ca. 121,250

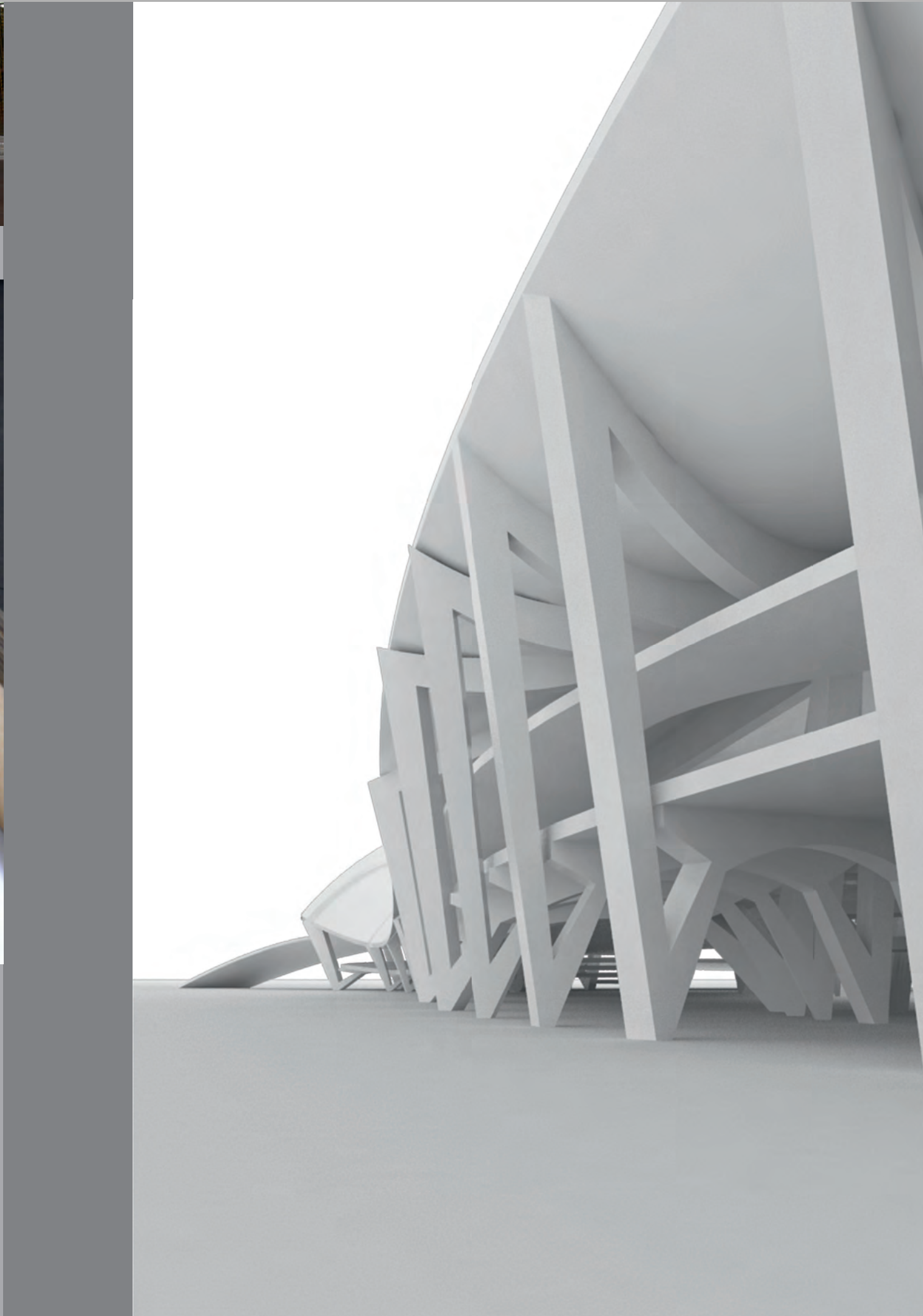


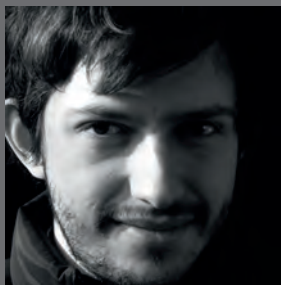


**SUBdV**  
Trabalham e vivem em São Paulo

**Franklin Lee**  
São Paulo, 1967  
**Anne Save de Beaurecueil**  
Los Angeles, 1970

Mutante, 2014  
Impressão 3D em PLA natural, 1200 x 400 x 100mm





**Victor Sardenberg** é Pesquisador Associado em Métodos Digitais em Arquitetura (dMA) na Leibniz Universitaet Hannover. É Master of Arts com especialização em Arquitetura e Desenho Urbano pela Staedelschule Architecture Class, Frankfurt e é Bacharel em Arquitetura e Urbanismo pela Universidade Mackenzie, São Paulo. Ele foca em projetos de arquitetura como pesquisa, com interesse em técnicas de desenho, estética e teoria. Já lecionou diversos workshops pela Architectural Association Visiting School, UFRJ, Hochschule Dusseldorf, UFMS, Staedelschule Architecture Class e PUC-Rio.

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foto: Victor Nosek



**Breno Eitel Zylbersztajn** é pesquisador e consultor na área de urbanismo, mestrando do PPGAU-UPM com foco no estudo da participação social em projetos urbanos. Foi assistente de pesquisa da National Gallery of Arts - Center for Advanced Study in the Visual Arts onde aproximou-se dos propósitos do estudo da paisagem construída. Atualmente desenvolve consultoria para projetos de urbanização de territórios vulneráveis com metodologias de processos participativos de desenvolvimento urbano local com impacto social.





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