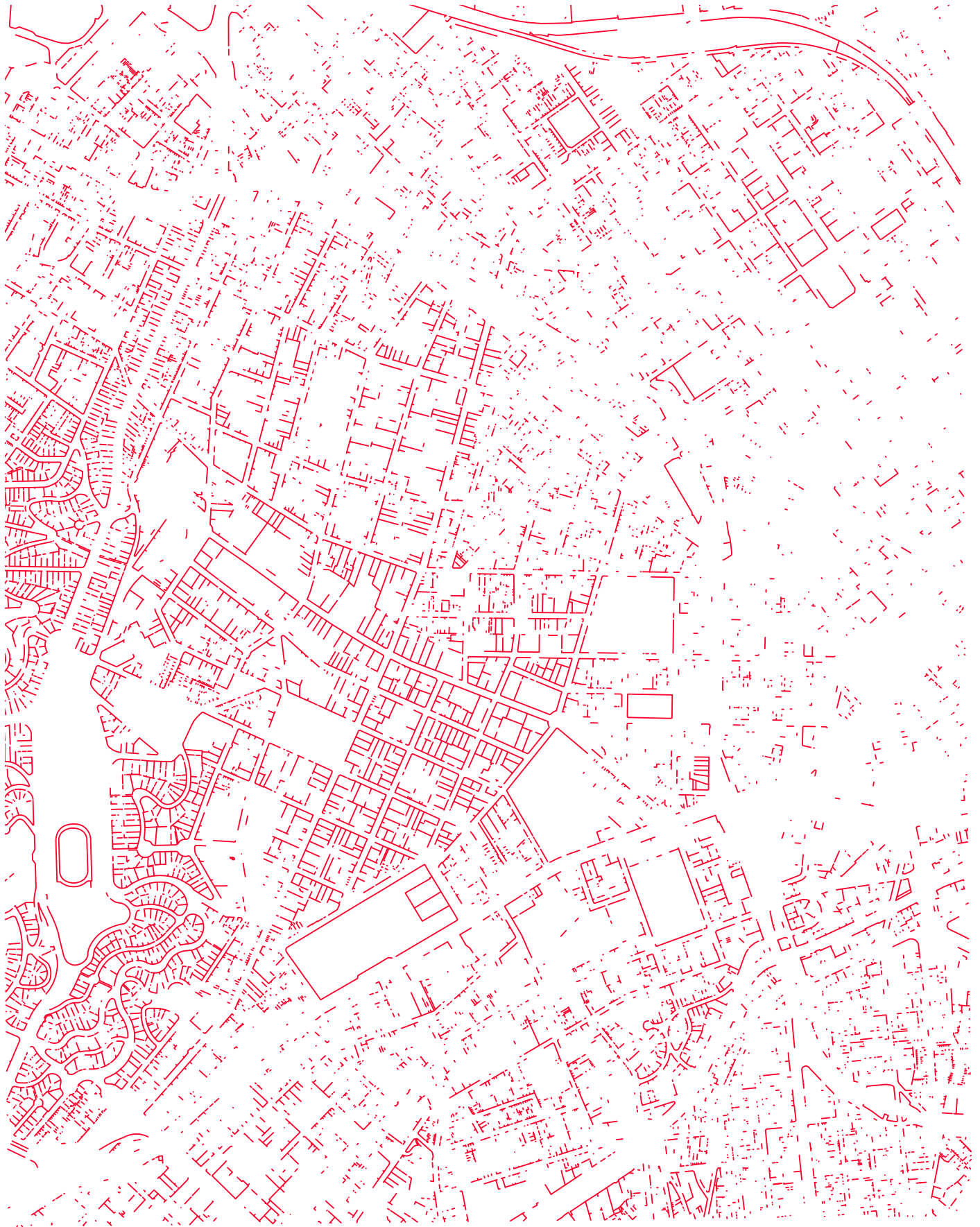


Wall catalogue



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Diploma Oslo School of Architecture and Design, spring 2018
Astrid Fadnes

Supervisors: Tone Selmer-Olsen, Sabine Müller, Vibeke Jensen

Diploma title: Wall Spaces

Location: São Paulo, Brazil

Cover photo: map of walls and fences in central area São Paulo.
All photos, maps and illustrations by author unless other is stated.

Introduction

Cidade dos muros, «City of walls», is one of São Paulo's nicknames. With an increasing tendency from the 1980's, walls and fences in South America's biggest city are being constructed extensively, creating a layer between the buildings and the streets, between the private and the public. São Paulo lives up to its nickname: its walls and fences have become a distinctive feature of the city's urban morphology. The project Wall Spaces investigates if or how walls and fences can enrich both sides of the separation or what the alternative could be. This booklet is a part of the research for the project, providing a backdrop to the theme, including a theoretical and linguistic approach at the discourse related to fences and walls, mapping and analysing the existing walls and fences in one specific area in São Paulo.

With a brief theoretical, historical and legislative backdrop and a following wall- and fence collection, this publication aims to draw an image of the wall spaces of São Paulo today, maybe even a glimpse of the past, and potentially an ambition for the future.

Defining wall



Wall, frontier, fence, boundary, border, line, limit, barrier, separation, segregation, osmotic membrane? The terms used in the discourse of walls, may be as confusing as the borders themselves.

«The world of borders have been replaced with one of fuzzy frontiers, it is as if a social universe where boundaries were once crisp and clear has been superseded by one difficult to decipher, where every social relationship seems to be under negotiation.»

The anthropologist Thomas Hylland Eriksen describes in his essay "The Destablized Boundary" the new and unclear national state borders of Europe, but the description can also be transmitted to walls and fences in other contexts.

This paragraph aims to briefly frame the topic of the wall both physically, thematically and linguistically. How do you define a wall or a fence, and what does that imply?

Physical walls:

The bearing wall and the dependent wall

A wall can be divided into two essential functions. The bearing wall (1) has a structural function, separating the roof from the ground. The space is dependent on the wall and is as stable as the human need for shelter. The partition wall (2), on the other side, divides space and organizes the movement, we can call it a dependent wall, or a circumstantial wall – the existing space creates the precondition for the wall.

The same wall can possess both functions, the project *Wall Spaces* will however have a focus point, or focus *line* – on the latter wall, acquiring the main function of dividing and organizing space.

¹ Eriksen, "The Destablized Boundary", referring to "Ethnic Groups and Boundaries", by Fredrik Barth

The *wall* might be massive, constructed in brick, concrete or wood, but this project nonetheless also includes the transparent and translucent wall, the fence, made by metal rods, mesh, glass, wire, textile, rope or vegetation.

The static wall and the membrane wall

A wall or a fence is not only a concern for engineers and construction workers. Its geopolitical implications, historical value and social consequences makes the wall or the fence a multidisciplinary field.

«(...) A boundary is arbitrary in character, temporary and changeable. (...) They cannot be wished away, but will serve their purpose better if we understand the ensuing hostilities that usually accompany them. (...)if we accept the existence of boundaries but take them as uncertain; not lines, but space, not rigid, but open to negotiation. » Inge Boer

In the book «Uncertain Territories: Boundaries in Cultural Analysis», professor of literary studies Inge Boer describes boundaries as connection points. This is not unlike descriptions anthropologists have given the same term. Anthropologist Fredrik Barth has in one of his studies looked at a boundary separating different ethnic groups. Persons, ideas and things could flow across, but Barth never questions the boundary as such: «One could cross it and penetrate the osmotic membrane of the social cell, but one could not destroy it».¹

An osmotic membrane is a semipermeable membrane, and fits the mentioned descriptions of a boundary as a porous separation line.

A frontier, on the other hand, is often described as a more static and clear separation line, in dictionaries frequently

referred to as a border between two countries. The frontier can also refer to the border between the known and the unknown, in a territorial context often as a line protecting against an enemy – or a defensive wall.

The defensive wall

Building walls as a security measure, is far from a new phenomenon. The manmade barriers can be tracked back to early civilizations. Governments and militaries have for long and still are constructing sprawling defensive walls. With the aim of protecting what is on the «inner» side of the wall, preventing violent attacks from the «outer» side of the wall, the barrier itself often become hostile: a threat and even violent, from the outside of the wall.²

The Great Wall of China is the oldest existing wall in the world. But the wall referred to as the «mother of all walls» in modern times, is the Berlin Wall. Constructed by the German Democratic Republic (GDR, East Germany) in 1961, with its 155 kilometers of barbed wire and more than three meters of concrete, it was meant to shed the East Germans from the capitalistic West. When it fell in 1989, people all over the world thought it would represent a world-wide turning point towards more freedom and less barriers. That didn't happen. After the terror attack in New York September 11 in 2001, the wall construction projects proliferated dramatically and the last few years various European states have erected several fences to prevent refugees reaching beyond their border lines (Washington Post, 2014). High security walls in for instance Mexico, Morocco, Palestine, Bangladesh and Europe have been and are being built. The US claims to construct «temporary» walls in Bagdad. Every single

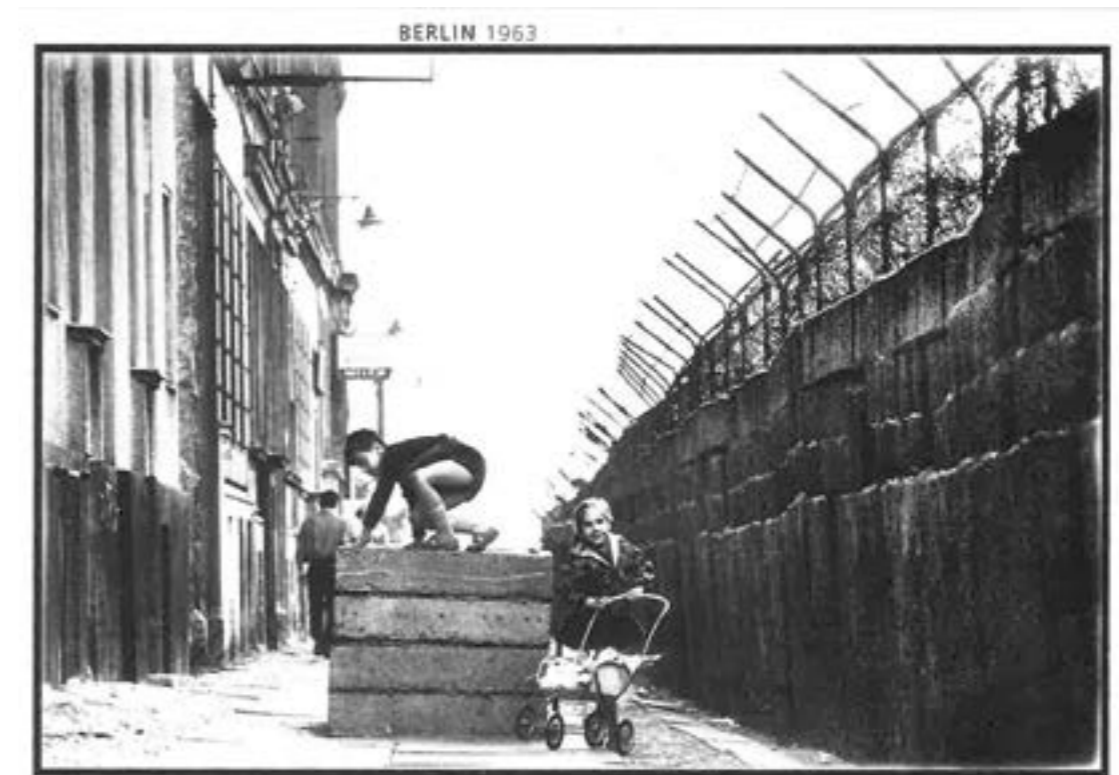
block of concrete used in Bagdad has a weight of 6,3 tons.

The main argument for the constructions of these defensive walls is to prevent terror, smuggling, illegal immigration, invasion or simply a protection of the inside from whatever threat on the outside. However, the constructors of the walls often end up walling themselves in, as happened with East-Germany inside the Berlin Wall.

The urban wall

«To what extent is the notion of the secure and safe city produced at the cost of the city of freedom, democracy and the right to the city?»

This question opens the book «The City Between Freedom and Security» (2017) and releases a discussion within an already widely contested, but also rapidly transforming discourse, exploring how urban spaces are becoming 'securitized' and how this affects public space, civil society and democracy. In addition to the ongoing global military and governmental border construction, there is another emerging feature in the discourse of 'securitized' urban spaces, and that is the one of private territories and the following enclosing of them. The same dilemma as East-Germany faced in walling themselves in, is brought up related to urban contexts today where inhabitants wall themselves in from the rest of the city. *Gated communities* hold an example of this kind of organization, having various residential buildings and services within a closed perimeter of walls or fences. These were first present in former colonized countries as South Africa, Angola and Brazil, later also spreading to the USA. These new, private territories, owned, occupied and enclosed by individuals, groups



Postcards from the Berlin Wall, 1963 and 1989. Lehnartz-Fotografie.

² This can be exemplified by the more than 200 migrant fatalities the first months of 2017, an increase from previous years, due to the border crossing between Mexico and USA (IOM, 2017). Or by the Palestinians living in Gaza, being on the «outer» side of the wall, but in reality, being surrendered and isolated as the fence prevents not only their freedom of movement, but also food and materials to enter. Or the 2700 kilometres sand wall on the Moroccan occupied areas of Western Sahara, accompanied by the longest continuous minefield in the world.

or companies, construct physical barriers to protect the inside. The gated communities however also hold a «non-enclosed quality» by not needing a fence *within* the community, allowing for spatial openness and social interaction between neighbours.

«The City Between Freedom and Security» gives both a thematic and empirical review on physical responses to security and how this interact and encounters democratic rights and an open civil society. How will the new Government Quarter in Oslo both meet security demands, hold its symbolic value for an open democracy and offer accessible and good public space for its citizens? Gated communities or walled properties in the city meet many of the same dilemmas. A house, an office, an embassy or a shop continue to be part of the city, even though it turns its back to the city by raising the fence.

«Good fences make good neighbors»

The phrase, «good fences makes good neighbors» comes from Robert Mood´s poem from 1914 and later it became a widely used expression, mostly referring to how for instance a hedge between two houses may make up a comfortable distance bringing two neighbors on a clear, resolved and consequently comfortable distance. Dividing spaces can clarify ownership relations, which can be useful to address responsibility for a space, but it can also function as an expression of power and inequality. The diploma project *Wall Spaces* takes the different definitions of a wall in consideration. A wall is not a wall, it can be a protective frontier or a porous boundary. It could be defensive, but even though it is built with the intention of serving one side, it always relates to both sides and have social implications way beyond the drawn separation line.

The project *Wall Spaces* treats the walls in a dense and urban situation, but the

learnings from the linguistics, implications and consequences from contemporary and historic walled situations make themselves relevant for the São Paulo wall context, as the intention of many of them is often the same: defend the «inner» side from the «outer» side.

(...)

He only says,

“Good fences make good neighbours.”

Spring is the mischief in me, and I wonder

If I could put a notion in his head:

“Why do they make good neighbours? Isn't it

Where there are cows? But here there are no cows.

Before I built a wall I'd ask to know

What I was walling in or walling out,

And to whom I was like to give offence.

(...)

Extract from *Mending Wall.*
by Robert Frost, (1914)



Fence in Calais, France by the border crossing to England and the now demolished migrant camp “The Jungle”. Photo: Jana Vandepoele (2016).

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São Paulo: City of Walls



EDIFÍCIO D. VIRGINIA 808

ATENÇÃO

PROIBIDO

The historical settlement development can explain part of the reason why walls and fences have become such a distinctive part of São Paulo's urban morphology.

São Paulo has gone through different phases of the organization of urban space, being a concentrated city with a social mix within a smaller area (until 1940s), a phase of a strengthened «centre-periphery» period separating social groups with great distances (until the 1980s), leading to the latest phase where the different social groups again are living close, but are segregated by walls and security technology. In the book «City of Walls» by the professor of city and regional planning, Teresa Caldeira, it is pointed out how this new urban settlement pattern, along with an actual increase in crime,

led to a great extension in wall and fence construction. Privatized spaces, closed and monitored for residential, service or commercial use, is the feature of a new urban organization of space in many places. The organization pattern is new, but the justification of it, is well known: the fear of violent crime.

«Different social classes live closer to each other in some areas, but they are maintained separated by physical barriers and systems of identification and control».

- Teresa Caldeira



I
**Concentration
and social mix**
until 1940



II
Centre-periphery
1940s-1980s



III
The city of walls
1940s-1980s

Caldeira explains how this new construction of walls and fences, enclosing both housing units, offices, commercial and public buildings, constructed with the argument of protection against crime, become a part of the crime problem:

«Finally, the increase in violent crime and fear since the mid-80s provoked the rapid walling of the city, as residents from all social classes sought to protect their living and working spaces. Moreover, as fear and crime increased, prejudices related to the talk of crime not only exacerbated the separation of different social groups but also increased the tensions and suspicions among them.»¹ - Teresa Caldeira

A later deindustrialization of the city, particularly in the central districts like Mooca, Bras and Barra Funda, large lots where released and became area of gentrification with extensive construction of gated communities and walled housing blocks (*condomínio fechado*). This tendency from around 2000 is described by Caldeira as the second epoch/period of wall construction in São Paulo.

Wall legislation

In 2004, the permitted height of the walls and fences in São Paulo, increased from 3 to 4 meters. According to the technical team proposing the alteration, the height of four meters was considered the ideal to prevent an invader to easily jump over the fence.²

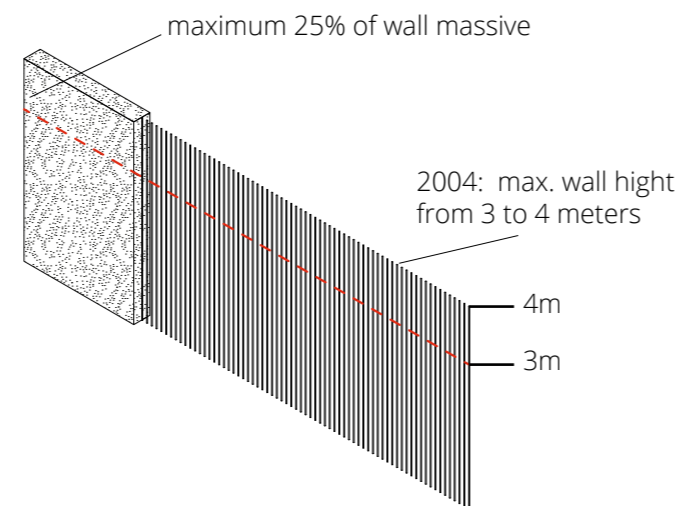
In 2015 however, the city's Master Plan (Plano Diretor, 2015) only allows the wall to be maximum 25% massive, the rest should be transparent, as metal grids or glass.

Regine Meyer, professor at the Faculty of Architecture and Urbanism at the University of São Paulo, has stressed how the social

inequality gets manifested in the urban spaces through the constructed walls. She commented the new wall legislation from 2015:

«There is a preoccupation in making walls less offensive. The glass is a subterfuge, a negotiation: you can see in, but the element of separation continues».³ - Regina Meyer

Research in Brazil has revealed how robbers prefer to rob houses with walls – most burglaries happen in buildings with fences and walls, both because they signalize that the value on the inside is bigger and because the walls themselves can hide the inner action from observation from the street once on the inside.⁴ This show that the main argument of raising the walls and fences: security of the building from crime, loses its foundation.



Inside and outside of the Buenos Aires Park, Higienópolis São Paulo.

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¹ «Cidade dos Muros», Caldeira. P. 232

² Folha de São Paulo, 2004

³ Folha de São Paulo, 2017

⁴ Research by the Military Police in Paraná, Brazil. Featured in Folha de São Paulo (2007).

Wall catalogue



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EDIFÍCIO GAIVÃO

In the format of a catalogue, this publication aims to take a closer look at what the fences and walls are and investigate what they reveal about the city of São Paulo. How has people appropriated walls, how are they used, what are they made from, what is behind the fence, what condition do the walls create?

Undeniable conventional, among those things you won't notice until you begin noticing them, and then you'll see they are everywhere. This catalogue endeavour to treat the walls, fences and the gates to cross them, both as individual objects and to read and regard them in their context. In their beauty, ugliness, strangeness, with their different heights, materials and security measures, use, symbols and history, they can be said to represent the city, their neighbourhood and to affect and create new social relations. This is why they are not only to be read as isolated walls, but as *wall spaces*.

Criteria and focal point

The catalogue treats cases where the fence or the wall faces a public street and sidewalk, and on the opposite side facing a private or semi-public building.

The geographical focal point is set at a central area in the city, two streets; Alameda Eduardo Prado and Avenida Angelica, that together make out a 3,4 kilometre long stretch, starting from the city center's last favela in the north, going uphill towards one of the highest points in the city and the famous business street Avenida Paulista. Going through a socially and demographic varied area and being busy streets in terms of both car traffic and pedestrians with a wide range of housing, offices and commercial services along the streets, the chosen area for the catalogue is considered as representative for São Paulo. Walls and fences along these streets make out the main part of this catalogue.

24 walls and fences have been chosen to be included and evaluated. The criteria to be chosen, apart from facing a public sidewalk and a street, is that they together should make out an overview of the variation in the form, materials, use and situation. They should be representative and make out "typical" examples, but also include some more specific examples, highlighting the great variation and potential of the walls and fences.

Catalogue structure:

map showing wall location

Name of the wall

Key information

background info, history of the wall and both sides of it

photo of wall space

elevation of wall space

plan and cross section of wall space

wall guide São Paulo

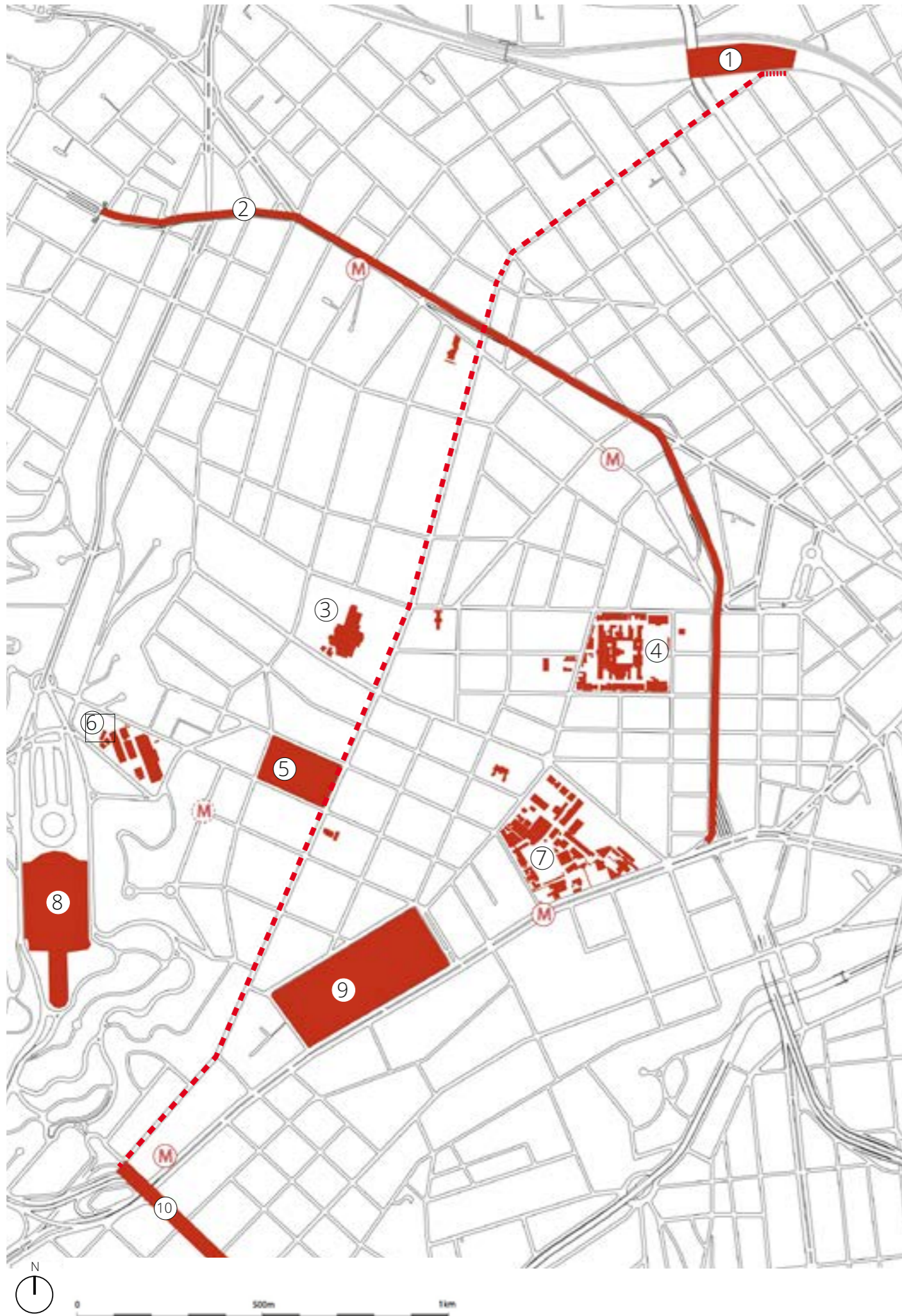
09 The Concierge House

material: metal, concrete, glass
 length: 10,4 m
 height: 2 m
 thickness: 3-10 cm
 vertical surface: 21 m²
 weight: 1000 kg

security measures: concierge, camera
 side one: residential building
 side two: side walk, big tree

A guard to watch the houses, is a common feature and often, but not always, comes with a small shelter or small house for the guard. This is among the more sophisticated ones, where the little guard's house makes part of the wall itself, with its concrete and glass surfaces merging with the white steel fence and its pitching, concrete roof giving character to the wall. The glass, in the concierge house is black tinted glass, you can see out, but not in, and the camera on the outside catches every scene on the sidewalk.

