



ADOLF FRANZ HEEP: UM ARQUITETO MODERNO / ADOLF FRANZ HEEP: A MODERN ARCHITECT

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The book *Adolf Franz Heep (1902-1978), A Modern Architect*, by Marcelo Consiglio Barbosa, is the result of his postgraduate activities at the Faculty of Architecture and Urbanism at USP and also at the Faculty of Architecture and Urbanism at Mackenzie, Brazil, respectively, and as relevant part of his master's (2002) and doctoral (2012) theses. It is timeless and should be considered a reference work for scholars and real estate players regarding the connection between architecture and the real estate market in South America, especially in the 1950s-1970s period, but also to understand the quality of the buildings in São Paulo city that densified the city after this period.

Heep was born in the German countryside and completed his education at the Frankfurt School of Applied Arts (1923-1926). In Germany, at the beginning of his career as an architect, he was strongly influenced professionally by Adolf Mayer, with whom he worked from 1926 to 1928. Subsequently, he worked in Paris with Le Corbusier from 1928 to 1932. In Paris, in 1932, Heep married Marie Pick (Marie Heep), a great connoisseur of modern architecture and supporter of Heep's architectural activities. While still in Paris, he worked in partnership with Jean Ginsberg, with whom he carried out designs for apartment buildings, single-family houses and commercial buildings.

As consequence of the religious persecution by the Nazis during Word War II, with the purpose of protecting his family —his wife was of Jewish origin— Heep moved to São Paulo, Brazil in 1947, where he carried out a fruitful professional career, with emphasis on his activities in the studio of Jacques Pilon, designing numerous apartment and office buildings between 1948 and 1950. During this period, and until the beginning of the 1950s, in addition to Pilon, he partnered with other relevant architects, such as Gian Carlo Gasperini and Henrique Mindlin. In 1952, he got even closer to the real estate market, when he started working at Otto Memberg's real estate development company.

In the years 1959 and 1960, he further expanded his architectural repertoire and portfolio, designing not only a number of single-family houses, but also industrial buildings. In 1977, he returned to live in Paris where he died in 1978.

Barbosa's book is extremely careful and well done, as much as the research that gave rise to it and in the writing of the texts, as well as in the photographic records, technical data, plans, and sections. The book's author shows the impact of Heep's work in the city of São Paulo, where he left an extensive mark of architectural and constructive quality. Barbosa clearly and didactically shows the

relation between Heep's consistent technical training from high school to his professional practice, with the best results in terms of modern architecture, such as the building's location in the lot, the constructive details (for instance, in the case of detailed window frames) and an understanding from the very preliminary designs of the relation between indoor space, ergonomics, and furniture concepts. The aesthetic formalism of the facades, together with technology construction knowledge, the treatment of the human scale in relation to ground floor, and the neighboring buildings, and the well-located building design in the case of corner lots, are other marks of Heep's architectural and urban designs. More than that, his knowledge of thermal comfort in the Tropics is impressive, particularly regarding the humid subtropical climate, as in the recurring use of sunshades in the case of the original headquarters of the building that housed the O Estado de São Paulo newspaper, the Italia office building, and the Lausanne apartment building. Along the same lines, the use of large movable shutters in the exterior façade, as in the case of the Ouro Preto apartment building, showed his preoccupation with the city climate requirements.

Heep, somewhat sparsely studied until today (Lucchini, 2010) leaves us an enviable legacy of designed and built works. His legacy still remains visible in the city, although most have undergone reforms and transformations during their useful life. Fortunately, many of them are still present in the expanded historical city center, allowing their architecture to be appreciated. In fact, Heep, is an excellent example of an architect focused on the real estate market, driven by the Brazilian tenancy law enacted in 1942. His work demonstrates that design and construction, quality and market demands (costs versus benefits), regardless of social class and user profile, can go hand in hand, as in the case of the numerous buildings with apartment units and kitchenettes (social housing) he designed (De Carvalho e Silva, 2013).

In a critical reflection, one could ask why this trend, represented by the best architecture practice of Heep and a group of architects of the same or close generations, did not remain in the metropolises of the country after the 1980s in terms of the diverse housing modalities, including that of a social nature. If Heep and other architects attended to the designs of the real estate market and of certain less favored social classes in their housing needs, would the theories centered in the political field and in the more recent public policies be enough to explain the relatively reduced functional and constructive qualities of some of the recent buildings sharing the same purpose?

RESEÑAS

ADOLF FRANZ HEEP: AN ESSENTIAL ARCHITECT TO UNDERSTAND THE VERTICALIZATION OF THE CITY OF SÃO PAULO, BRAZIL, AFTER WWII

REFERENCES

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