Plan and cross section The Concierge House



The metropolitan region of São Paulo, population: 21,2 million



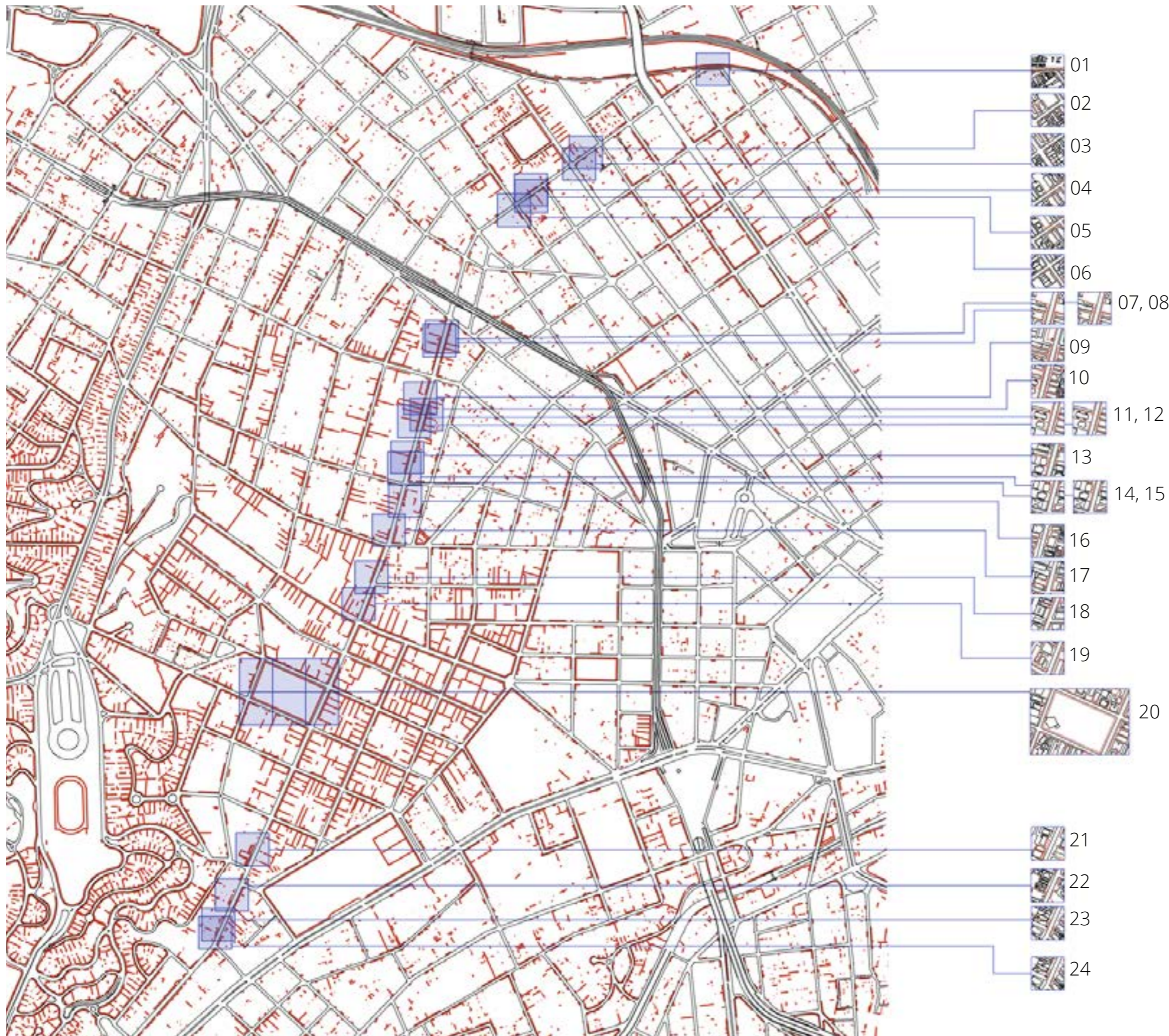
The city of São Paulo, population: 12 million

- Tietê river
- Pinheiros river
- Old city center
- New city center
- Avenida Paulista, main business street
- Catalogue area

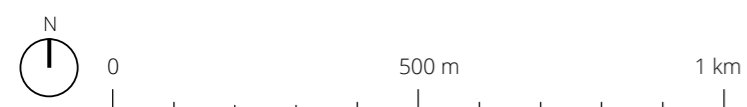
CATALOGUE AREA

- 1 Favela Moinho, last favela in São Paulo centre
- 2 Minhocão motorway high line, closed for traffic on sundays
- 3 Higienópolis Shopping mall (1999)
- 4 Hospital
- 5 Buenos Aires Park (1937)
- 6 Brazilian Art Museum
- 7 MacKenzie University (1968, originally MacKenzie College, founded in 1874)
- 8 Stadium and football museum Pacaembu (1940)
- 9 Consolação historical Cemetery
- 10 Avenida Paulista, main business street

- M Metro station M Metro station in construction
- 3,4 km long stretch, Alameda Eduardo Prado and Avenida Angelica



- 01 Along The Rails
- 02 The Wired
- 03 Corner Stone
- 04 Papa Noel´s Furniture
- 05 Jewish Tile
- 06 The Chat
- 07 Sliding Doors
- 08 Orange Cake
- 09 The Concierge House
- 10 Synagogue Steel
- 11 The Classic
- 12 The Heritage
- 13 The Vivo Seller
- 14 The Well Dressed
- 15 Don't Sit On The Wall
- 16 The Short
- 17 The Painted
- 18 Hydrangea Garden
- 19 The Columned
- 20 Buenos Aires Park
- 21 The Exclusive
- 22 The Day Open
- 23 Low Rise Resistance
- 24 P, The View Point



01 Along The Rails

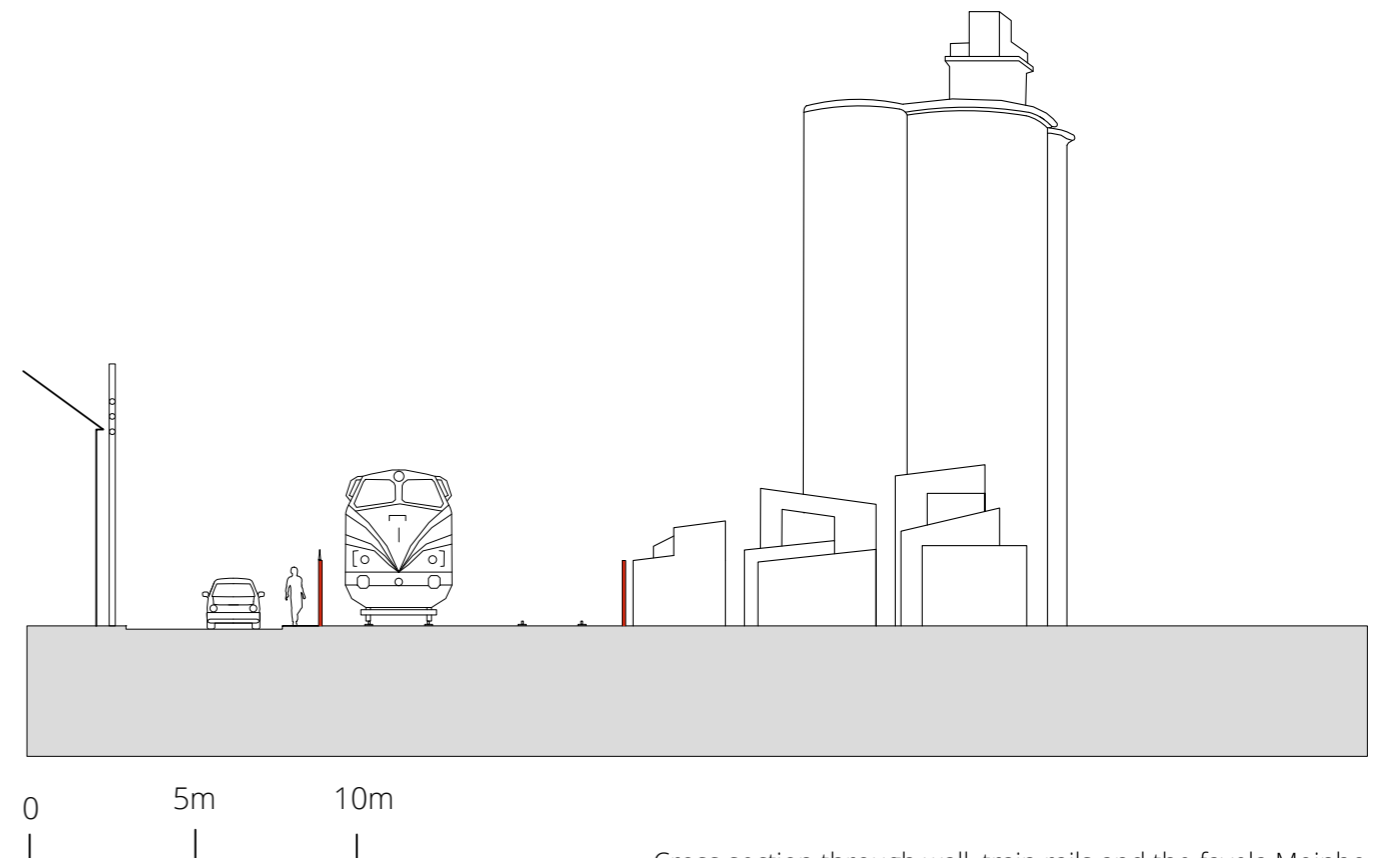
- Materials:** Brick, glass fragments, metal spiers, tiles
- Length:** 17 m
- Height:** 2-3 m
- Thickness:** 10 cm
- Vertical surface:** 172 m²
- Weight:** 14 620 kg
- Side one:** railway, Favela Moinho
- Side two:** sidewalk, residential street



Along The Rail Wall runs along the railway (side 1) with the local train passing several times a day and the favela Moinho. The favela is named after the old silo (moinho=silo in Portuguese) located in the middle of the settlement and is the last favela in the city centre, housing around 700 families. There is an on-going process over the use of the land, that has led to confrontations between the police and the dwellers, as the area is central and of high value. The other side of the wall (side 2) has mostly a residential character, a poorly trafficked street and some service functions like a moving company and a shelter centre.



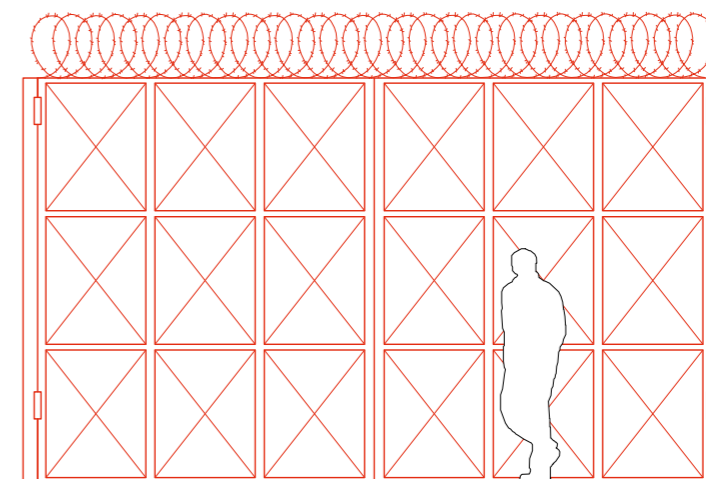
Elevation of the wall along the local train rails and residential road.



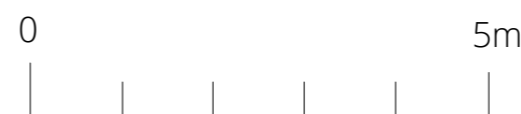
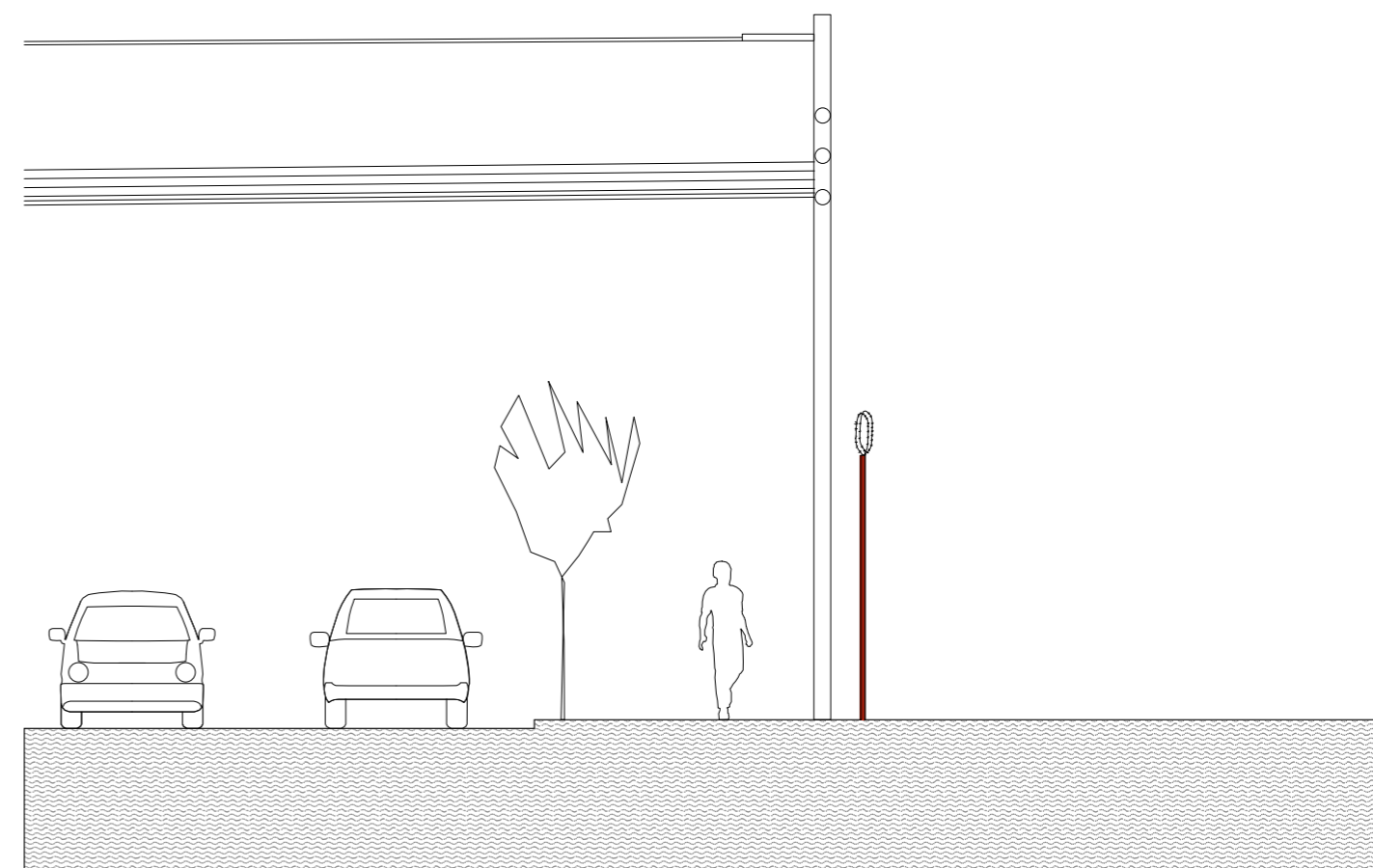
Cross section through wall, train rails and the favela Moinho.

02 The Wired

- Materials: Steel, barbed wire
- Length: 5 m
- Height: 3 m
- Thickness: 2 cm
- Vertical surface: 5,6 m²
- Weight: 360 kg
- Side one: Old brick building
- Side two: Sidewalk, mix street



The Wired Wall leads into the side of an old brick building from the beginning of the 1900s, that used to house workshop and garage for jalopies, and exhibition shops (before the malls). In 1993 the building housed Brazil's first rave party. Today it is not in use, but rumours has it that some people want to open a farmers market. It is unknown when the gate was constructed. The Wired neighbours Hotel Colonial Classic's entering gate.



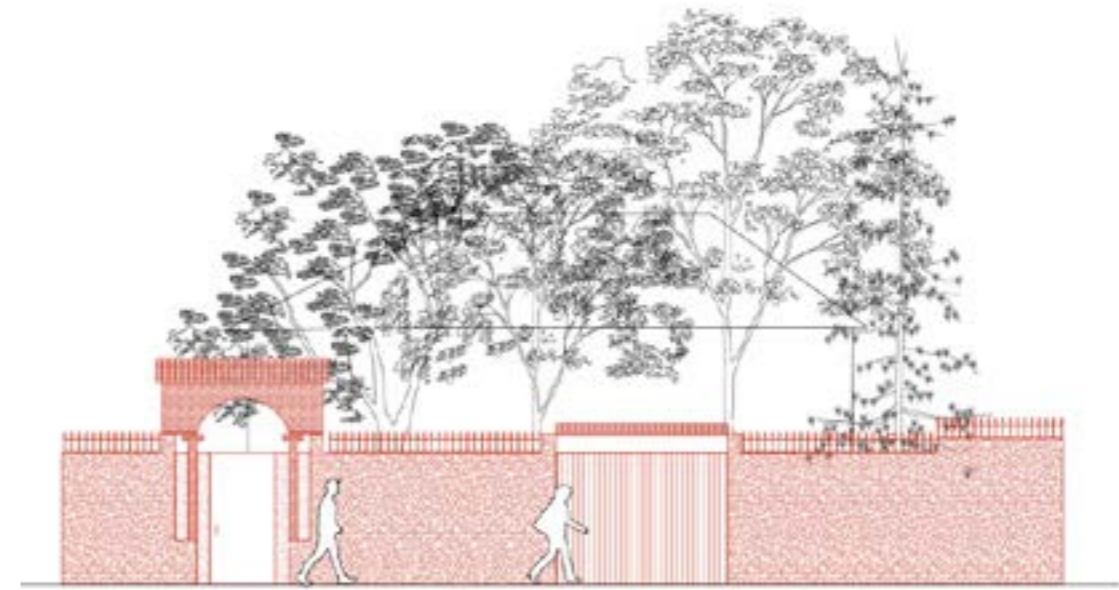
Cross section, The Wired.

03 Corner Stone

- Materials: Stone, metal, concrete
- Length: 50 m
- Height: 2,3 m
- Thickness: 15 cm
- Vertical surface: 36m²
- Side one: Office
- Side two: Side walk, traffic junction, street



The Corner Stone is likely built at the same time as the house it surrounds, probably from the Great Coffee Era in Brazil, in the 1800s until early 1900s. The neighbourhood of Campos Elíseos was considered a noble area, with modern and European ideals. "Aqui virou Europa dentro do bairro", "the neighbourhood became like Europe" says a neighbourhood activist. Later, when the coffee prices fell and the industry started arriving, the working class started to inhabit the area, while the city's elite moved further up, towards what was later named neighbourhood Higienópolis. Today the house is used for office space.



Elevation wall facade



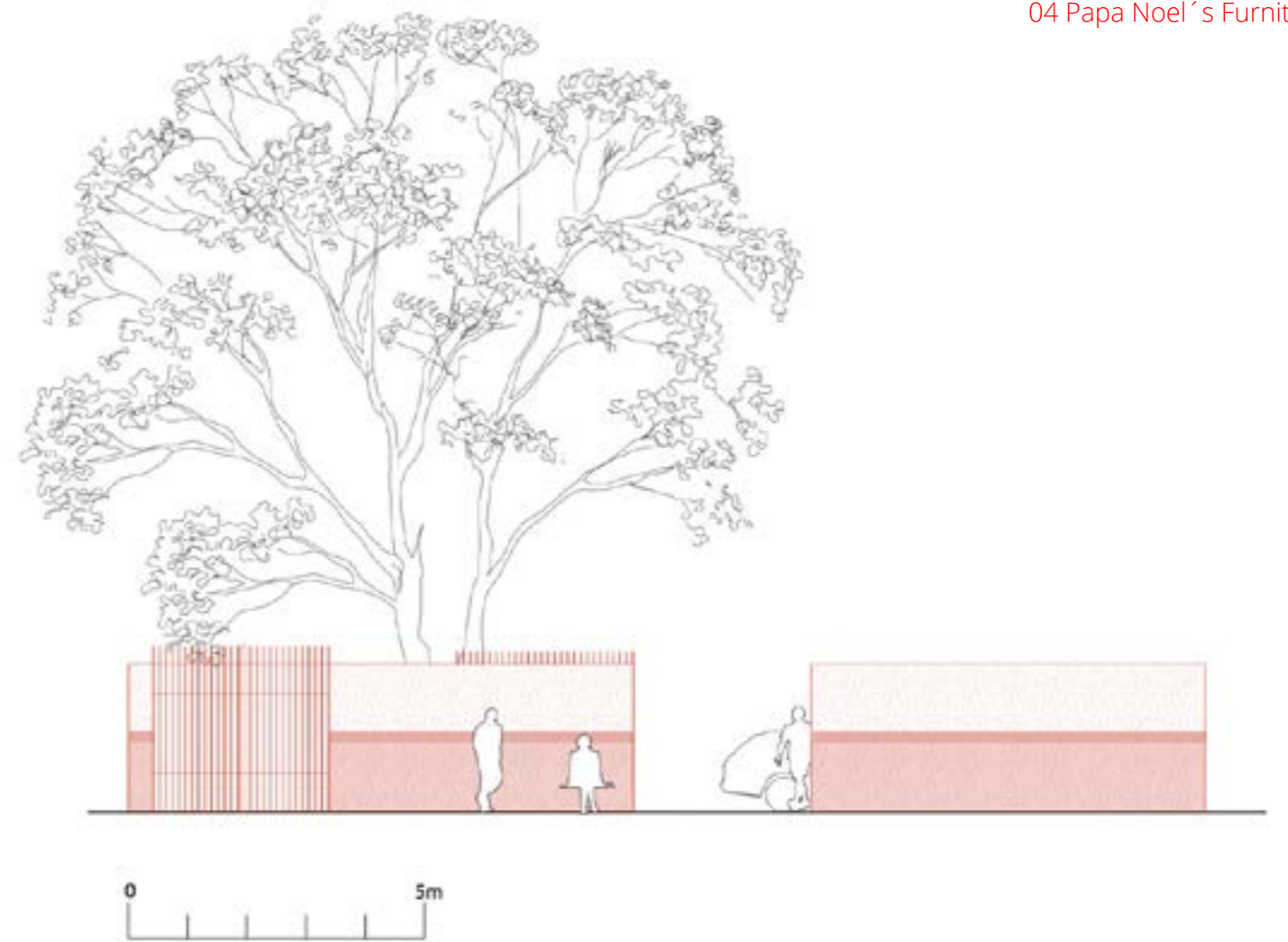
Cross section and axo, Corner Stone.

04 Papa Noel's Furniture

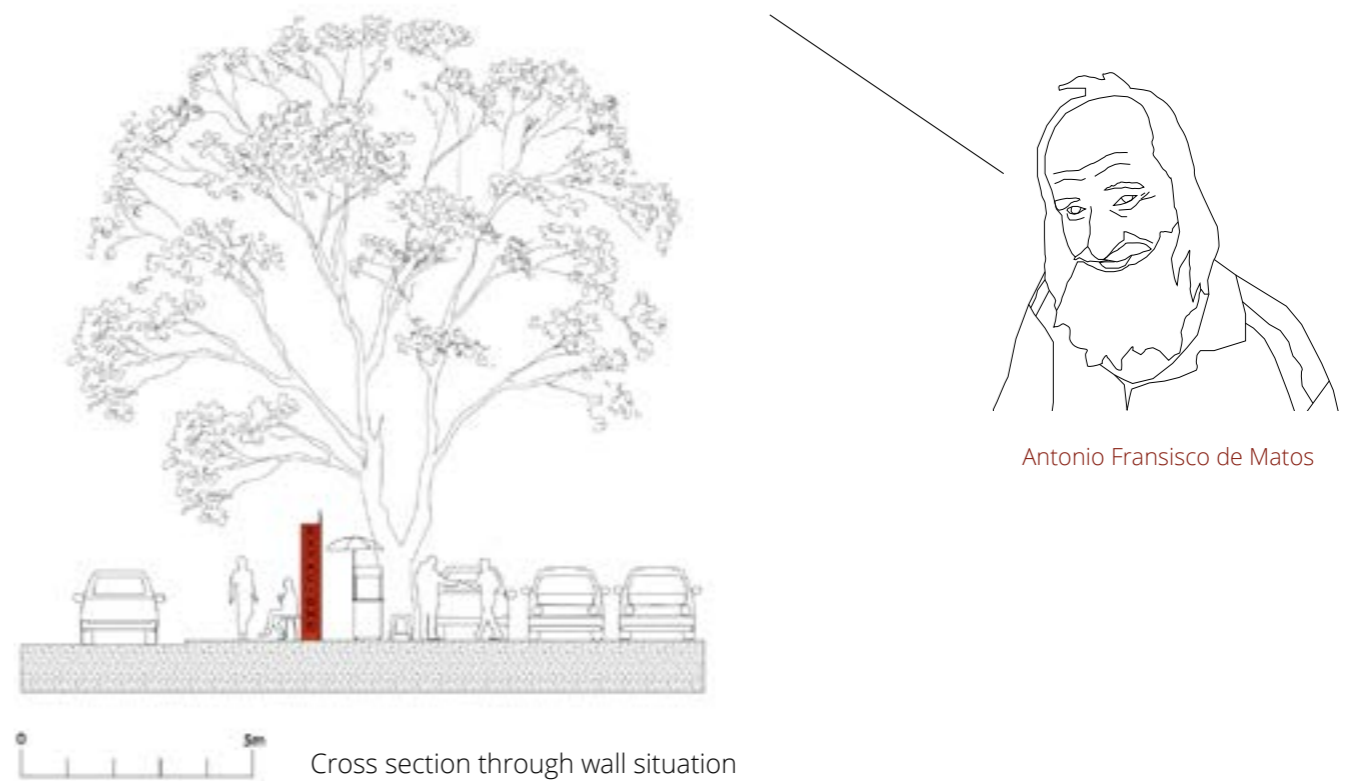
- Materials:** Stone, metal, concrete
- Length:** 18 m
- Height:** 2,5 m
- Thickness:** 10 cm
- Vertical surface:** 39m²
- Weight:** 25 344 kg
- Security measures:** Camera
- Side one:** Car parking
- Side two:** Furniture sale, side walk, street



The Papa Noel's Furniture is named after one of the daily users of the wall, Antonio Fransisco de Matos (and Papa Noel, Santa Claus, on the malls every Christmas) who daily occupies a meter of the three and a half meter wide sidewalk for his making and selling of furniture and toys. The Papa Noel's Furniture is split in three part, one part is a metal gate, mostly closed, and the concrete part is split in two with a sliding metal rod gate, open on day time for the cars to pass and park on the parking lots. The paint used on the wall, is commonly used to signalize parking lots in São Paulo, often with one lower stripe in black or blue and one thinner stripe in yellow.

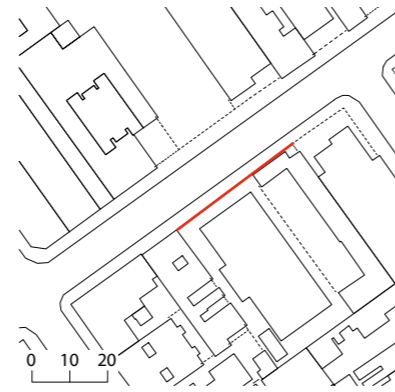


"I work for myself, a battle to survive. I do my handcraft and sell it on the street, for nine years I have been working here. For christmas I work at the shopping malls as Santa Claus to make the ends meet."

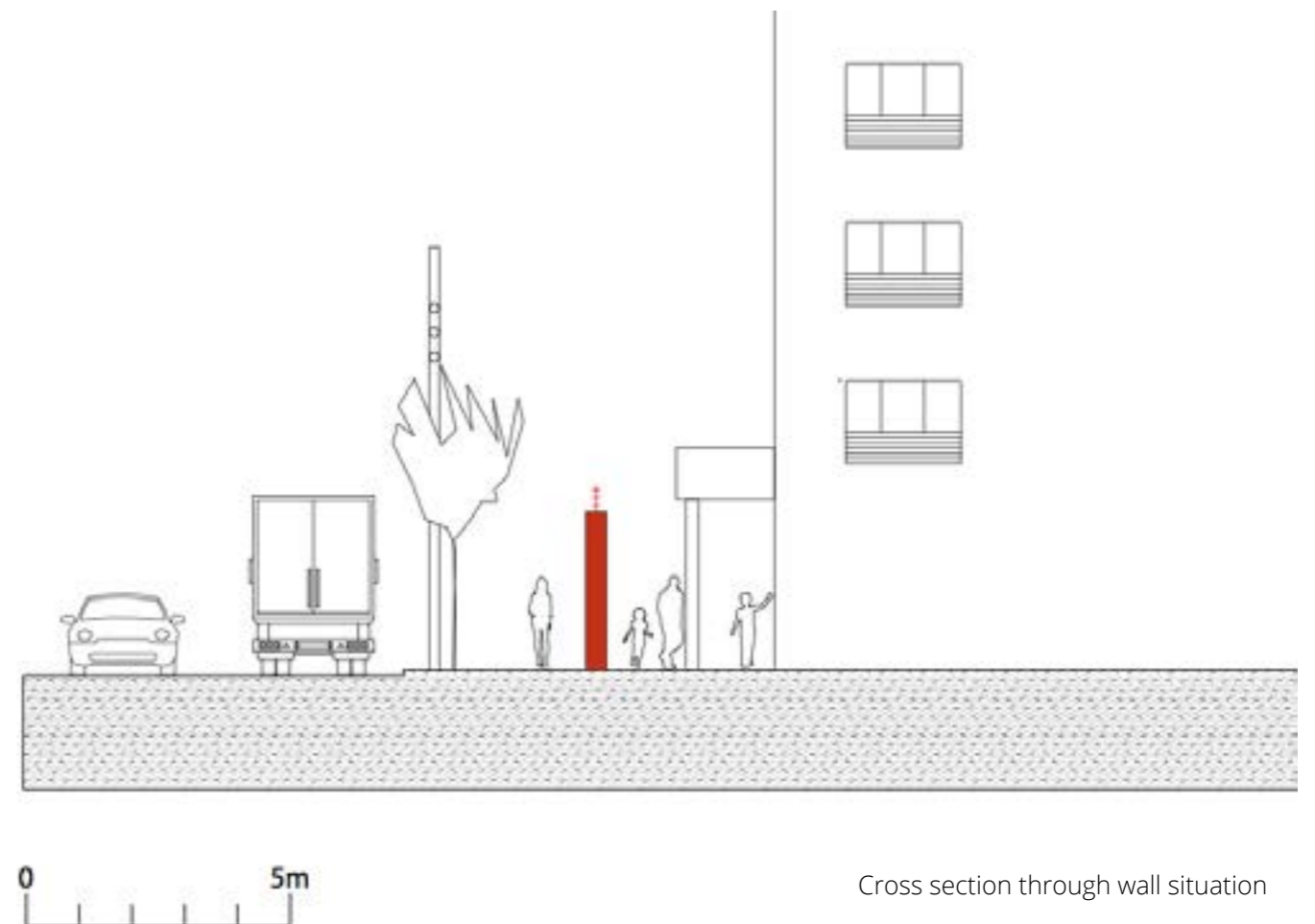
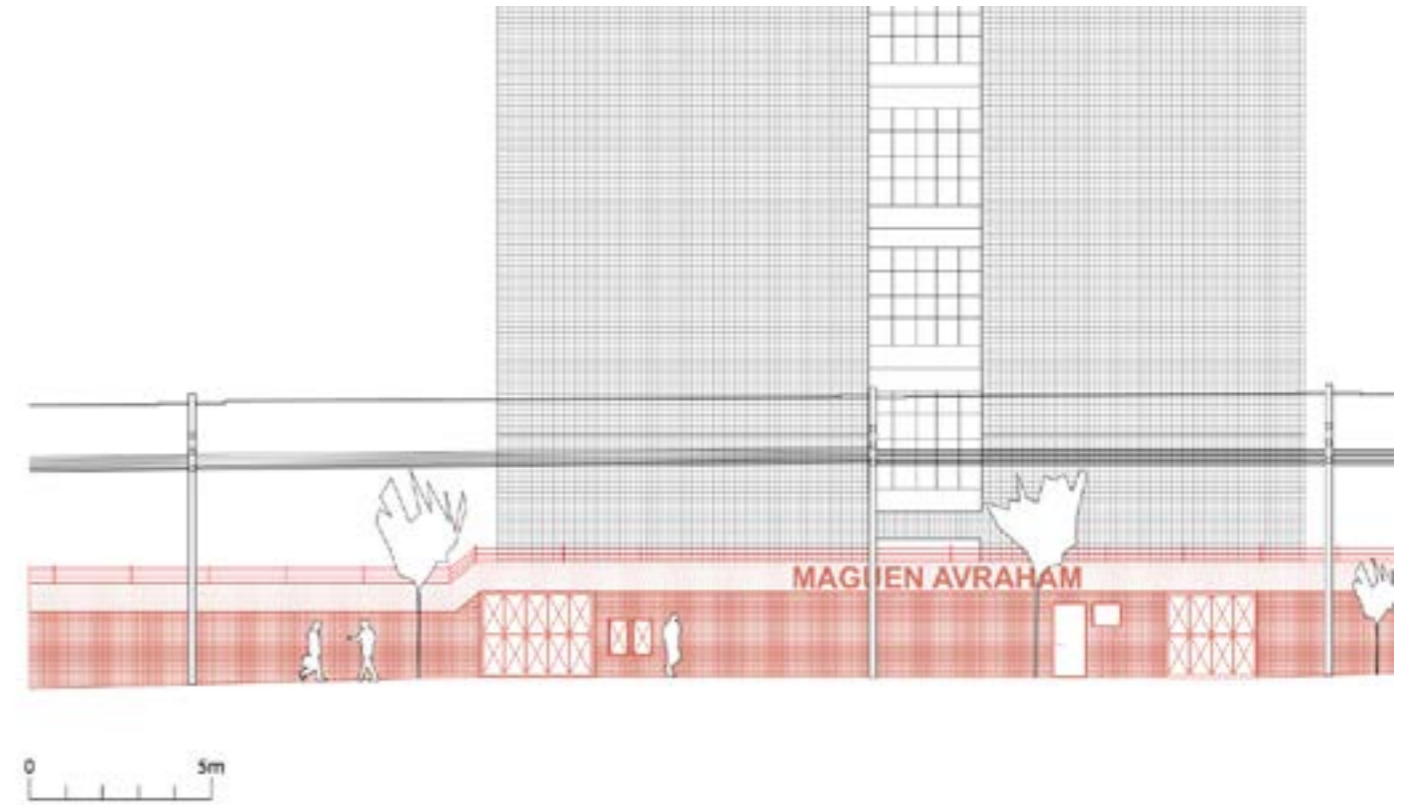


05 Jewish Tile

- Materials:** Concrete, tiles, metal, wire
- Length:** 38 m
- Height:** 3m -3,5 m
- Thickness:** 10 cm
- Vertical surface:** 129m²
- Weight:** 75 240 kg
- Security measures:** Camera and guard
- Side one:** Jewish primary school
- Side two:** Side walk, street



Jewish Tile is massive, apart from two metal gates, a metal door and two metal windows and one window in glass, that perforates the surface, but is mostly closed. Covered in 10x10 cm blue tiles, it matches both the building it belongs to and the neighbouring façade, that has same tiles, only in red. The upper part of Jewish Tile, breaks with the tile style, being a white concrete ribbon running along the long side, giving focus to the sign in the same blue color as the tiles. Jewish Tile is topped with three lines of barbed wire. Jewish Tile partly follows by the slightly sloping terrain by downscaling on the northern side.



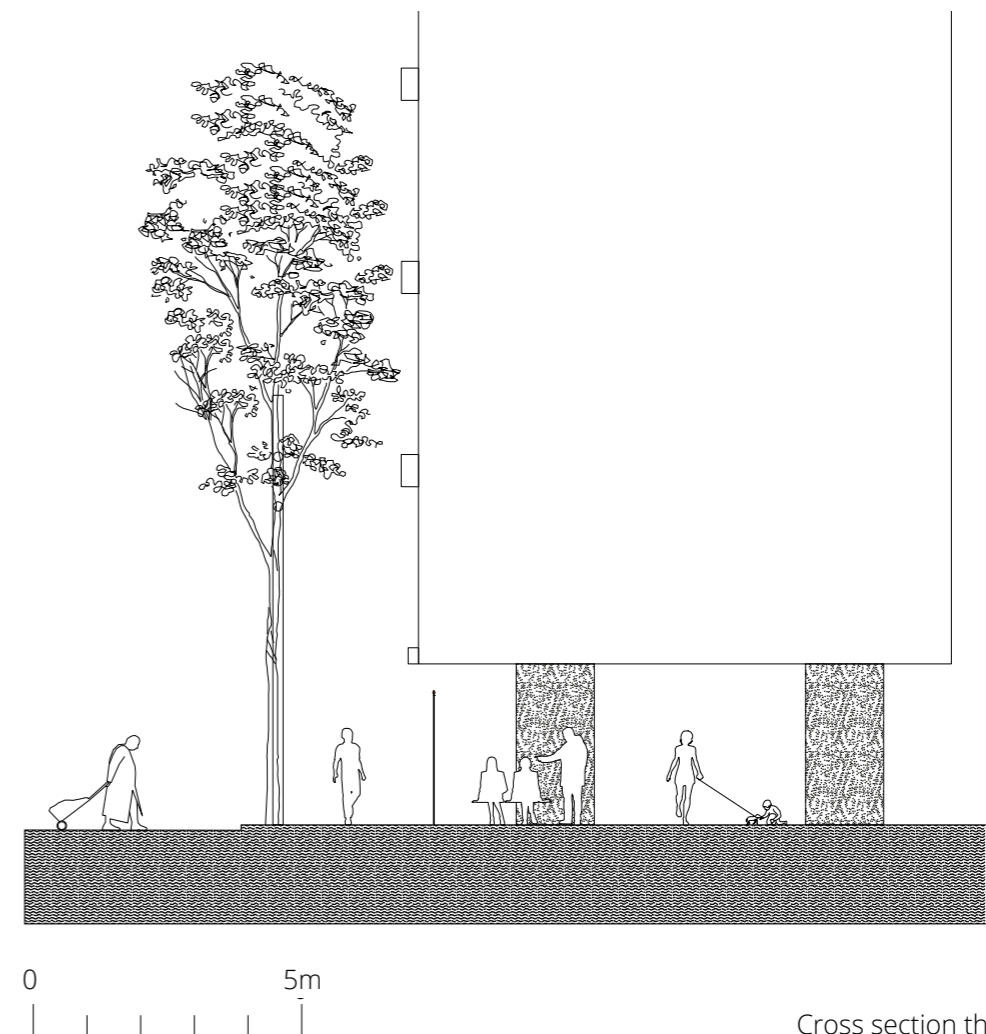
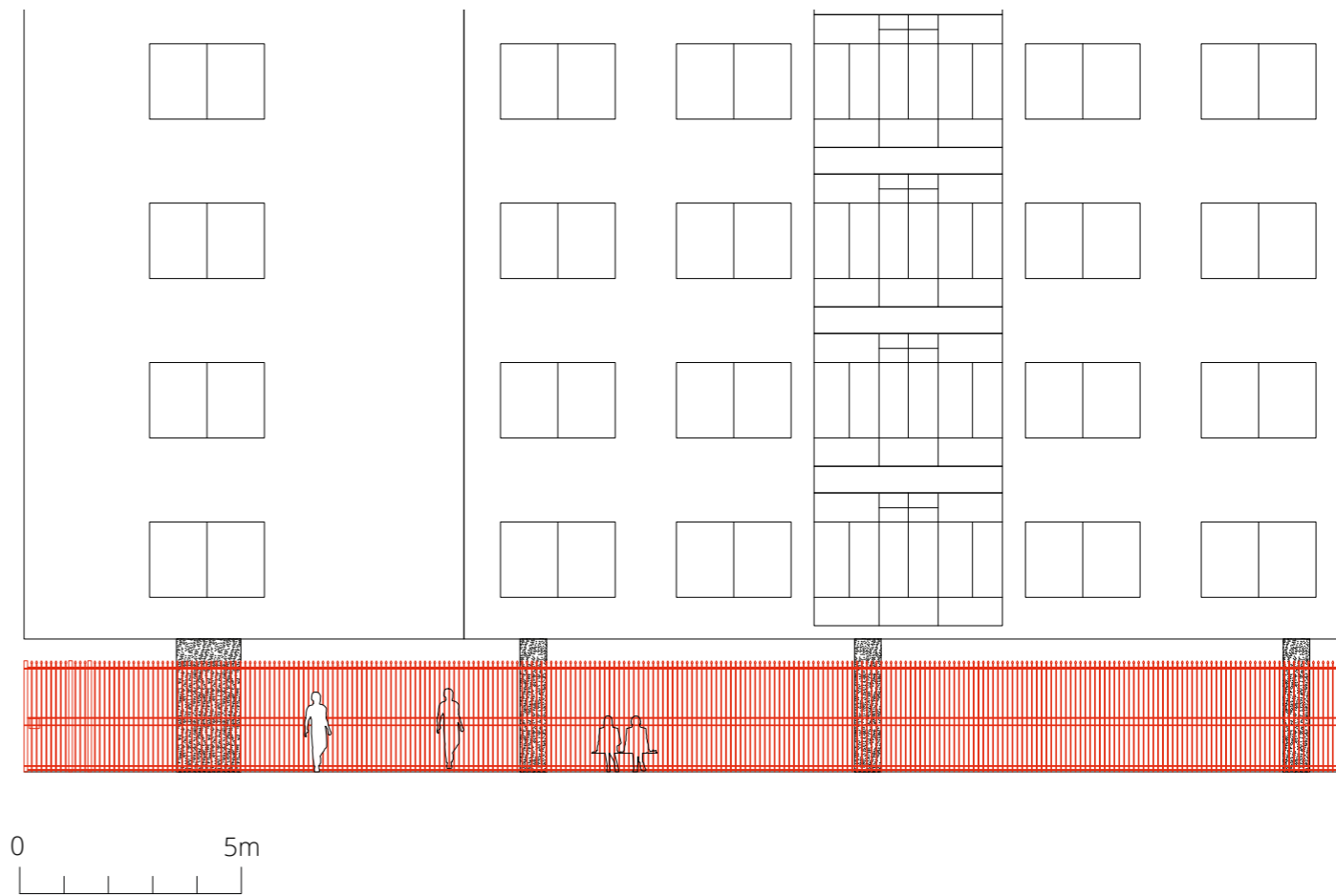
Cross section through wall situation

06 The Chat

- Materials: Metal bar
- Length: 30 m
- Height: 2,5 m
- Thickness: 1,5 cm
- Vertical surface: 75 m²
- Weight: 24 kg
- Security measures: Guard
- Side one: Res. building, guard house, benches
- Side two: Side walk, street



The benches on one side of The Cross Chat, is from time to time used by dwellers in the residential building behind for a rest, chat or street observations in the shade provided by the cantilevering building. The Cross Chat is perforated, around 10 centimetres gaps between the metal bars also allows for social interaction between passers-by and the bench users.



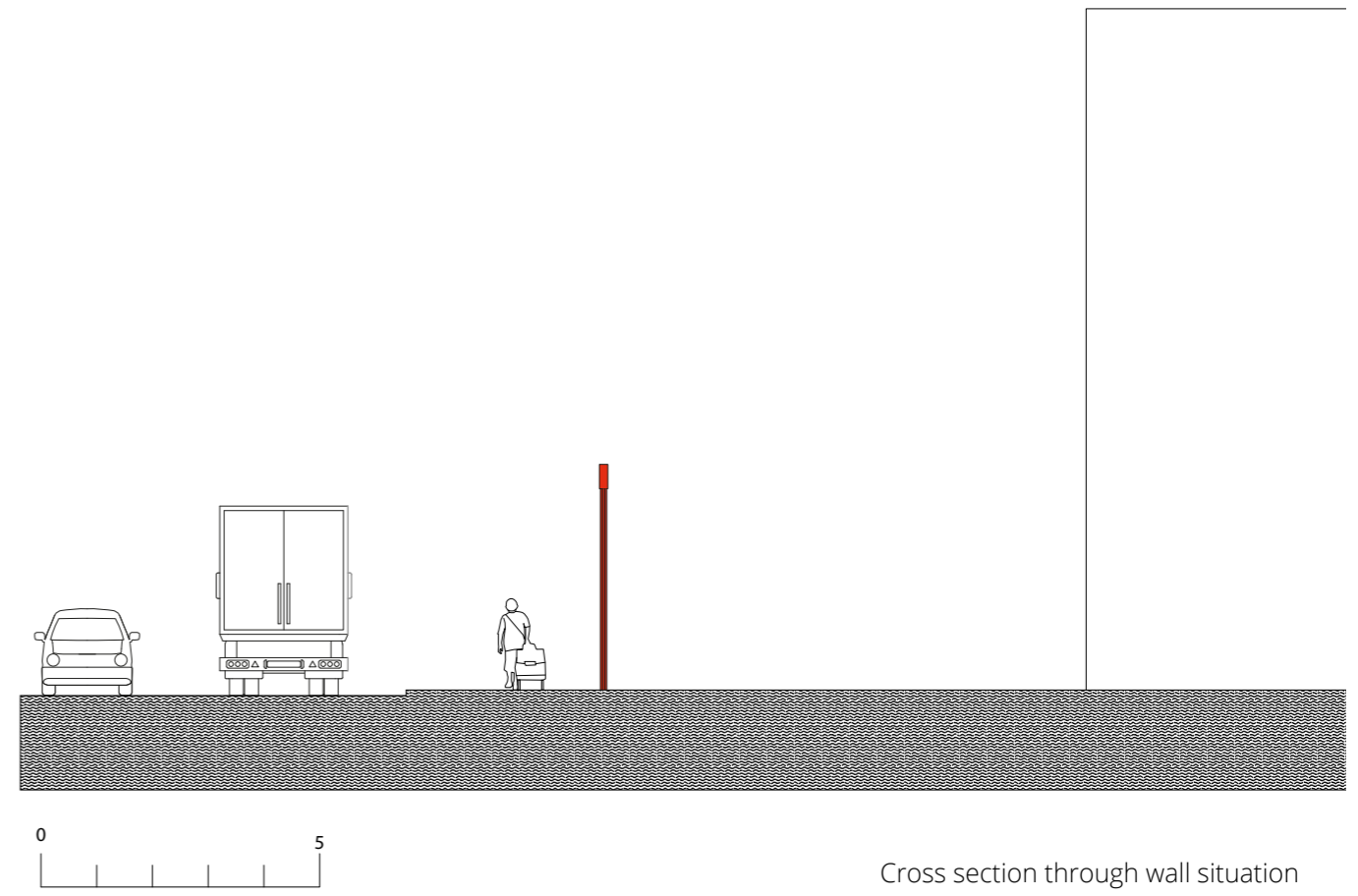
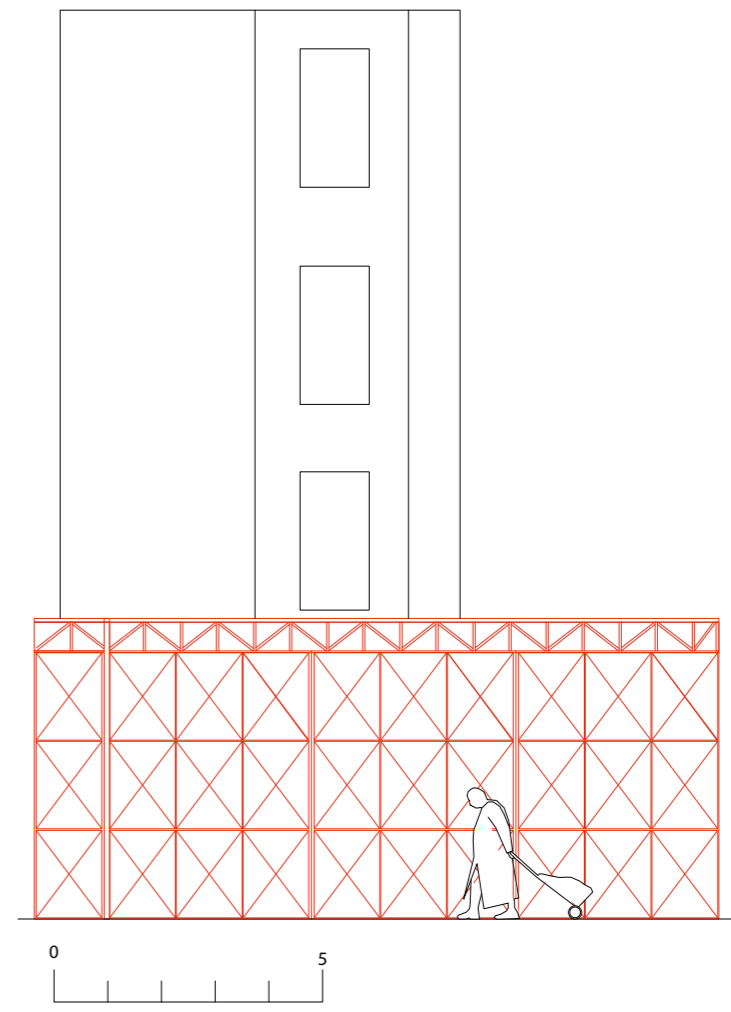
Cross section through wall situation

07 Sliding Doors

- Materials: Metal plates, trusses
- Length: 9,2 m
- Height: 4 m
- Thickness: 4 mm
- Vertical surface: 36,8 m²
- Weight: 1180 kg
- Side one: Medical clinic
- Side two: Side walk, street



Massive, black and with no signs only a google search on the address reveals what's on the inside.



Cross section through wall situation

08 Orange Cake

- Materials: Metal bars, stone brick
- Length: 16 m
- Height: 2,3 m
- Thickness: 1,5 cm
- Vertical surface: 75 m²
- Weight: 945 kg
- Side one: Oswaldo Cruz School
- Side two: Side walk, payphone, big tree



Mirtz, from northeastern Brazil, lives in the area and sells cake (sometimes orange cake) and coffee, from the sidewalk outside The Orange Cake and the Oswaldo Cruz School, to pupil having a break or passers-by. The Orange Cake has to gates leading to the school and also surrounds a little garden of trees and plants in front of the school, visible from the street through its metal bars.

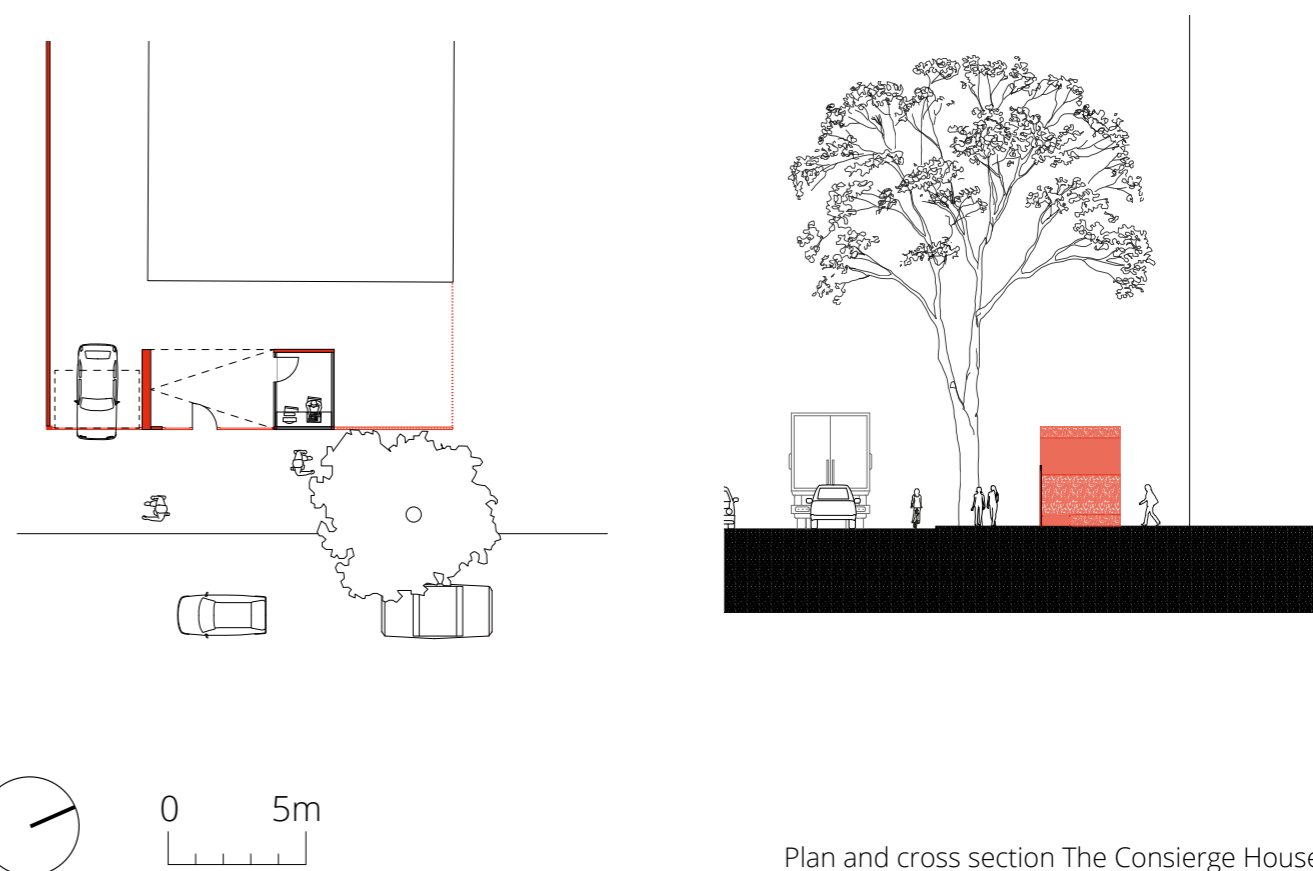
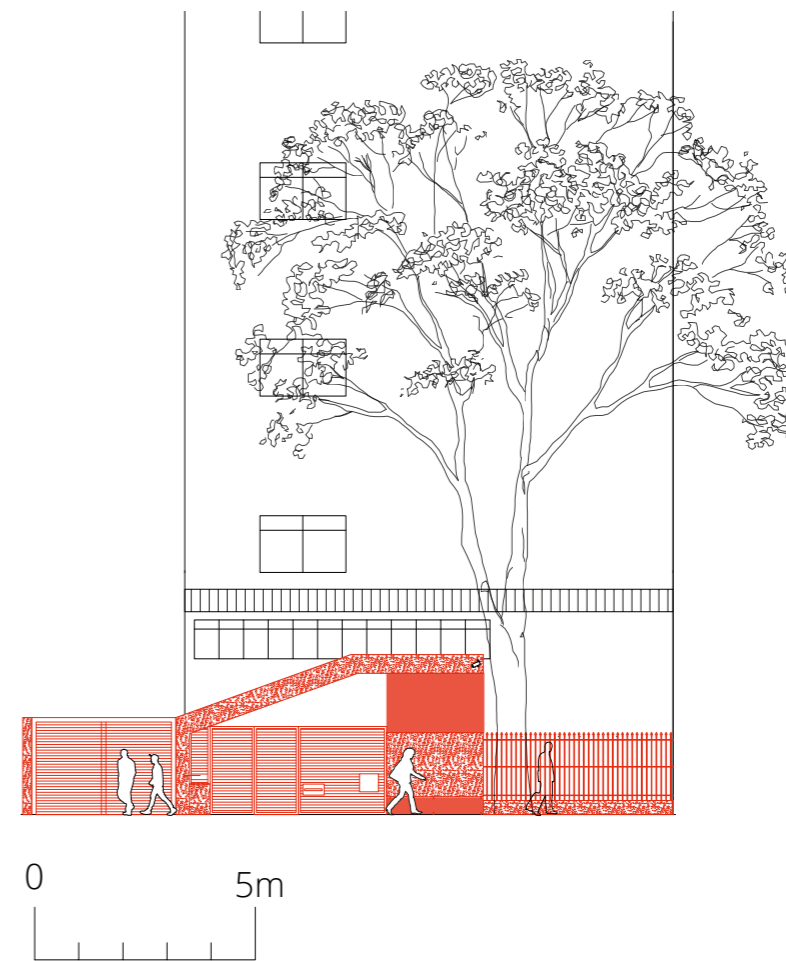


09 The Concierge House

- Materials:** Metal, concrete, glass
- Length:** 10,4 m
- Height:** 2 m
- Thickness:** 3 -10 cm
- Vertical surface:** 21 m²
- Weight:** 1000 kg
- Security measures:** Concierge, camera
- Side one:** Residential building
- Side two:** Side walk, big tree



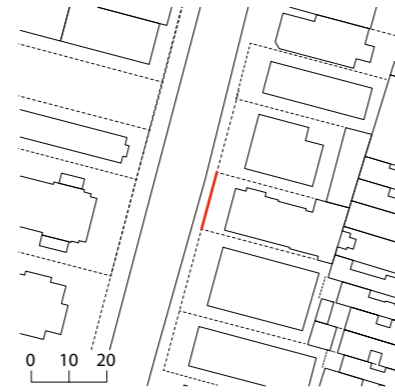
A guard to watch the houses, is a common feature and often, but not always, comes with a small shelter or small house for the guard. This is among the more sophisticated ones, where the little guard's house makes part of the wall itself, with its concrete and glass surfaces merging with the white steel fence and its pitching, concrete roof, giving character to the wall. The glass in the consierge house is black tinted glass, you can see out, but not in, and the camera on the outside catches every scene on the sidewalk.



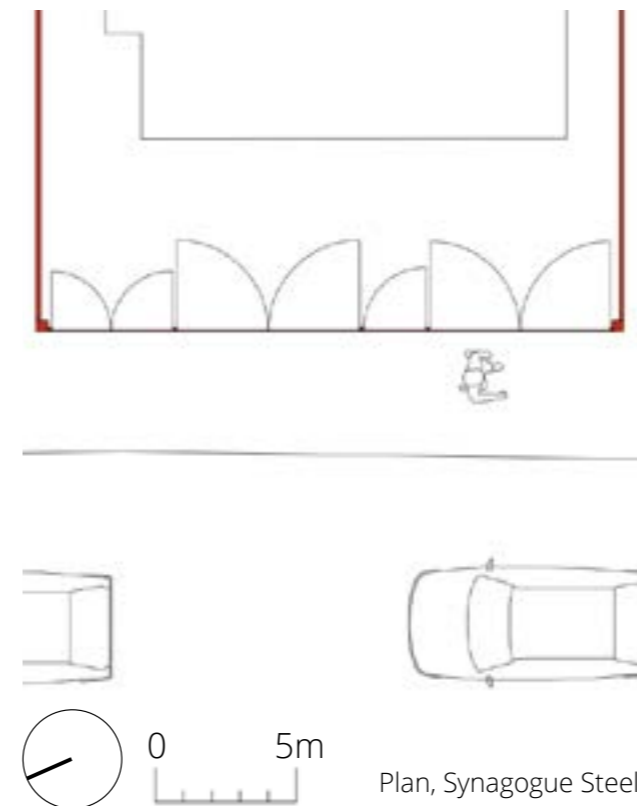
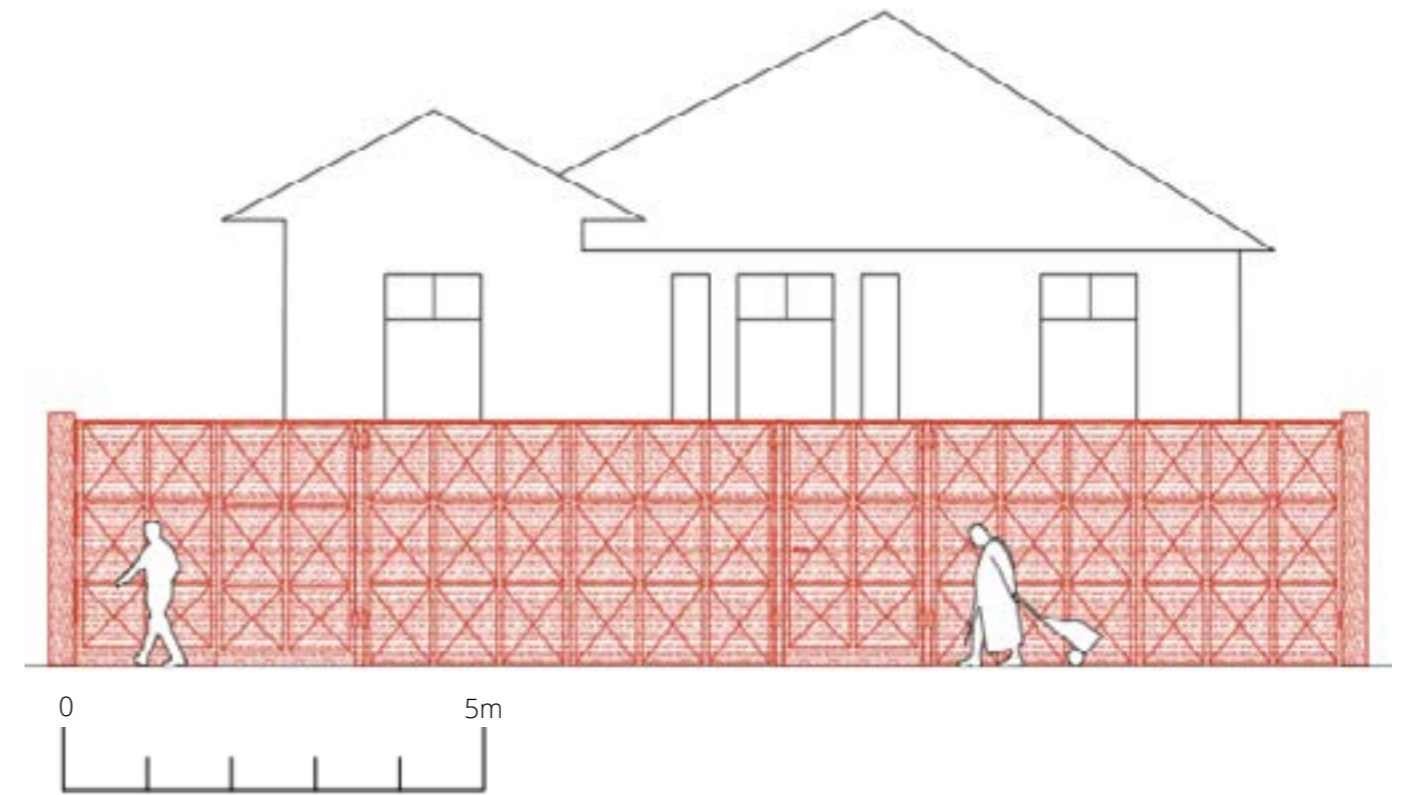
Plan and cross section The Concierge House.

10 Synagogue Steel

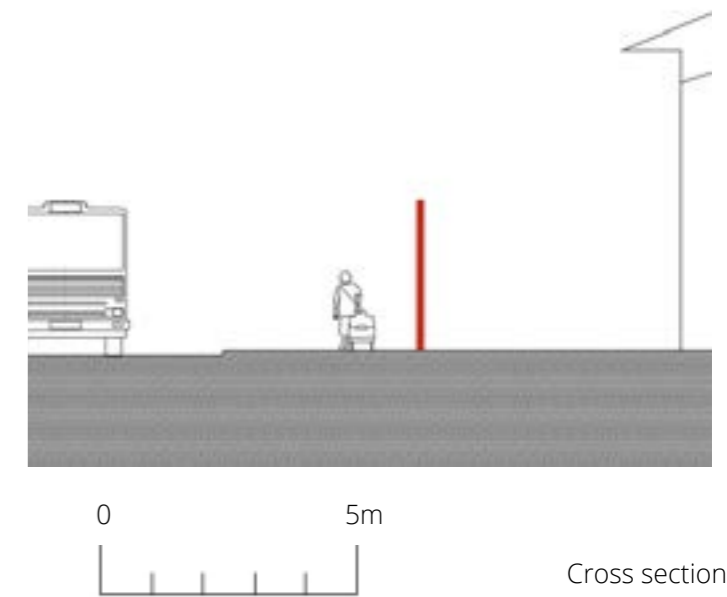
- Materials: Steel
- Length: 14 m
- Height: 3 m
- Thickness: 3 mm
- Vertical surface: 45 m²
- Weight: 1080 kg
- Security measures: Cameras
- Side one: Synagogue
- Side two: Side walk, street



Synagogue Steel differs from its closest neighbours, being closed. Most of the light yellow steel surface is hinged and possible to open from the inside. Due to its height and density, the synagogue can only be seen from the other side of the street. Knesset Israel was the second synagogue in São Paulo, founded in 1916. Jewish immigration has led to a Jewish population in São Paulo on around 60 000, around 12 000 living in the neighbourhood of Higienópolis making it an area strong influenced by the Jewish communities with schools, synagogues and other buildings made specifically for the Jewish population.



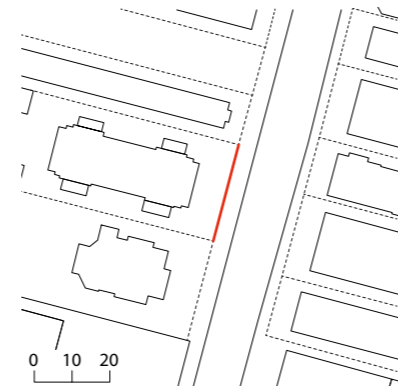
Plan, Synagogue Steel.



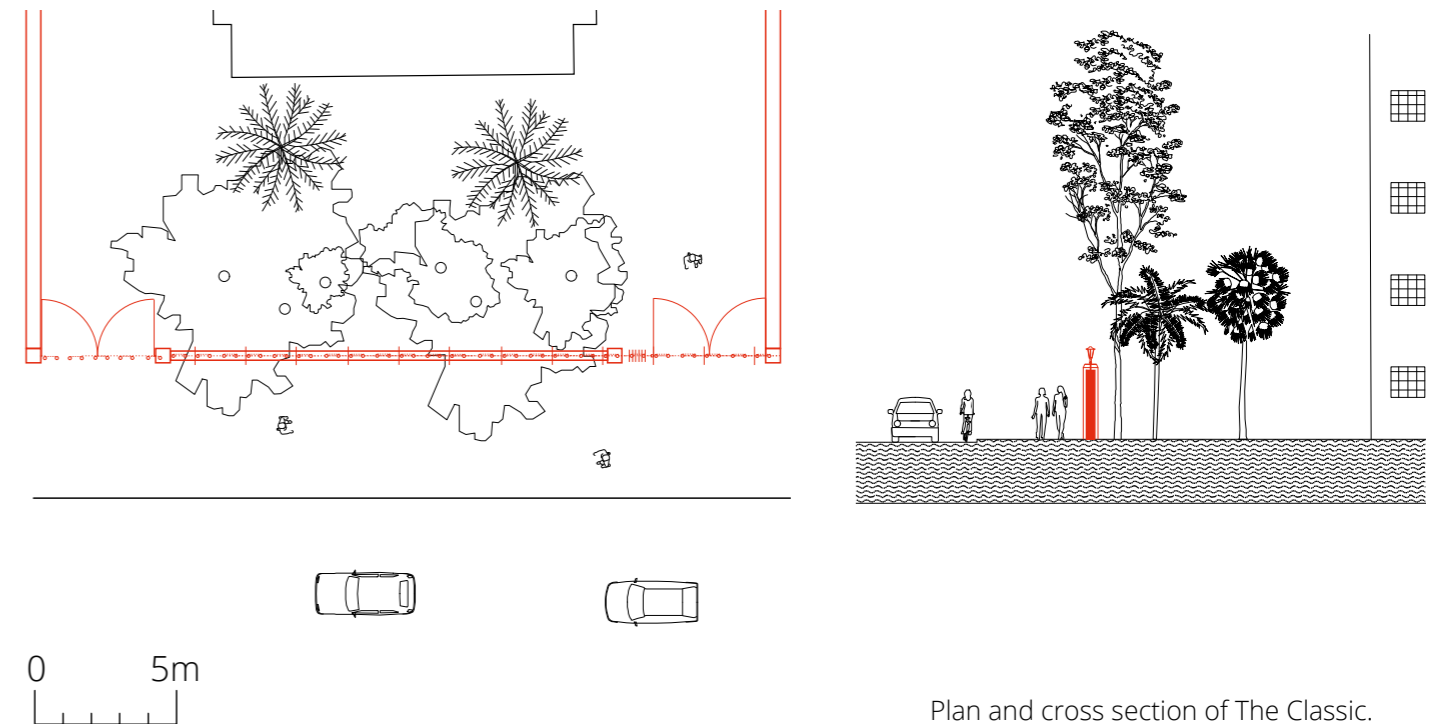
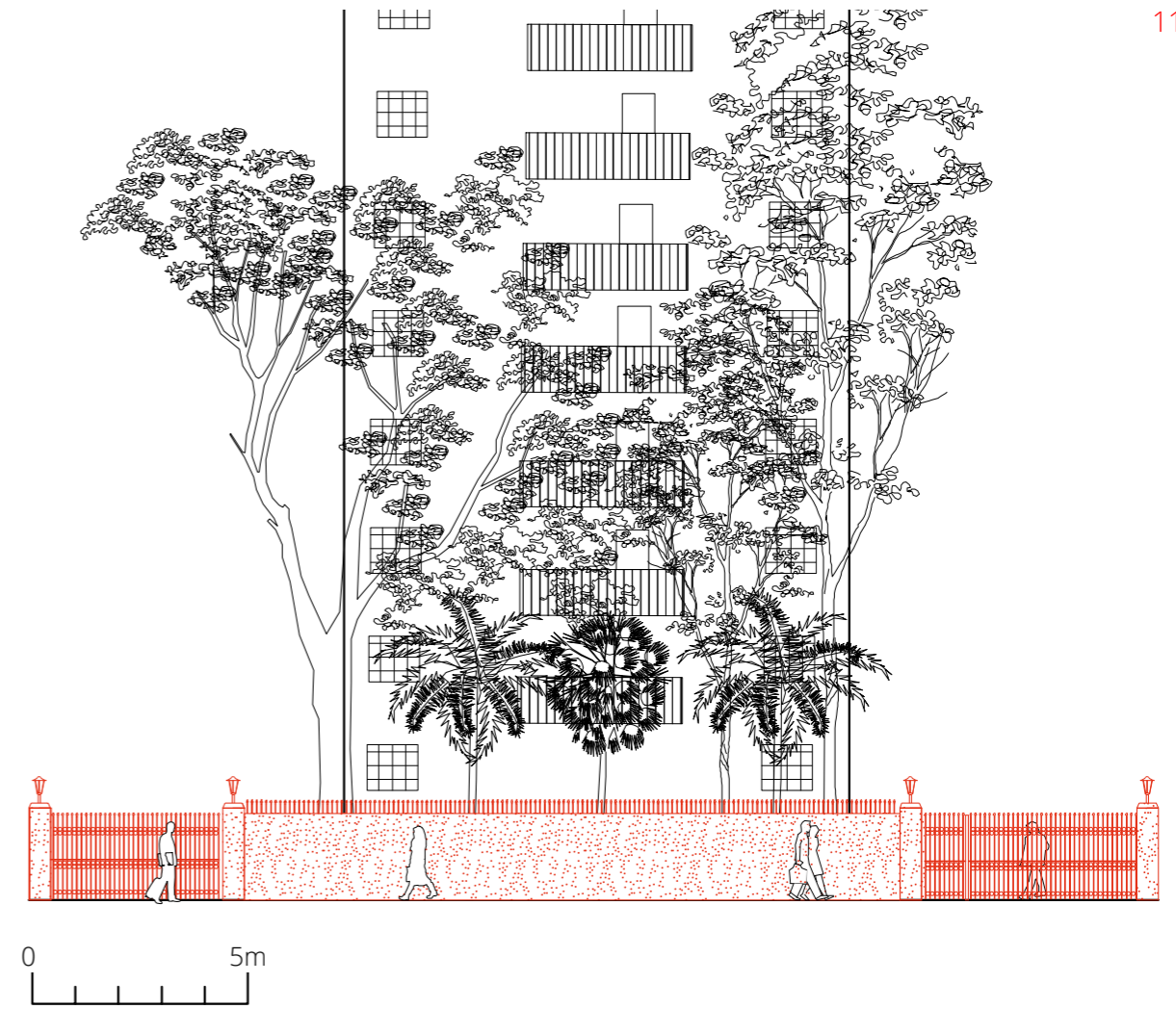
Cross section.

11 The Classic

- Materials:** Concrete, metal spear, metal bars
- Length:** 26 m
- Height:** 2 m
- Thickness:** 10 cm
- Vertical surface:** 25 m²
- Weight:** 9400 kg
- Security measures:** Cameras, concierge
- Side one:** Residential building
- Side two:** Side walk, street



Four columns, one on each side of the two black wrought iron gates going through the white concrete wall, and each with a black lamp lighting the gateways and sidewalk in night time, gives The Classic its characteristics. Built in 1943, Condomínio Angélica is among the modern high rises starting to appear from the 1930s. Spacious apartments (the units in Condomínio Angélica are from 300-500m²), green gardens and concrete as main building material are characteristics for the building and The Classic was most likely built at the same time as the building, matching many of the building's characteristics.



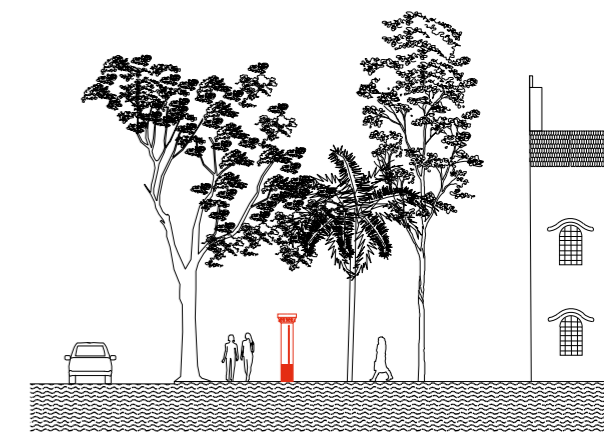
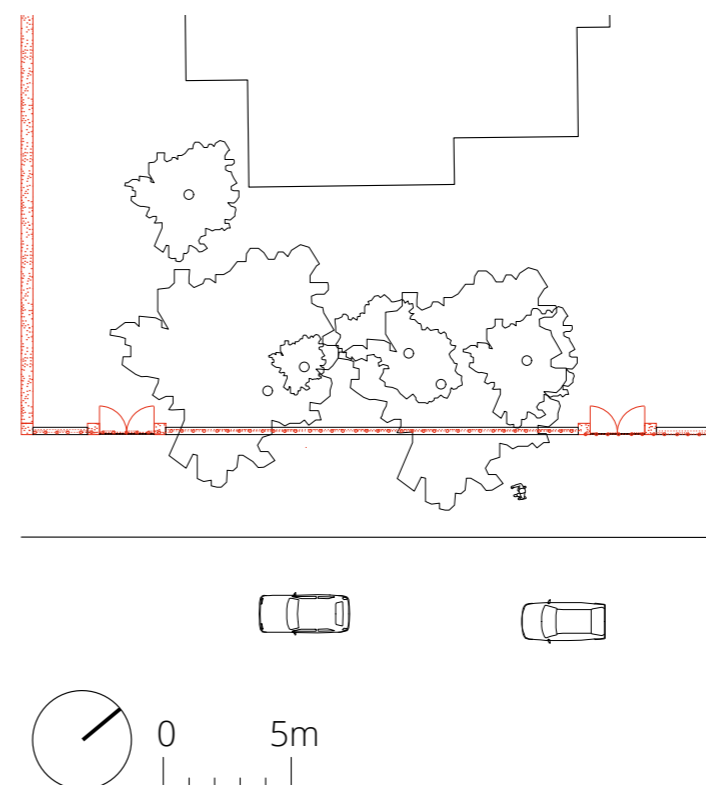
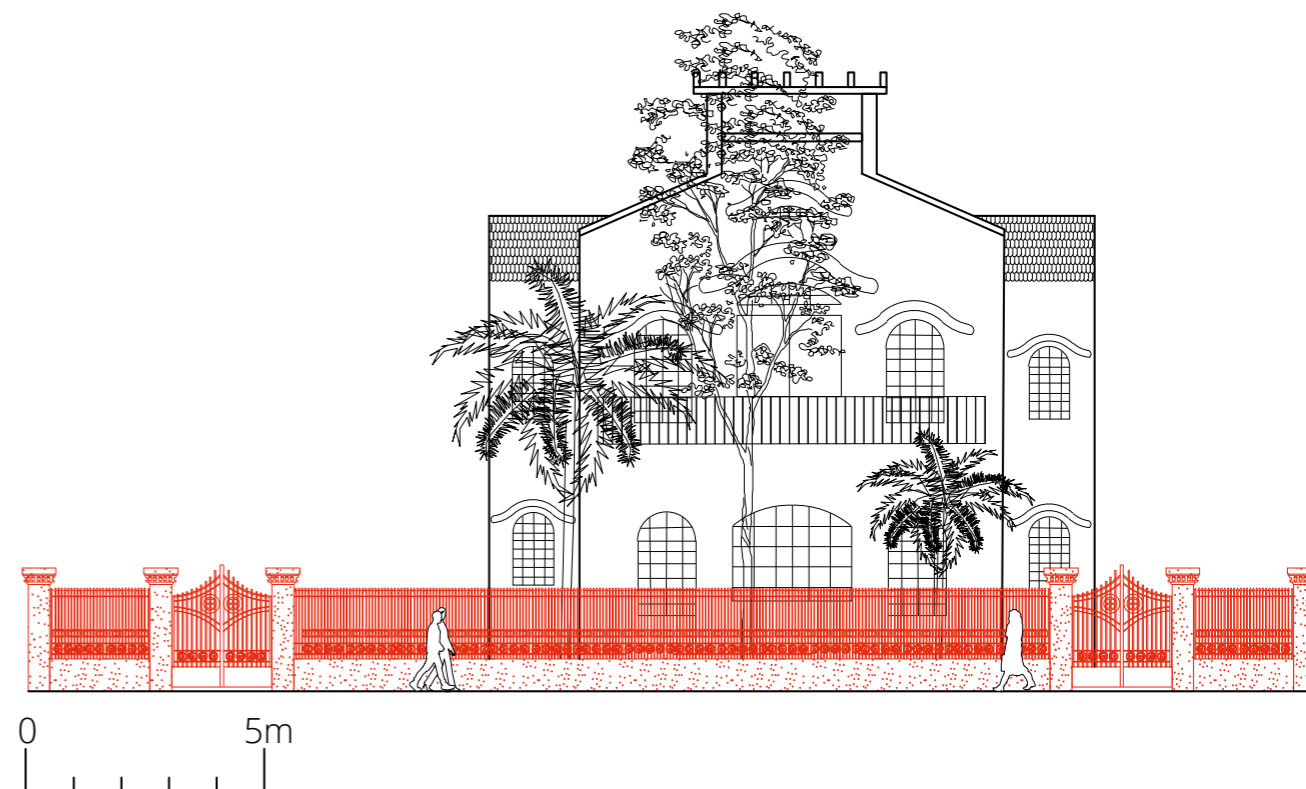
Plan and cross section of The Classic.

12 The Heritage

- Materials:** Concrete, metal bars
- Length:** 27 m
- Height:** 2,3 m
- Thickness:** 20 cm
- Vertical surface:** 60 m²
- Weight:** 12 750 kg
- Security measures:** Concierge, camera
- Side one:** IPHAN, Inst. of Historical and Artistic Heritage
- Side two:** Sidewalk, tree



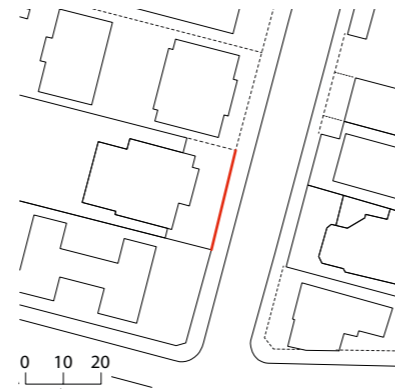
Drawn by the Brazilian architect Ramos de Azevedo in 1910, the building has an eclectic style, influences by art novou. The wrought iron gates origin from the same time, then constructed to make passage for horse-drawn vehicles and the fence was to keep the horses within the property. The sidewalk in front has the typical "São Paulo tiles", black and white shaped as an abstracted map of the region of São Paulo.



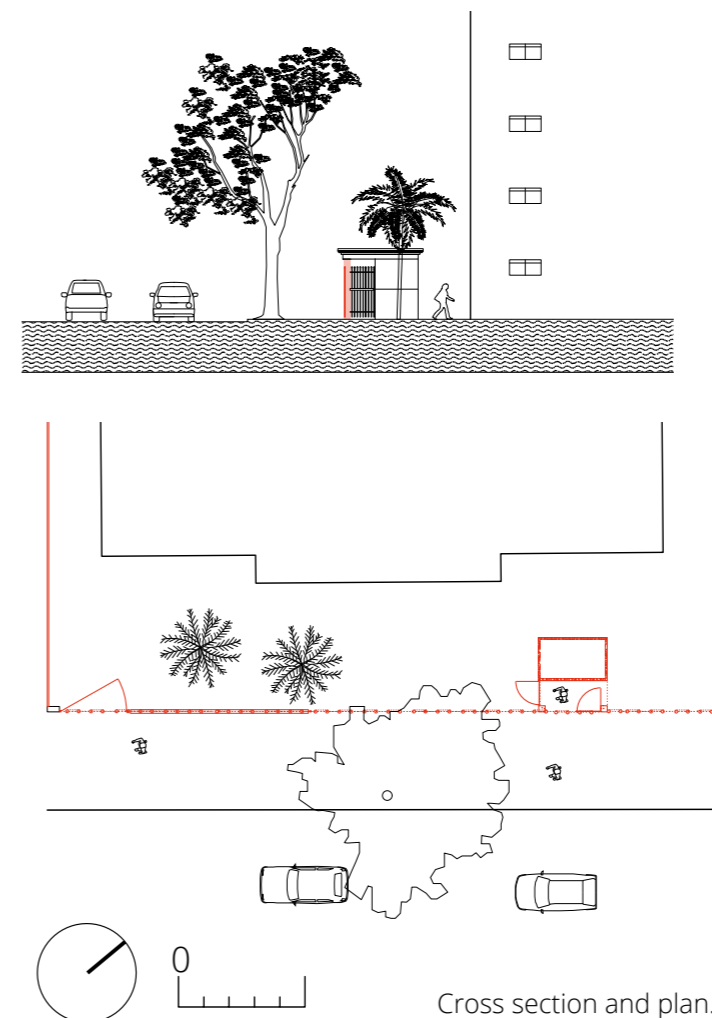
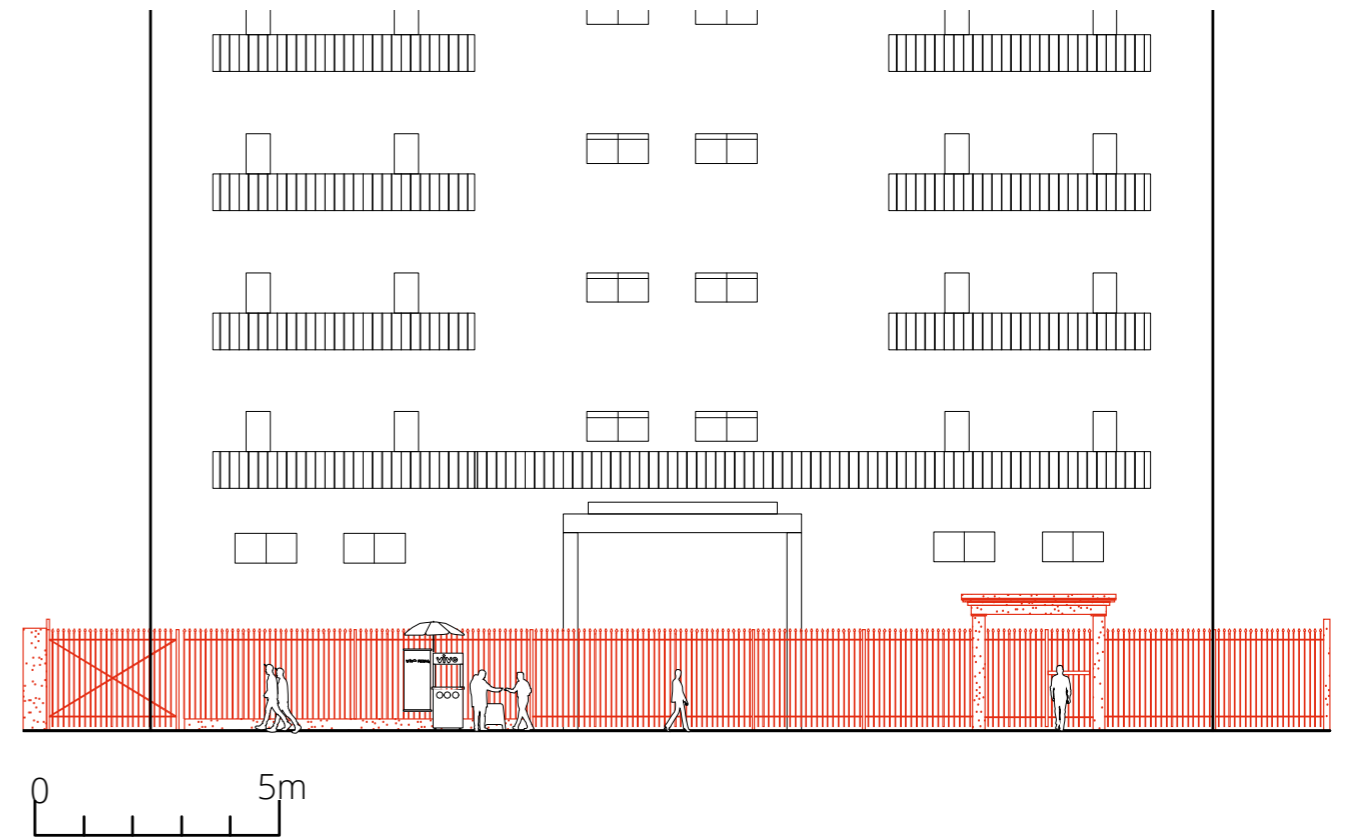
Plan and cross section The Heritage Wall.

13 The Vivo Seller

- Materials:** Metal, concrete, stone bricks
- Length:** 26,7 m
- Height:** 2 m
- Thickness:** 1,5 cm- 15 cm
- Vertical surface:** 55 m²
- Weight:** 2075 kg
- Security measures:** Concierge, camera
- Side one:** Residential building
- Side two:** Sidewalk, tree, occasionally sellers



The transparency of The Vivo Seller, being, apart from its base, only made of thin metal bars, makes the guard house stand out as a contrast, being massive in concrete, and is also a part of The Vivo Seller itself. Augusto is hired by the phone company Vivo, and has through deals with the syndicates of the apartment buildings in the area permission to keep his selling stand on their property. He brings his own chair, but The Vivo Seller also has a part of the stone base sticking out, allowing for others to have a seat.



"The living standard for people living in this area is high"

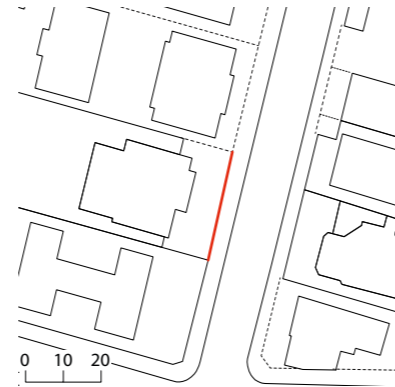


Augusto, seller for the phone company Vivo in the neighbourhood for ten years.

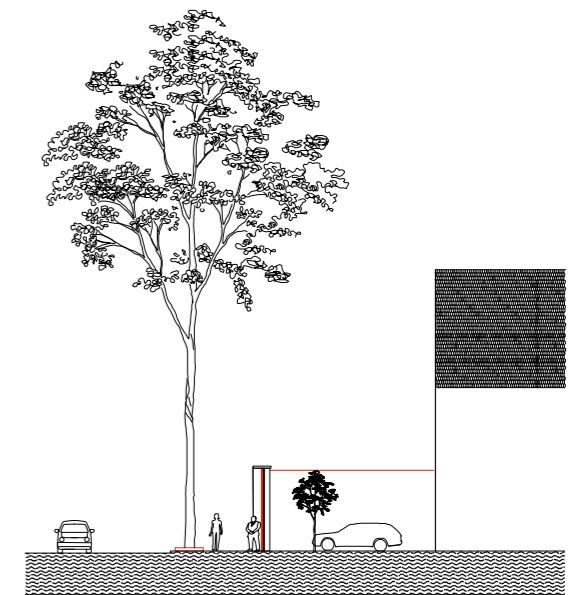
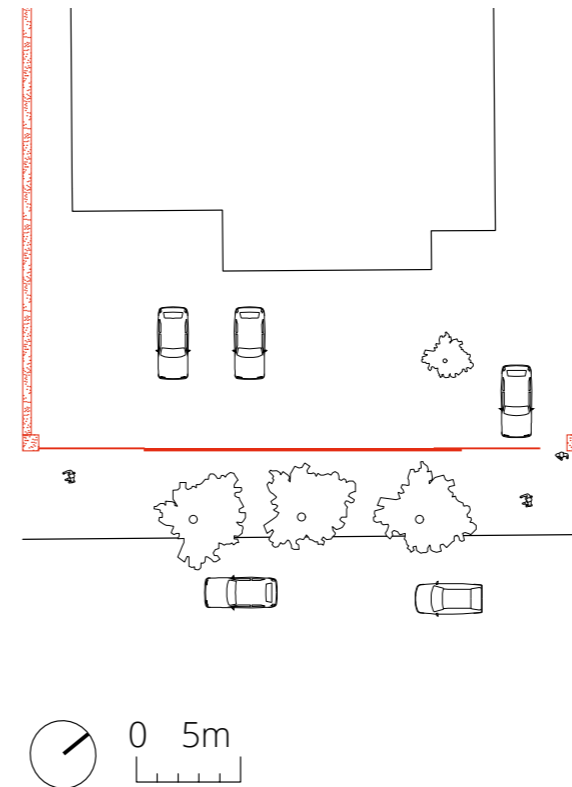
Cross section and plan.

14 The Well Dressed

- Materials:** Metal, concrete, stone bricks
- Length:** 26,7 m
- Height:** 2 m
- Thickness:** 1,5 cm- 15 cm
- Vertical surface:** 55 m²
- Weight:** 2075 kg
- Security measures:** Concierge, camera
- Side one:** Buffet França, restaurant
- Side two:** A guard, sidewalk, trees, bushes



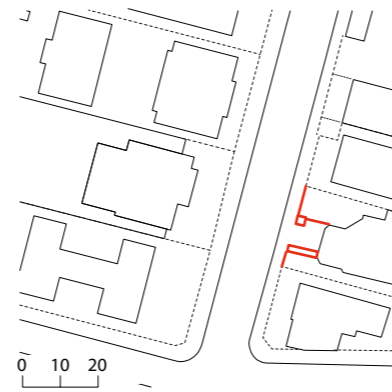
Always well dressed and with a wide foot position, the white gate on the northern side is always accompanied by a guard. The Well Dressed sticks out, not only for its height, but also for being the only pure wood construction in the area. The golden letters discretely hinting of what's on the inside, França, meaning France. A part from this, nothing reveals the inside, but the symmetrical trees in front, with a wooden base matching the wall, strengthens the sophisticated and delicate and noble look.



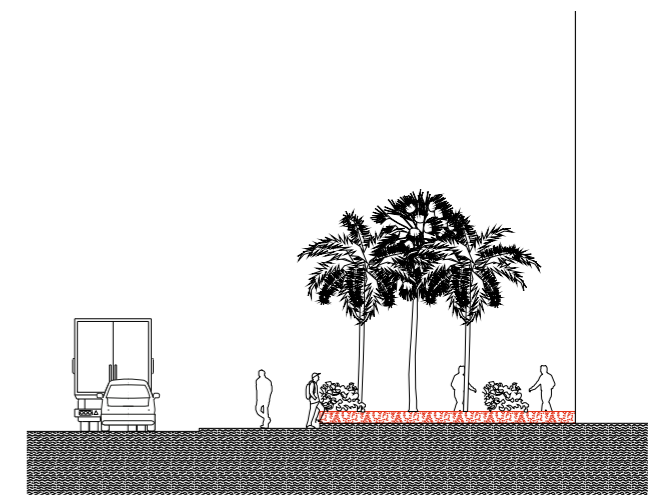
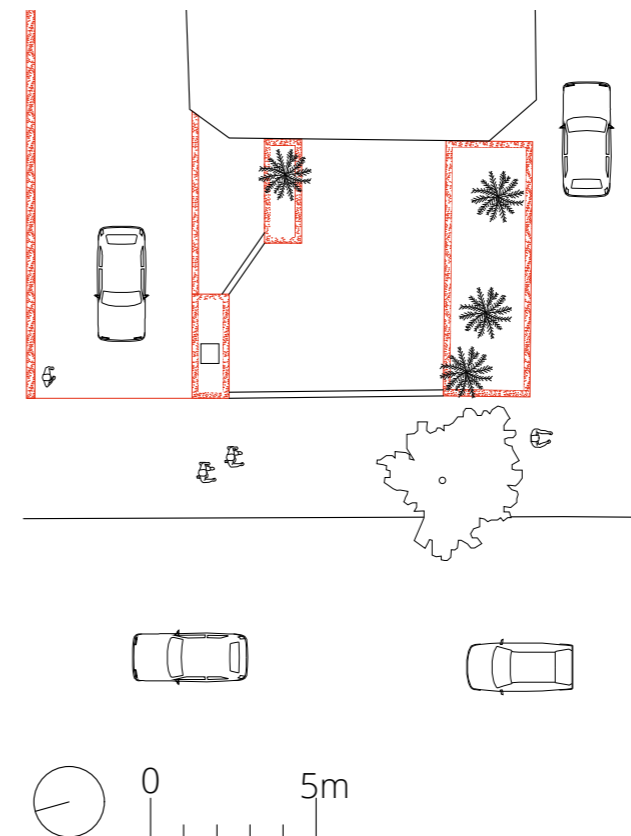
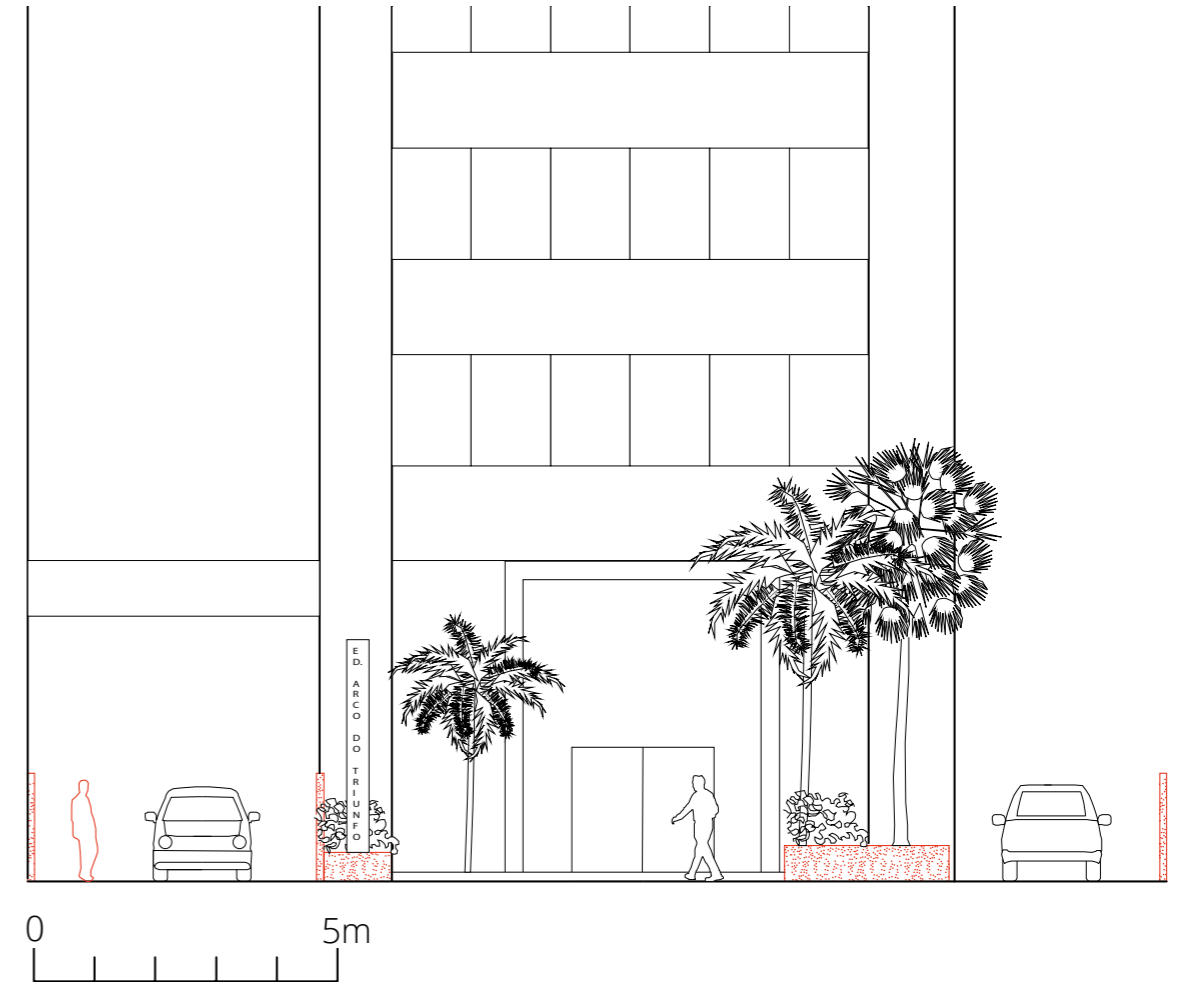
Plan and cross section The Well Dressed

15 Don't Sit On The Wall

- Materials:** Concrete, stone
- Length:** 4 m
- Height:** 50 cm
- Thickness:** 25 cm
- Security measures:** Guard watching the parking garage
- Side one:** Office building Edifício Arco do Triunfo,
- Side two:** Parking entrance, plants and trees sidewalk



Is it even a wall? Don't Sit On The Wall is tempting. With a big lack in seating along the Avenida Angélica, Don't Sit On The Wall, with its horizontal stone surface encircling the earth for the trees and plants, offers a sober but longed sitting opportunity. But as the guard who watches the building and parking garage kindly and immediately will inform you: you cannot sit on the wall. And that is why the plant bed becomes a wall.



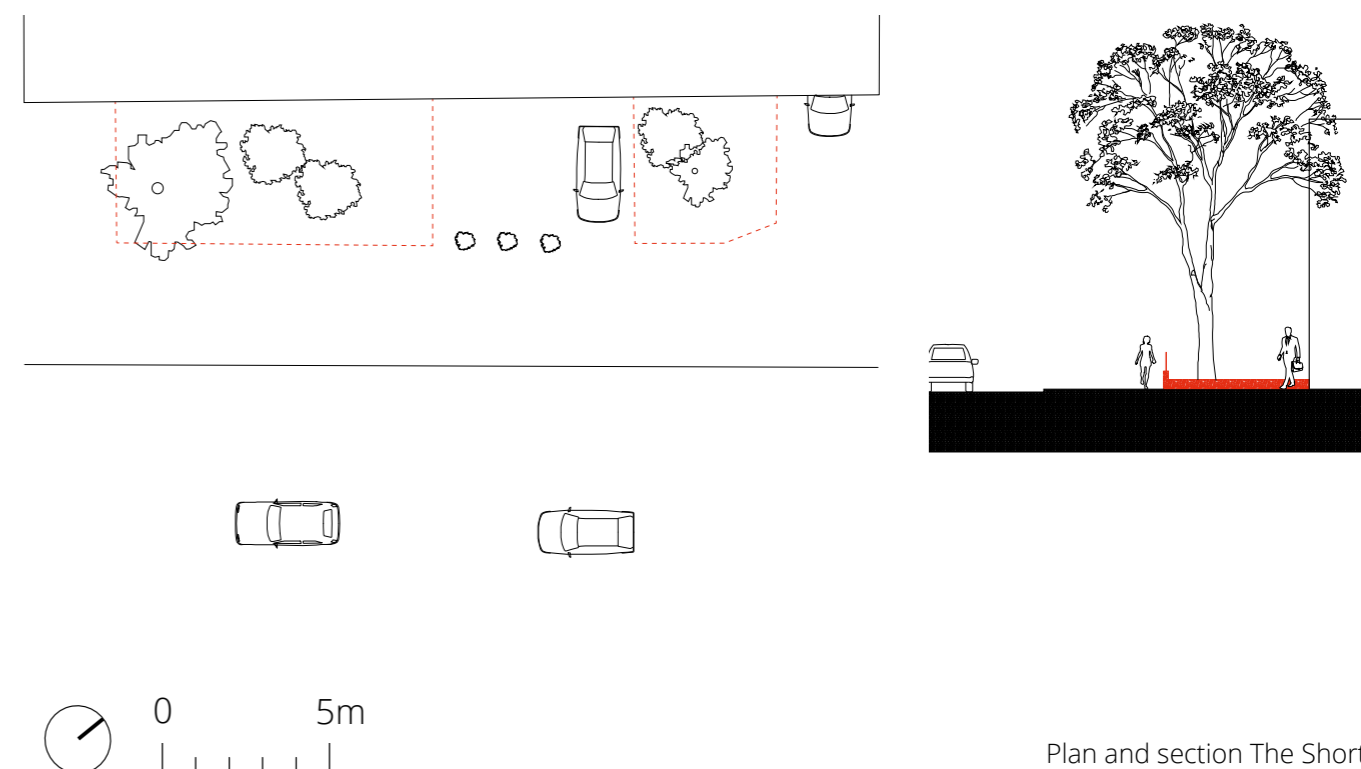
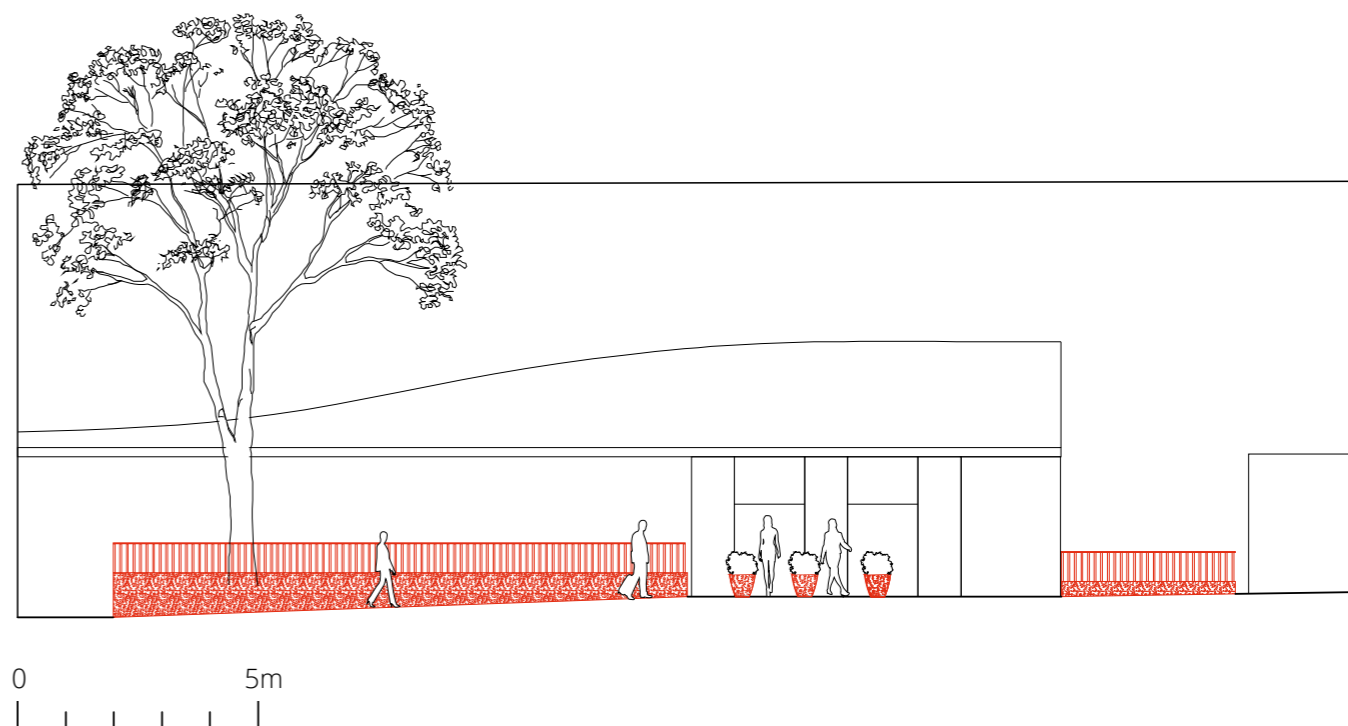
Plan and cross section Don't Sit On The Wall

16 The Short

- Materials:** Concrete, metal bar, concrete bollards
- Length:** 29 m
- Height:** 1-1,5m
- Thickness:** 2-10 cm
- Vertical surface:** 25 m²
- Weight:** 2860 kg
- Side one:** Trees and plants, a bank
- Side two:** Sidewalk



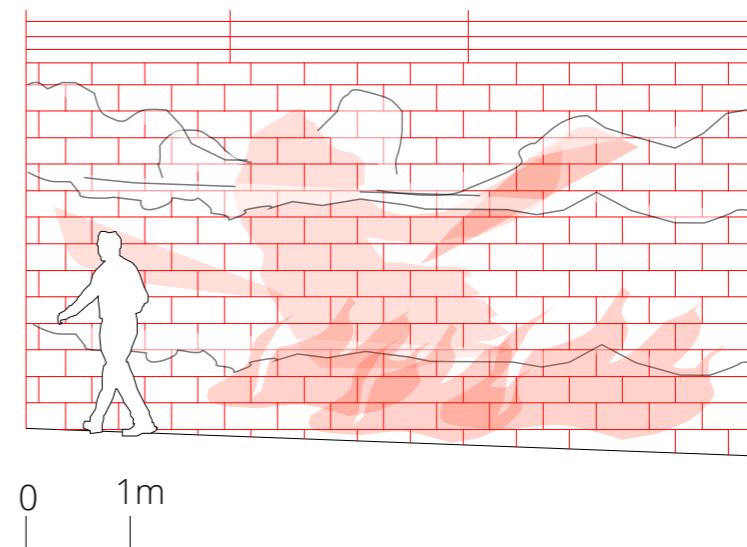
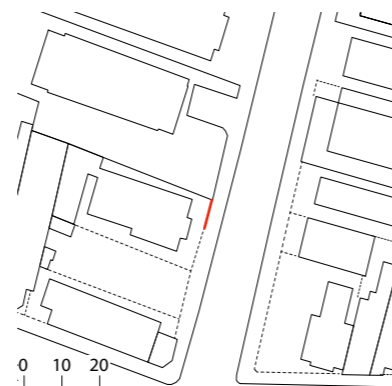
The Bradesco Bank has several branch offices along Avenida Angélica, however many of them are enclosed with tall fences and only accessible through a gate. The Short, however, only encircles the trees and plants outside the bank, is low enough for tall enough people to lean on.



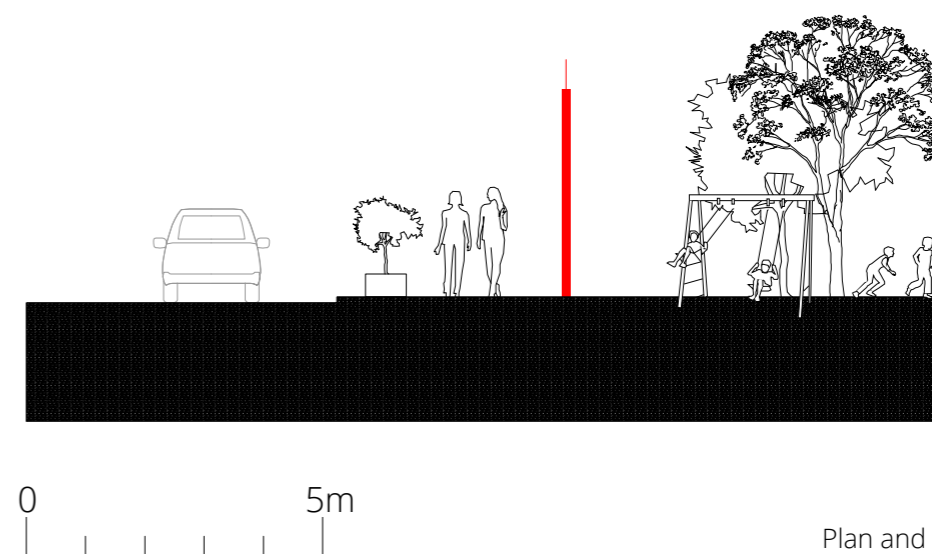
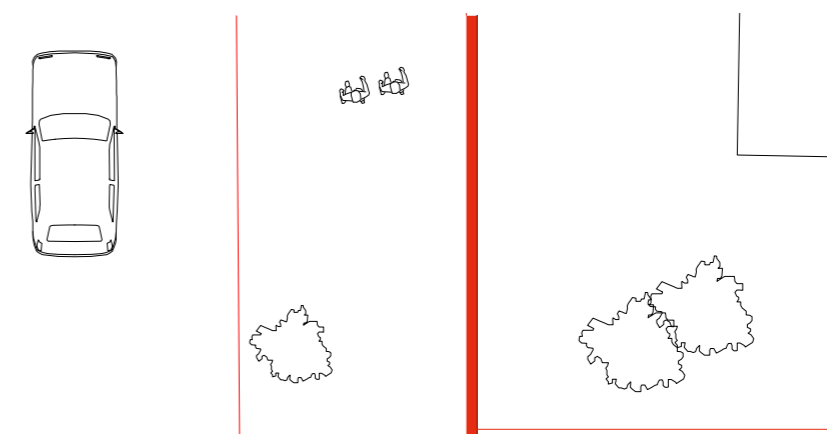
Plan and section The Short.

17 The Painted

- Materials: Brick, barbed wire
- Length: 7 m
- Height: 3,5 m
- Thickness: 14 cm
- Vertical surface: 26 m²
- Weight: 2210 kg
- Side one: Private playground
- Side two: Sidewalk



In 2007, the city of São Paulo prohibited billboards in the city, resulting in a great amount of exposed concrete surfaces in the city. Many of these, as The Painted, has become objects of artistic creations and given colour and playful or political messages through the wall art. Still this is one of very few ones along Avenida Angélica.



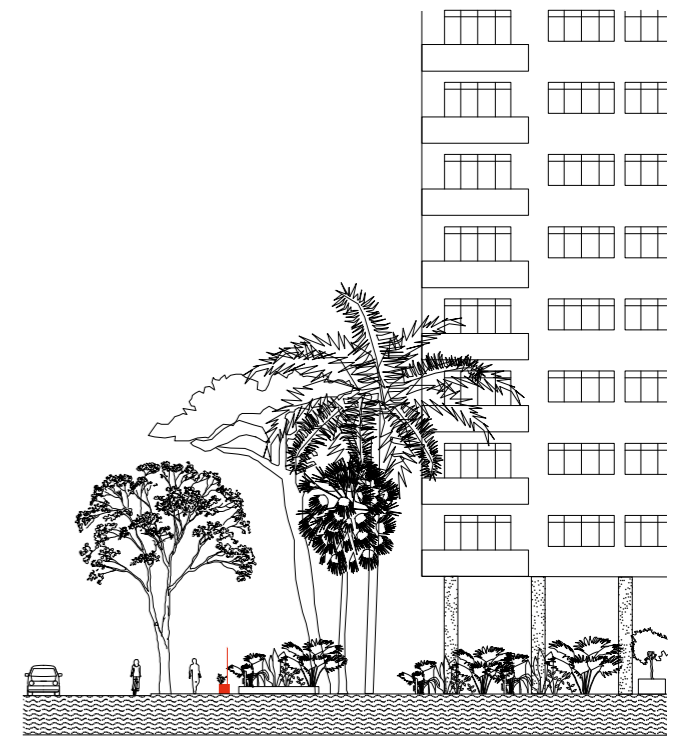
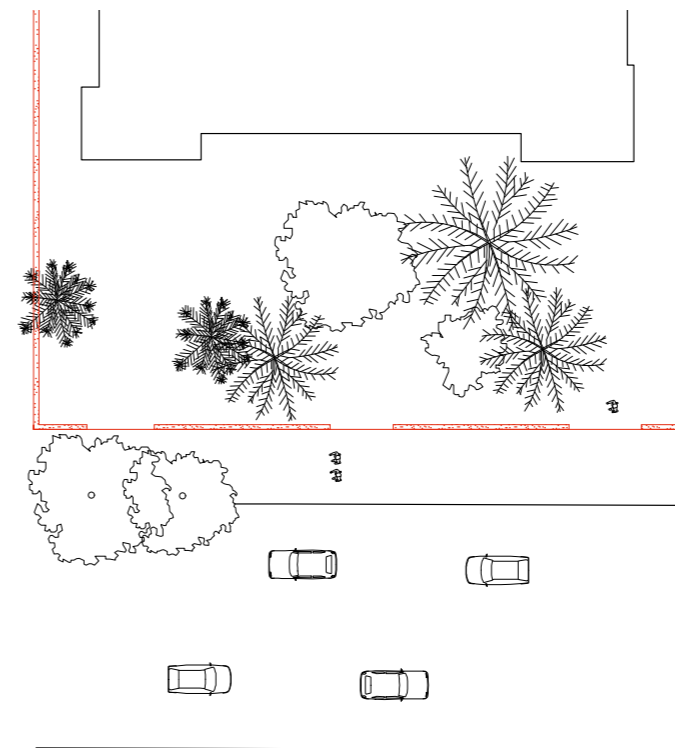
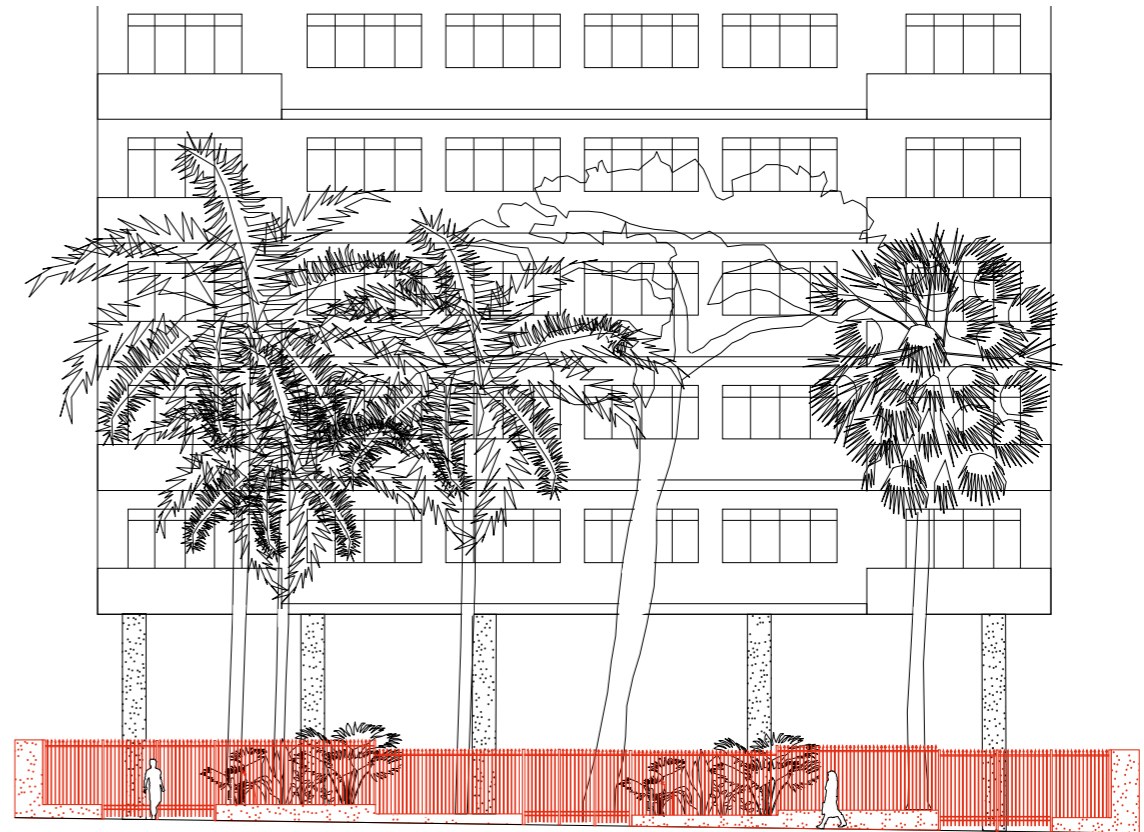
Plan and cross section The Painted.

18 Hydrangea Garden

- Materials: Stone, metal
- Length: 33,2 m
- Height: 2-2,5 m
- Thickness: 20 cm
- Vertical surface: 77 m²
- Weight: 4400 kg
- Security measures: Camera
- Side one: Garden, residential building
- Side two: Sidewalk, trees



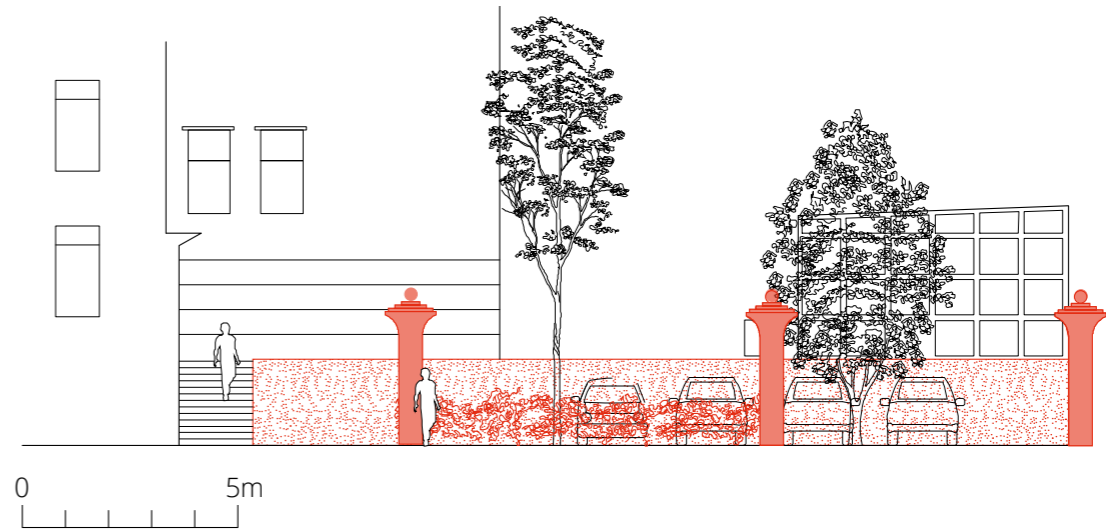
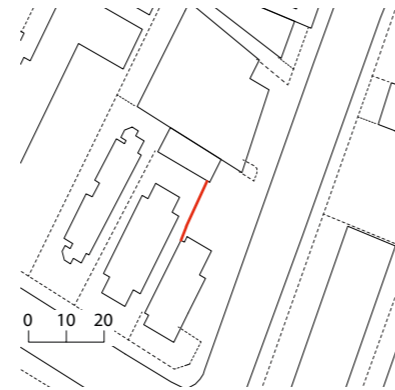
Called and icon of Higienópolis, Edifício Parque das Hortências was drawn by the Brazilian architect João Artacho Jurado with a tropical garden around the 50 columns which can be spotted through the metal fence. What you can not see from the ground, is the colorful and sculpture like roof top garden, a signature for the architect. Edifício Parque das Hortências was one of many residential blocks drawn by modernist architects from both Brazil and abroad built in this area between 1920 and 1980. They bring modernist ideas of spacious apartments and big windows and balconies, contact with the outdoor through the roof top gardens and pilotis on ground floor allowing for a garden and common leisure area.



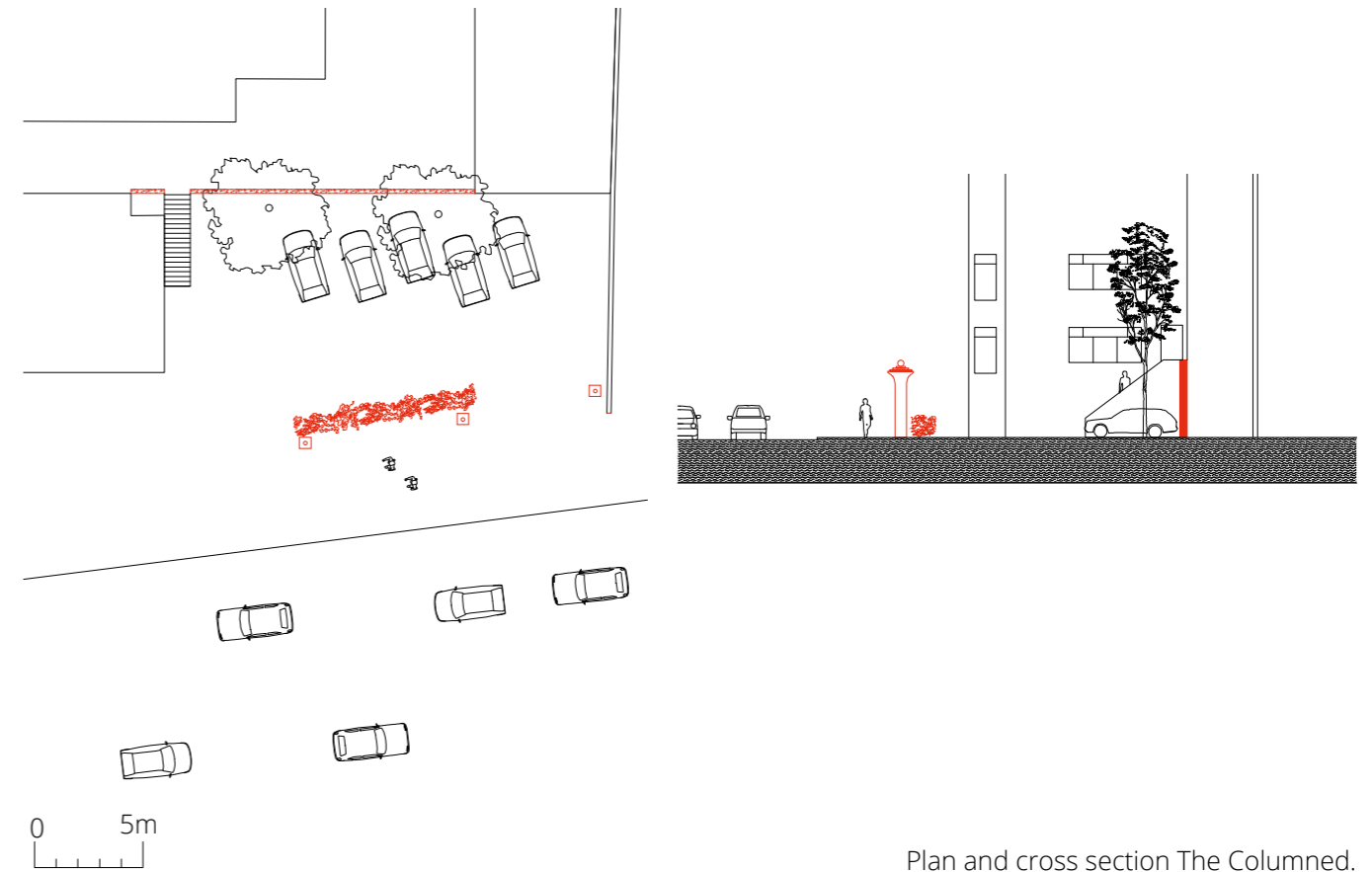
Plan and cross section Hydrangea Garden

19 The Columned

- Materials: Brick, concrete, vegetation
- Length: 20 m
- Height: 2 m
- Thickness: 20 cm
- Vertical surface: 38 m²
- Weight: 8360 kg
- Side one: Itaú Bank, parking lot, garden
- Side two: Sidewalk



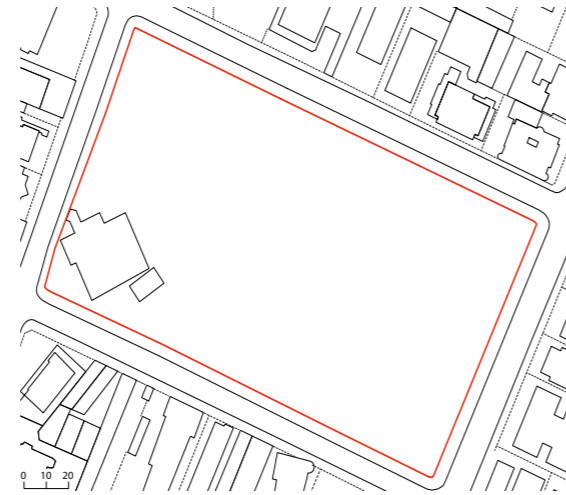
The Columned belongs to the villa that derives from the first settlement in the area and most likely was occupied by former coffee barons in the end of the 17th century and beginning of the 18th, that time elite of São Paulo. Today the building houses offices of the Brazilian bank Itaú. There is no gate to pass, only two columns and hedges marking the property line, and a pulled-back wall restricting the back lying access.



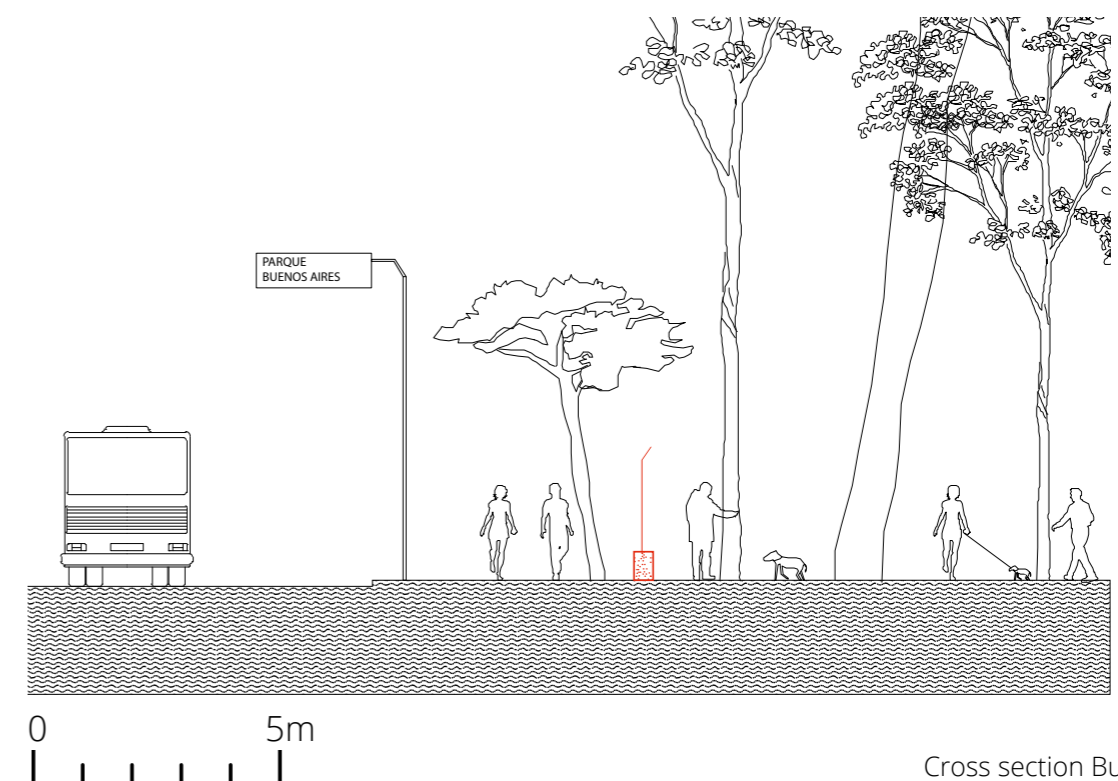
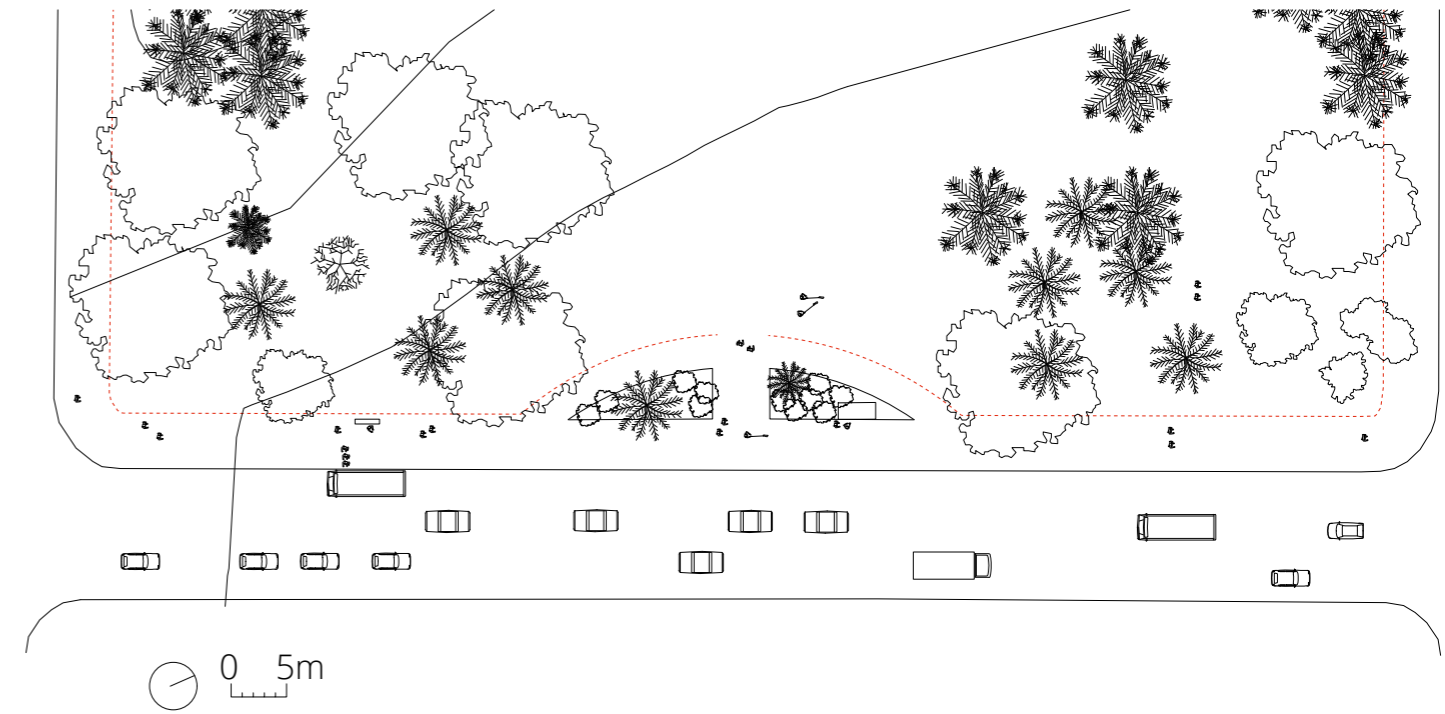
Plan and cross section The Columned.

20 Buenos Aires Park

- Materials:** Concrete base, metal bars
- Length:** 644 m
- Height:** 1,5 m
- Thickness:** 1 cm - 15 cm
- Vertical surface:** 966m²
- Weight:** 1123 tons
- Security measures:** Closed gate at night
- Side one:** Park, fountain, pathways
- Side two:** Sidewalk, paper kiosk, Bus stop, street sellers



Parque Buenos Aires is originally a square, Praça Higienópolis from 1913, but was transformed to a park in 1987, preserved a few years later for its characteristics. In an area, and a city, with few green public spaces, The Buenos Aires Park is well used, especially by its neighbours, by children, runners and people walking and playing with their dog. It is open every day, but closes its gates between 7pm and 6am. According to wikipedia, the park is called "Praça das Babás", meaning *The Babysitters' square*.



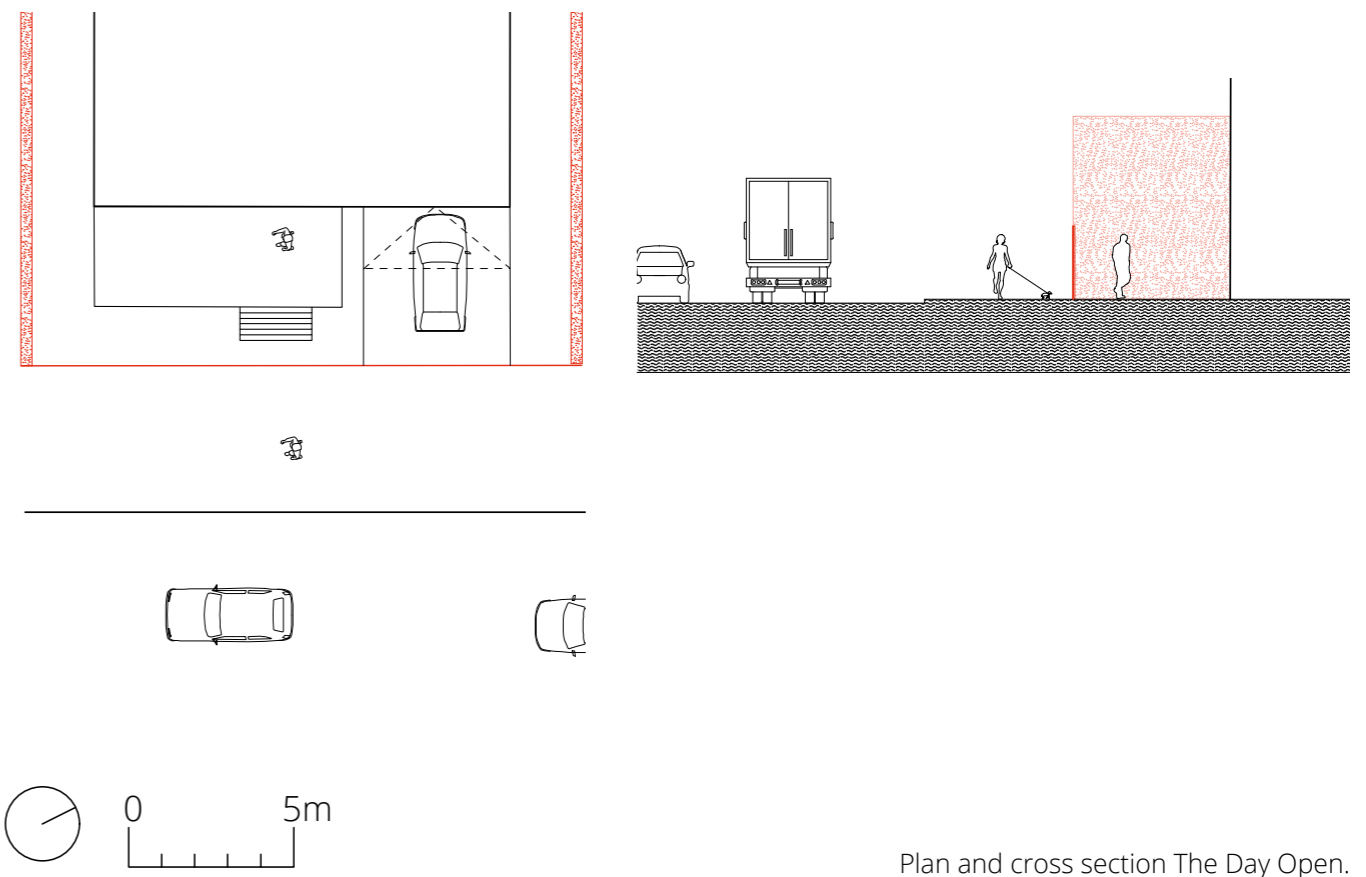
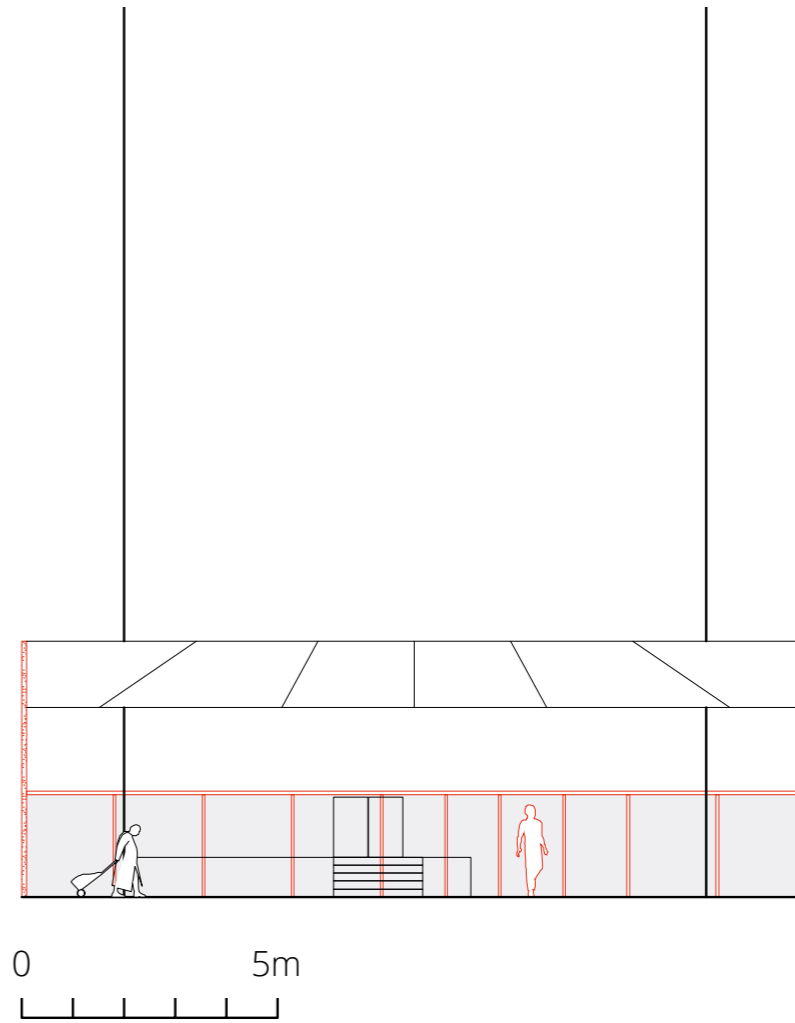
Cross section Buenos Aires Park

21 The Exclusive

- Materials: Glass and metal
- Length: 14,5m
- Height: 2m
- Vertical surface: 29m²
- Weight: 350 kg
- Security measures: Guard, camera
- Side one: Office building, parking garage
- Side two: Sidewalk



The office high-rise Edifício Comercial Exclusivo was built in 2011. A mural competition to decorate the street facing façade was won by the artist Cláudio Tozzi, resulting in the biggest mosaic piece in Brazil, 600m² with around 1,5 million glass tablets with close to 20 tones of blue. The building itself houses headquarters of corporations and offices for rent.



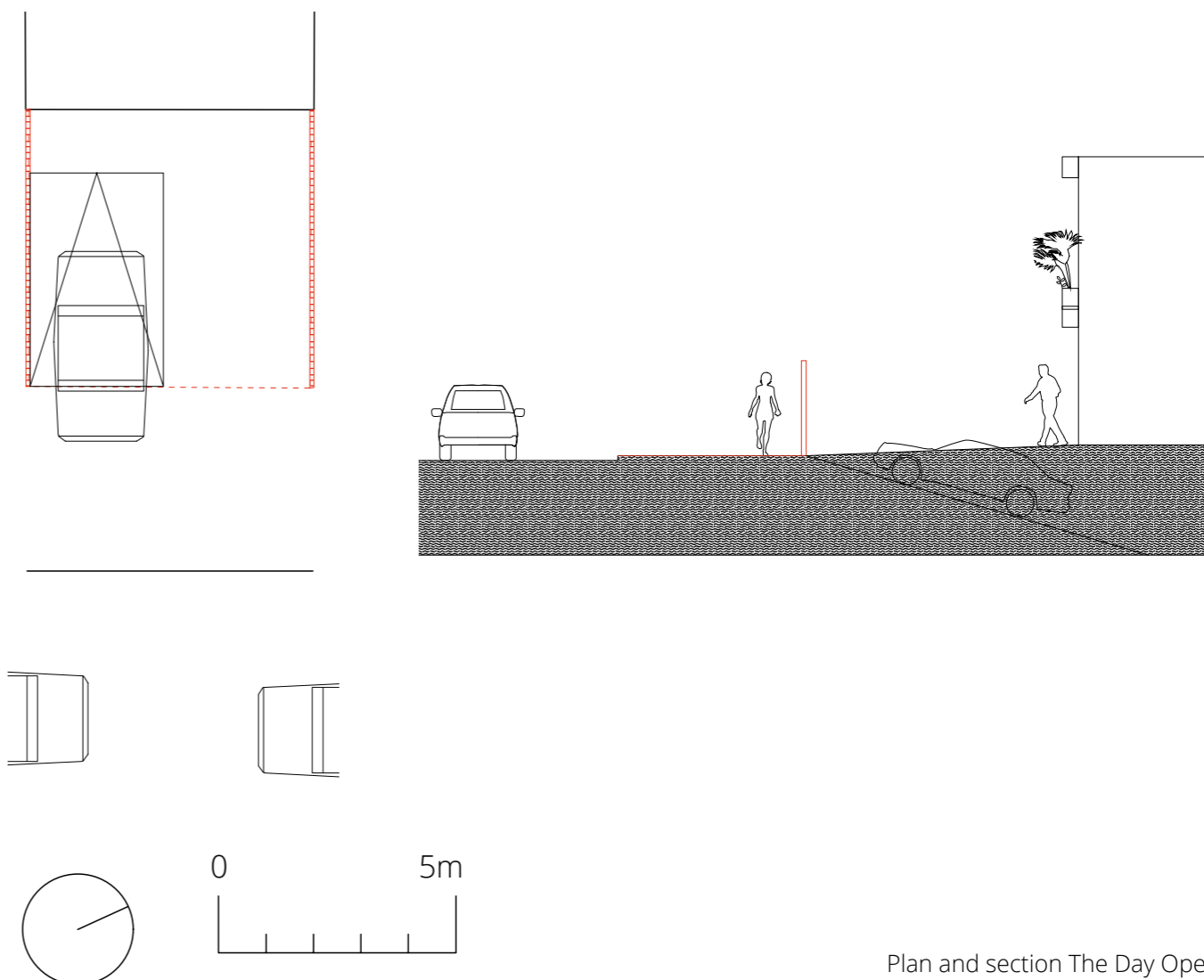
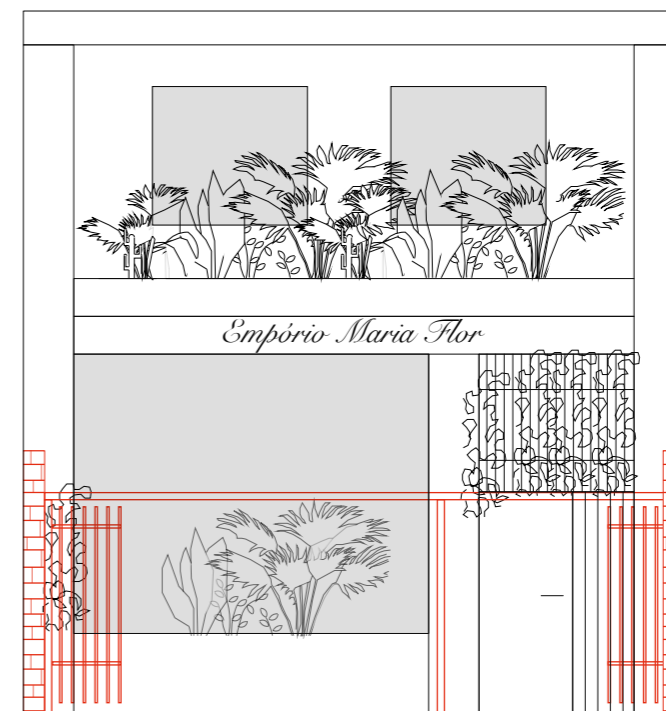
Plan and cross section The Day Open.

22 The Day Open

- Materials: Metal rods, brick
- Length: 6,5m
- Height: 2m
- Vertical surface: 13m²
- Weight: 182 kg
- Side one: Fashion store, parking garage
- Side two: Sidewalk



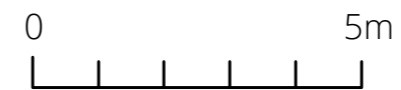
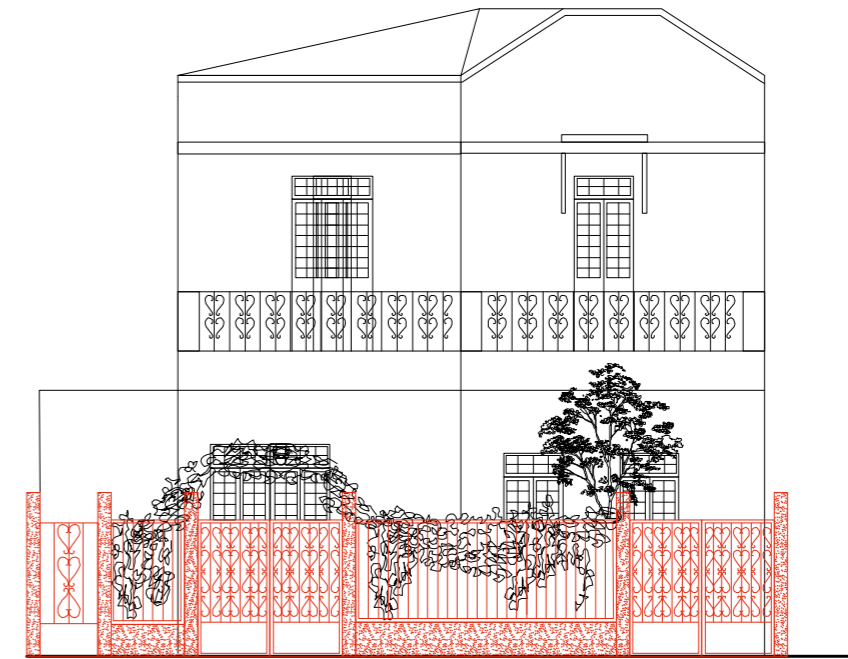
The Day-Open is one of multiple one-to-two storages commercial buildings along Avenida Angélica. The gate is open during the fashion store's opening hours between 10am and 7pm.



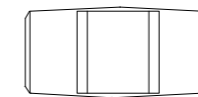
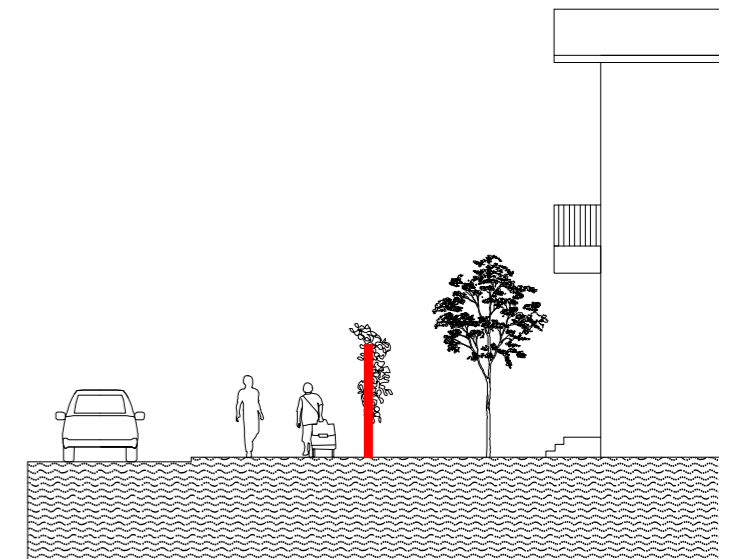
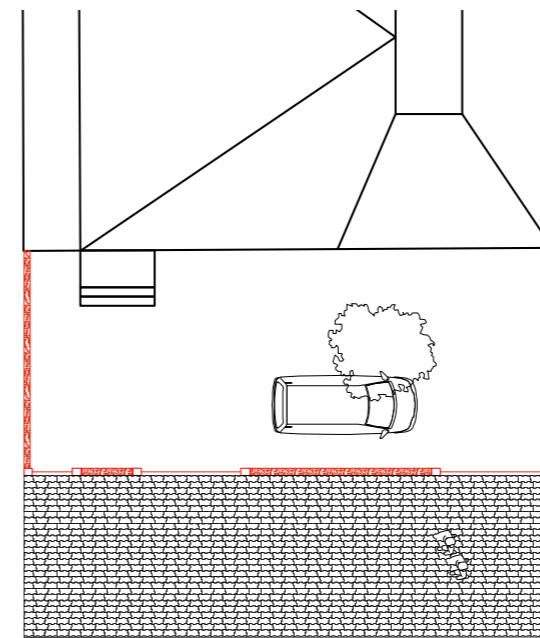
Plan and section The Day Open

23 Low Rise Resistance

- Materials: Brick, metal bars
- Length: 11,5 m
- Height: 2m
- Thickness: 1,5 cm - 10 cm
- Vertical surface: 24m²
- Weight: 1469 kg
- Side one: Casa Quintal, wedding event space
- Side two: Sidewalk



The Low Rise Resistance is one of a few remaining old villas, from the end of 1800s and beginning of 1900s, when the Coffee era was at its peak in Brazil. Many of them housed barons and baronesses, today this one houses an event space specialized on weddings selling it as a rustic and cozy location.



Plan and cross section Low Rise Resistance

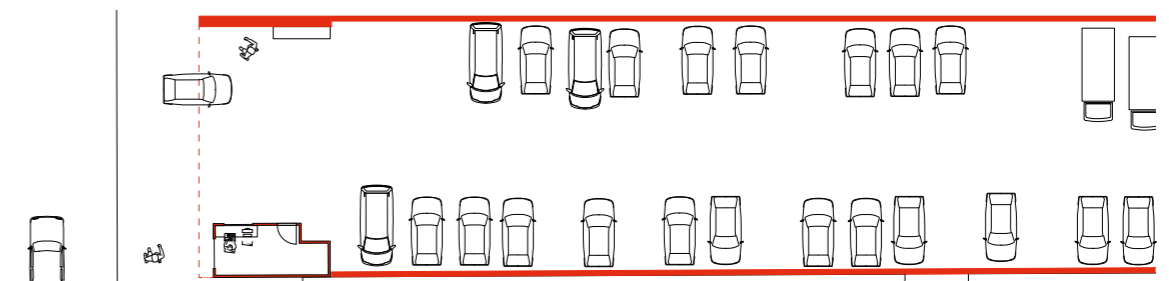
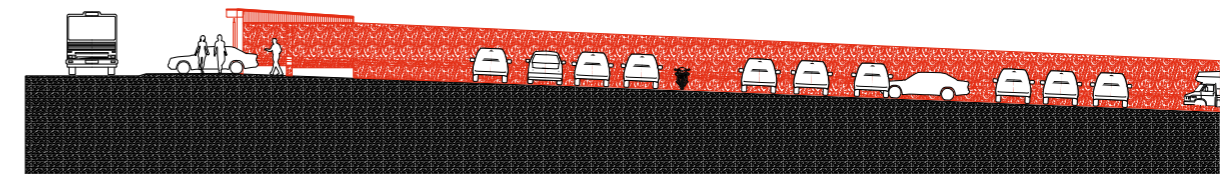
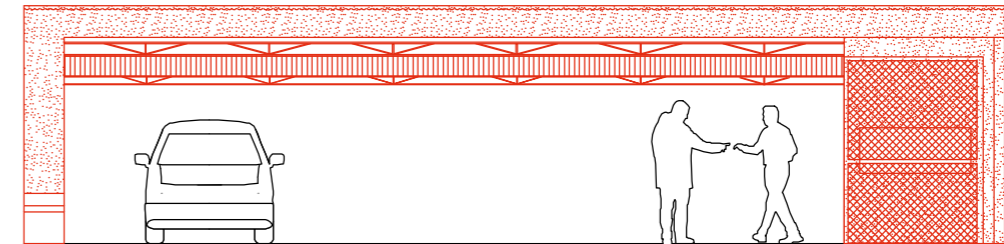
24 P, The View Point

- Materials:** Concrete, metal trusses, mesh
- Length:** 12,5 m
- Height:** 3 m
- Thickness:** 25 cm
- Vertical surface:** 37 m²
- Weight:** 5500 kg
- Security measures:** Guard, metal gate (open during the day)
- Side one:** Parking lot, guard house
- Side two:** Sidewalk, street



Located near one of the highest points of the city of São Paulo, P, The View Point is one of the few (only?) locations along Avenida Angelica where a great view towards the building lanscape reveals itself. As open parking lot however, it is far by the only one, but many of them are “threatened” as parking lots as they represent the little area left that is un-built. Today new building blocks have replaced and are replacing the open parking lots, construction fences with the logo of construction companies are replacing the day open mesh gates of the parking lots, also in Avenida Angélica.

Wall catalogue São Paulo



Cross section and plan P, The View.



Along The Rails

The Wired

Corner Stone

Papa Noel's Furniture



Jewish Tiles

The Chat

Sliding Doors

The Consierge House



Synagogue Steel

The Classic

The Vivo Seller

The Well Dressed



The Short

The Painted

The Painted

The Columned



The Short

The Painted

The Painted

The Columned



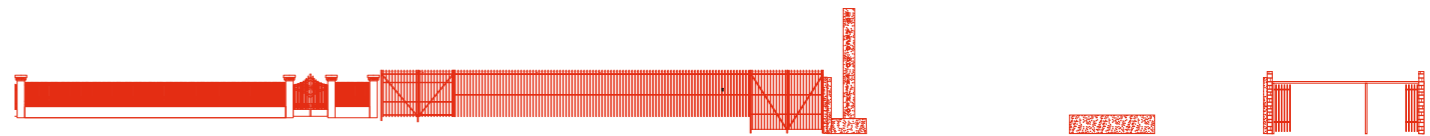
Buenos Aires Park



The Exclusive

Low Rise Resistance

P, The View



The Heritage

Orange Cake

Don't Sit On The Wall

The Day Open

World Walls



«In its «primitive» stage, the wall is decision, applied with absolute architectural minimalism: concrete blocks, bricked-in windows and doors, sometimes with trees – implausible green – still in front of them».

«(...) Also, the wall is not stable; and it is not a single entity, as I thought. It is more a situation, a permanent, slow motion-evolution, some of it abrupt and clearly planned, some of it improvised.»

«The great surprise: the wall was heartbreakingly beautiful.»

Rem Koolhaas, «Berlin Wall as Architecture» in S,M,L,XL.

Mother of Walls

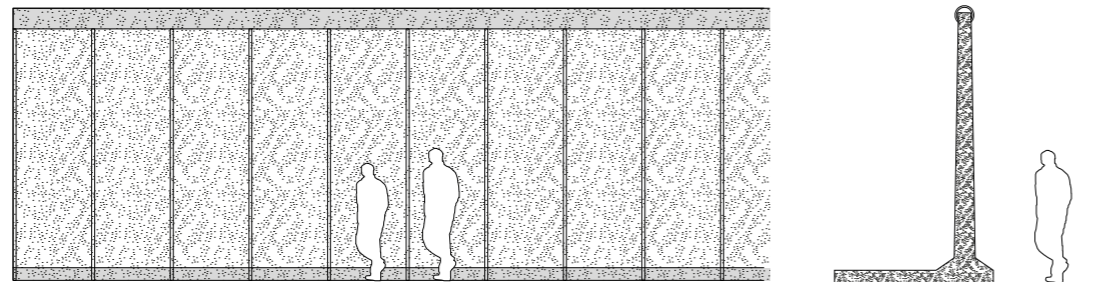


- Location:** Berlin
- Height:** 3,6 m (average)
- Length:** 156,4 km
- Material:** Electrical fence
- Construction year:** 1965 (-1989)
- Cost:** 3 638000 US\$
- Cost per m:** 23 US\$

- Additional security measures:** Mesh fencing
Signal fencing
Anti-vehicle trenches
Barbed wire
Dogs
"Beds of nails"
Watchtowers
Guards

Context:

The "first generation" Berlin Wall constructed between East- and West Berlin, started in 1961, simply with barbed wire with concrete posts. The year after the wire fence was improved, and in 1965 rebuilt as an improved concrete wall with concrete slabs between steel girder and concrete posts with a concrete sewage pipe on top of the Wall. The "fourth generation" Berlin Wall, Grenzmauer 75, consisting of 45 000 1,2 meter wide concrete slabs reaching nearly 3,6 meters, and a concrete pipe running across the top to hinder people from scaling the Wall. The concrete provisions added to this version of the Wall were done to prevent cars driving through the barricades. At strategic points however, the Wall was constructed to a weaker standard, so that East German and Soviet armoured vehicles could easily break through in the event of war.



References:

<https://berlindividedcity.wordpress.com/2013/02/17/the-wall/>

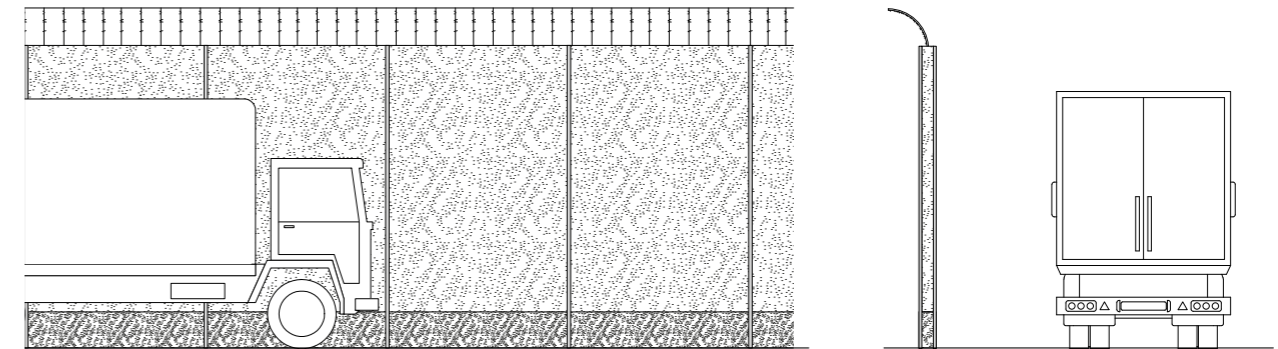
The Jungle Wall



- Location:** Calais, France
- Height:** 4 m
- Length:** 960 m
- Material:** Concrete
- Construction year:** 2016
- Construction time:** 12 weeks
- Cost:** 3,2 million US\$
- Cost per m:** 3300 US\$

Context:

The UK-founded "Great Wall of Calais" was agreed following tens of thousands of attempted Channel Crossings. "We've done the fence, now we are doing a wall," the British Minister of State of Immigration minister Robert Godwill stated, The Jungle Wall complements an already existing security fence around the tunnel and passes a few hundred metres of the "Jungle" migrant camp. Six weeks before the wall was completed, The Jungle camp was demolished.



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<https://www.independent.co.uk/news/world/europe/calais-jungle-refugee-camp-wall-completed-emptied-two-months-cleared-a7472101.html>

Last Divided Capital

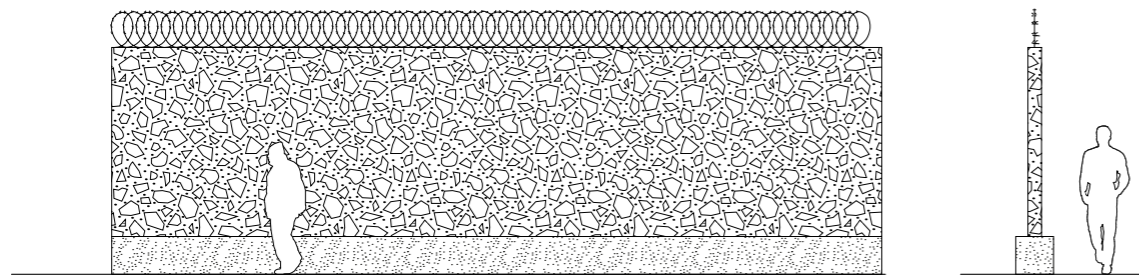


Location: Nicosia, Cyprus
Height:
Length: 180 km (total, Cyprus),
Material: Concrete, barrels,
Construction year: 1964 (extended 1974)

Additional security measures: Barrels, barbed wire, sandbags

Context:

The UNs Buffer Zone in Cyprus, also known as the Green Line, separates the Turkish and Greek side of Cyprus, cutting through the island and through the city centre of Nicosia, separating the city into southern and northern sections. From 2016, Nicosia is the only capital city to have two time zones. The Green Line makes Nicosia the world's last divided capital.



References:
https://en.wikipedia.org/wiki/United_Nations_Buffer_Zone_in_Cyprus. Photo: Nobelsenteret.

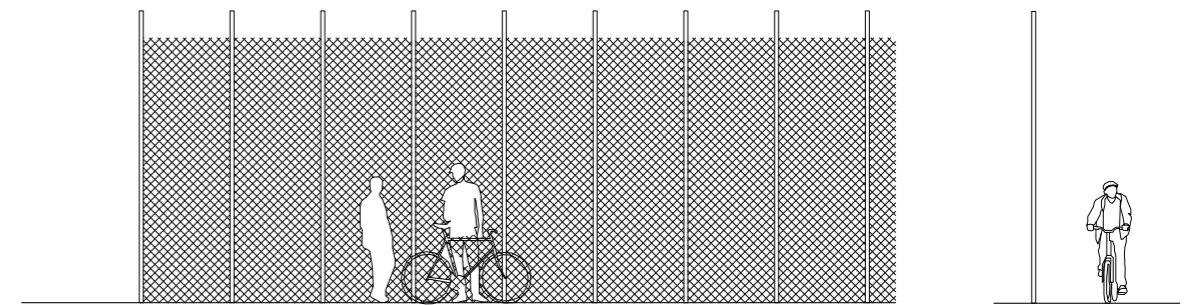
Centimeters Off



Location: Storskog, Finnmark, Norway
Height: 3,5 m
Length: 200 m
Material: Wire
Construction year: 2016
Cost: 4 million NOK
Cost per m: 20 000 NOK

Context:

Due to migrant flow from Russia to Norway, the Norwegian government decided to put up a security fence along parts of the border with Russia (a 196 kilometers long border line). Out of the 5500 border crossing in 2015, only one of them was illegal, the others passed through the legal border station. Due to a 1-15 centimeter transcend to the Russian side, parts of the fence had to be adjusted after the completion.



References:
https://www.nrk.no/finnmark/politiet-om-storskog-gjerdet_skal-ogsaa-holde-nordmenn-unna-russland-1.13128077
<https://www.vg.no/nyheter/innenriks/i/MQgBB/maa-flytte-deler-av-omstridt-gjerde-paa-storskog-en-centimeter>

Rich in Name

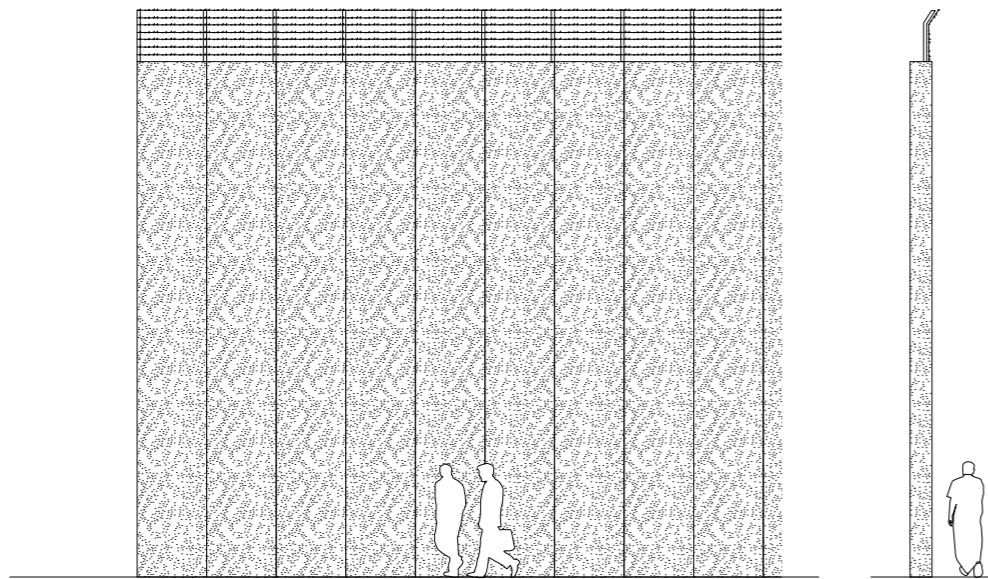


Location: West Bank, Israel-Palestine
Height: 8 m
Length: 708 km
Material: Concrete
Construction year: 2000
Constructor: Israeli government
Cost: \$2.6 billion

Additional Security measures: Electronic fence

Context:

Separation fence, separation wall, security fence, wall of apartheid, barrier, Anti Terror Wall – the names of The West Bank Barrier varies depending on who you ask. The wall is an extension of a physical control matrix with control posts, roads and more or less permanent barriers. The wall was built with the argument from the Israeli government as necessary to stop the violence from Palestinian side. 15% of the wall runs along the border (UN Green Line), 85% on Palestinian area. The work with the wall didn't only include soldiers, but also engineers, architects and landscape architects. As an example, the Palestinian village Tulkarm is surrounded by concrete walls and control towers, but these are barely visible from Israeli side because landscape architects have reconstructed the area, covering the wall with earth and plants.



References:

"Skriften på veggen", Anne Hege Simonsen, https://en.wikipedia.org/wiki/Israeli_West_Bank_barrier
 Photo: Palestinakomiteen.

The Blockade

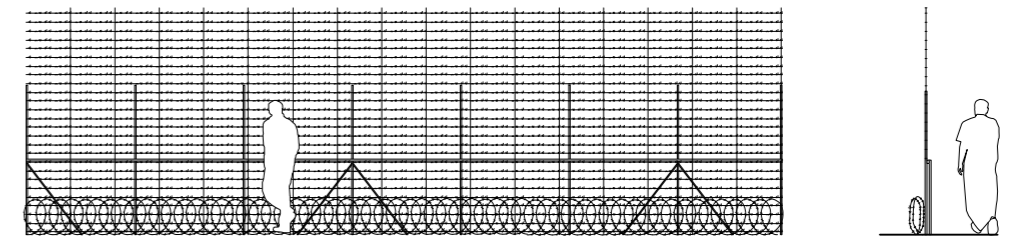


Location: Gaza
Height: 6-8 m
Length: 51 km
Material:
Construction year: 1994
Constructor: Israeli government

Additional Security measures: Electronic fence

Context:

The Israel-Gaza wall runs along the entire land border with the Gaza strip. Entry into Gaza is through five crossing points. The Israel-Gaza Wall is intended by Israel to control the movement of people between Gaza and Israel and to stop entry of arms. A UN report has stated that a downward spiral of de-development and the humanitarian situation due to the blockade, will make Gaza unlivable by 2020 if the situation withholds.



References:

<https://www.aljazeera.com/news/2017/07/living-conditions-worsen-10-year-gaza-siege-170712045047448.html>
https://en.wikipedia.org/wiki/Israel-Gaza_barrier. Photo: Christopher Bollyn.

The New



- Location:** Israel-Gaza border
- Height:** 6-9m, 40 m underground
- Length:** 51 km
- Material:** Concrete
- Construction year:** Ongoing (2018)
- Constructor:** Israeli government
- Cost:** 850 US\$

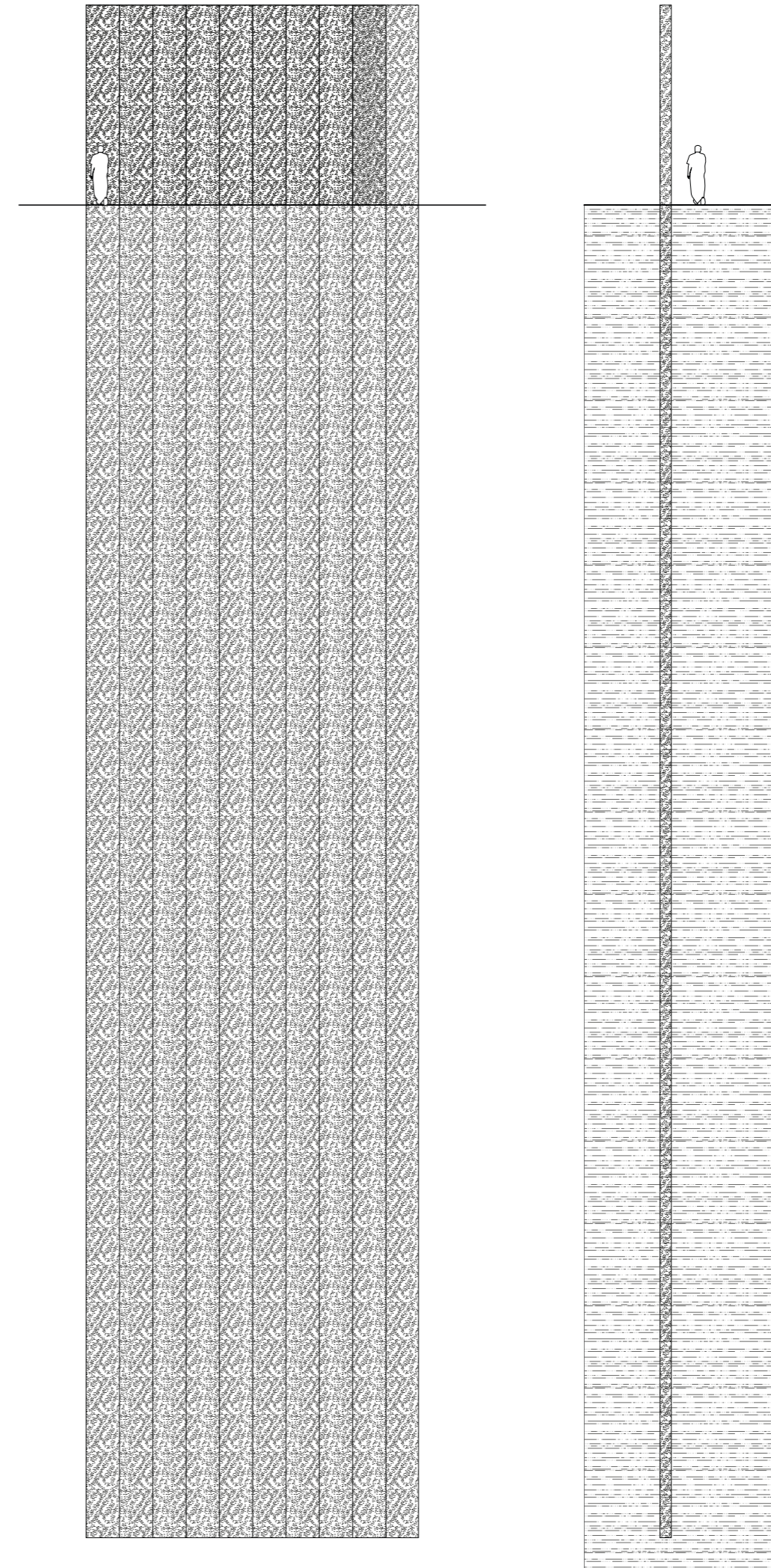
- Additional Security measures:** Built in-censors underground

Context:

Upgrade of the existing wall.

References:

<https://www.npr.org/sections/parallels/2018/01/24/579180146/israel-speeds-up-underground-border-wall-to-block-gaza-tunnels>, <https://www.npr.org/sections/parallels/2018/01/24/579180146/israel-speeds-up-underground-border-wall-to-block-gaza-tunnels>. Photo: Daniel Estrin/NPR.



Epilogue



«To walk along a wall (...) gives a sensation of profound estrangement. The outer side becomes something that is not city: it's only wall and street lightning».

-Regina Meyer

«You cannot sit on this wall». The safety guard outside an office high rise in Avenida Angelica in central São Paulo makes the limit clear. The 70-centimetre-high stone wall, facing the sidewalk on one side and some trees and the office facade on the other, is a perfect spot for a rest in the over two-kilometre-long avenue with poor seating facilities. But you cannot sit on it. It is private property.

This example from Avenida Angelica, #15 in the wall catalogue, reveals how a wall is not a wall, or rather how an apparently 'non-wall', actually is a wall, or a separation barrier. A wall doesn't need to be a physical barrier, but still entail the *function* of physical separation due to its social condition – as in this case; a guard making sure no one (or no one inappropriate?) will be in physical contact with the wall.

The walls along Avenida Angélica manifest the border between the private and the public, and the wall itself is also private. Reading the history of the city and observing current situations where these walls have been and are being built, the fence or the wall can be observed as the most explicit, concrete and clear division of space.

«The Heritage» was built in 1910 in order to keep the landlord's horses within the property. It depicts a different intention of the fence construction and holds a historic value for the city. The more recent ones, built to protect the offices, the housing block, the shop or the park from outer invaders, creates a separation barrier. Some work as frontiers as they are physically two-sided and visual from the public side, but lack communication across the wall. «The Sliding Doors», «Synagogue Steel» and «The Well Dressed»

are examples on such walls where, from the street, you have no idea what is on the inner side, and equally from the inner side you have no visual contact with the street.

Others again, possess something between the lines. «Papa Noel's Furniture» is a socially two-sided wall of two main reasons: the furniture seller who has appropriated the wall and its facing sidewalk for his business independent from the private one on the inside, and because of its surface – the painted stripes on the wall signalizes that there is a parking lot on the inside – and in that way the wall becomes a sign itself, the wall communicates to the outside. This factor becomes interesting also considering São Paulo's billboard ban from 2007, when commercial and large signs were replaced by bare walls – and subsequently by wall paintings and murals, as «The Painted» is one of numerous example of in São Paulo.

The wall also implies an «inside» of it, but in most cases, the private space also loses spatial value, as it loses the contact with the street, and the wall itself might make the space between the constructed building and the wall (referred to as «recuo» in Brazil) less attractive or usable. The wall gives shade and visually shrinks the area to an «in between» or security zone with guard, cameras or other security technology.

«Being closed off and privately controlled, even though it has a collective or semi-public use, they profoundly transform the character of the public space. Actually, they create a space that directly contradicts the ideas of heterogeneity, accessibility and equality that were important organizing the modern public space and the modern democracies.»

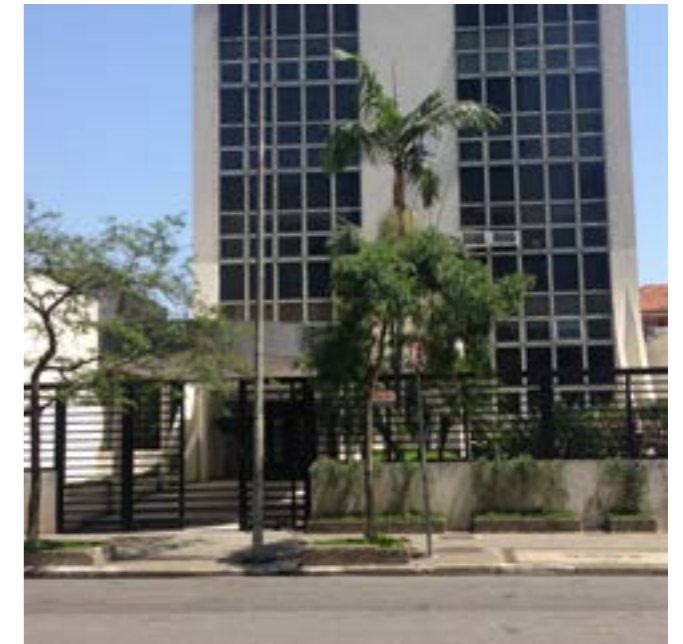
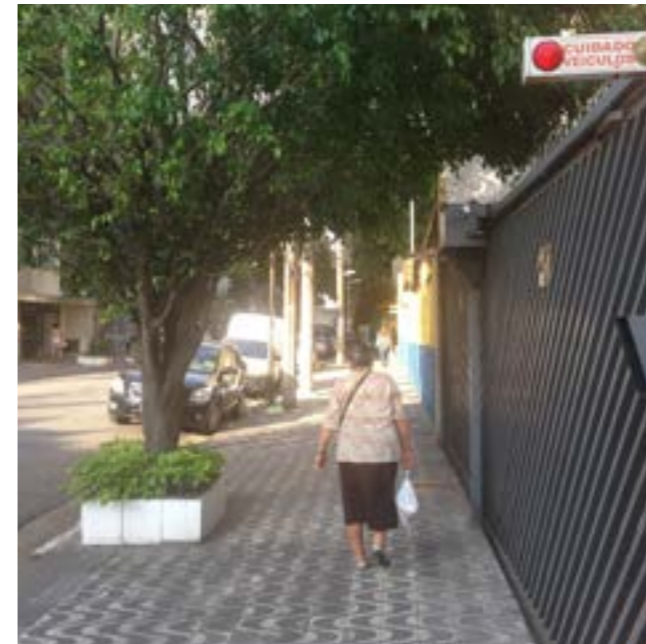
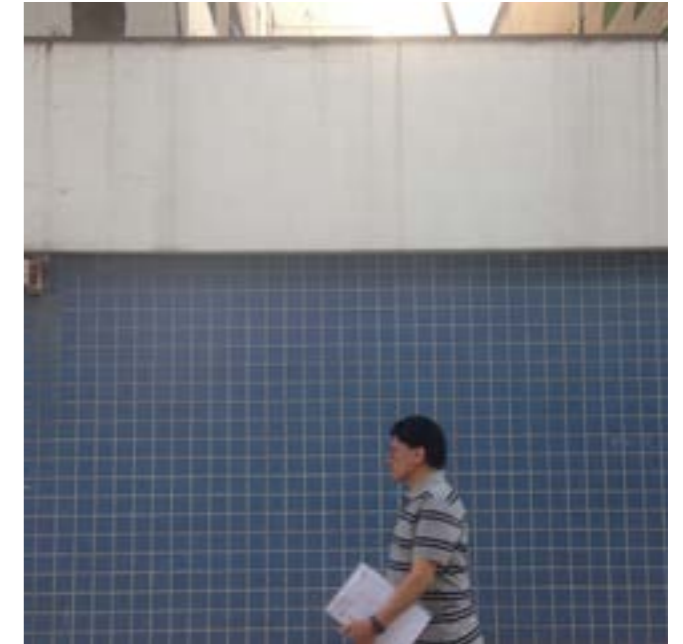
- Teresa Caldeira, «City of walls»

Jane Jacobs writings on “the eye on the street” (The Death and Life of Great American Cities, 1961) in order to make the street not only safe, but giving them urban qualities, can be brought to relevance facing today’s “wall spaces”. However, in addition to an ‘eye on the street’, read as having building oriented to the streets, not leaving their backs to it, Jacobs also pointed out how there also is a need of a clear demarcation between the private and the public space and to have continuously users of the sidewalk.

«...See boundaries as a space where events can happen: boundary as a space of negotiation where different and contrasting visions, often unequal in terms of power, come into play. A boundary is arbitrary in character, temporary and changeable.»

- Inge Boer, Uncertain Territories

As this catalogue aims to illuminate, the boundary of the walls and fences in São Paulo is negotiable. The diploma project Wall Spaces is based on the findings collected in this catalogue and aims to bring forward the investigation and visualization of the potential of the wall not as a frontier, but rather a porous boundary where meetings can happen.



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