

Exploring Modern Architecture in Santa Maria (RS): The Case of the São Silvestre Building (1967) by Jayme Mazzucco

Luize Dal Rosso de Amaral Peixoto

Mestranda em Arquitetura e Urbanismo na Universidade Federal de Santa Maria (PPGAUP/UFSM), Brasil.
amaral.luize@acad.ufsm.br

Ana Elisa Moraes Souto

Professora Doutora Curso de Arquitetura e Urbanismo da UFSM/CS, Professora Permanente Programa de Pós-Graduação em Arquitetura, Urbanismo e Paisagismo (PPGAUP/UFSM), UFSM/CS, Brasil.
ana.souto@ufsm.br
ORCID iD | <https://orcid.org/0000-0002-4486-4324>

Submissão: 29/04/2025

Aceite: 12/05/2025

PEIXOTO, Luize Dal Rosso de Amaral; SOUTO, Ana Elisa Moraes. Explorando a Arquitetura Moderna em Santa Maria (RS): O caso do Edifício São Silvestre (1967) de Jayme Mazzucco. **Revista Nacional de Gerenciamento de Cidades**, [S. l.], v. 13, n. 89, 2025. DOI: [10.17271/23188472138920255787](https://doi.org/10.17271/23188472138920255787). Disponível em: https://publicacoes.amigosdanatureza.org.br/index.php/gerenciamento_de_cidades/article/view/5787

Licença de Atribuição CC BY do Creative Commons <https://creativecommons.org/licenses/by/4.0/>

Explorando a Arquitetura Moderna em Santa Maria (RS): O caso do Edifício São Silvestre (1967) de Jayme Mazzucco

RESUMO

Objetivo: Analisar a presença e evolução da arquitetura moderna no estado do Rio Grande do Sul, com foco especial na cidade de Santa Maria. Busca-se demonstrar a importância do Edifício São Silvestre (1967), projetado por Jayme Mazzucco, dentro do contexto da arquitetura moderna gaúcha e de sua integração com o centro urbano da cidade.

Metodologia: A pesquisa adota uma abordagem qualitativa e histórica, com base em revisão bibliográfica e análise arquitetônica. O estudo se apoia em referenciais da arquitetura moderna internacional e gaúcha, especialmente nas influências da escola carioca, e examina a obra de Mazzucco no contexto local por meio de leitura projetual.

Originalidade/Relevância: O trabalho preenche uma lacuna teórica ao dar visibilidade a uma produção moderna fora dos grandes centros urbanos, destacando a singularidade da arquitetura moderna em Santa Maria. A relevância acadêmica reside na valorização do arquiteto Jayme Mazzucco atuantes em contextos regionais e na compreensão das adaptações locais da arquitetura moderna.

Resultados: Os resultados indicam que o Edifício São Silvestre incorpora elementos típicos da arquitetura moderna gaúcha, como o uso de grelhas nas fachadas, cobogós e materiais regionais. Estabelecendo um diálogo harmônico com as construções modernas do centro da cidade. A pesquisa também evidencia a influência da atuação profissional e acadêmica de Jayme Mazzucco no desenvolvimento da arquitetura moderna de Santa Maria.

Contribuições Teóricas/Metodológicas: O estudo contribui para o aprofundamento teórico sobre a arquitetura moderna Santamariense, ao mesmo tempo em que propõe uma metodologia de leitura projetual da arquitetura moderna aplicada a centros regionais, favorecendo análises mais contextualizadas da produção moderna brasileira.

Contribuições Sociais e Ambientais: destaca a importância da preservação do patrimônio moderno da cidade de Santa Maria e também o reconhecimento de arquitetos que se destacaram como Jayme Mazzucco, o artigo fomenta a valorização cultural e a consciência histórica sobre a paisagem urbana. Além disso, ressalta o papel social do arquiteto na formulação de políticas públicas e na formação de novas gerações por meio do ensino universitário.

PALAVRAS-CHAVE: Arquitetura Moderna em Santa Maria; Jayme Mazzucco; Edifício São Silvestre.

Exploring Modern Architecture in Santa Maria (RS): The Case of the São Silvestre Building (1967) by Jayme Mazzucco

ABSTRACT

Objective: To analyze the presence and evolution of modern architecture in the state of Rio Grande do Sul, with a special focus on the city of Santa Maria. The study aims to demonstrate the importance of the São Silvestre Building (1967), designed by Jayme Mazzucco, within the context of modern architecture in the region and its integration with the city's urban center.

Methodology: The research adopts a qualitative and historical approach, based on bibliographic review and architectural analysis. The study draws on references from international and local modern architecture, particularly the influence of the Carioca school, and examines Mazzucco's work through a project-based reading within its local context.

Originality/Relevance: This study addresses a theoretical gap by bringing visibility to modern architectural production outside major urban centers, highlighting the uniqueness of modern architecture in Santa Maria. Its academic relevance lies in recognizing the work of architect Jayme Mazzucco in regional contexts and understanding the local adaptations of modern architecture.

Results: Findings indicate that the São Silvestre Building incorporates key elements of modern architecture in Rio Grande do Sul, such as brise-soleils (grilles), *cobogós*, and the use of regional materials. The building establishes a harmonious dialogue with other modern constructions in the city center. The research also reveals the significant professional and academic influence of Jayme Mazzucco on the development of modern architecture in Santa Maria.

Theoretical/Methodological Contributions: The study deepens the theoretical understanding of modern architecture in Santa Maria and proposes a project-reading methodology suited to regional centers, encouraging more contextualized analyses of Brazilian modern architectural production.

Social and Environmental Contributions: The article highlights the importance of preserving Santa Maria's modern architectural heritage and recognizing the contributions of distinguished architects like Jayme Mazzuco. It promotes cultural appreciation and historical awareness of the urban landscape. Additionally, it emphasizes the architect's social role in shaping public policy and educating future generations through university teaching.

KEYWORDS: Modern Architecture in Santa Maria; Jayme Mazzuco; São Silvestre Building.

Explorando la Arquitectura Moderna en Santa María (RS): El Caso del Edificio São Silvestre (1967) de Jayme Mazzuco

RESUMEN

Objetivo: Analizar la presencia y evolución de la arquitectura moderna en el estado de Rio Grande do Sul, con un enfoque especial en la ciudad de Santa María. Se busca demostrar la importancia del Edificio São Silvestre (1967), proyectado por Jayme Mazzuco, dentro del contexto de la arquitectura moderna gaúcha y su integración con el centro urbano de la ciudad.

Metodología: La investigación adopta un enfoque cualitativo e histórico, basado en revisión bibliográfica y análisis arquitectónico. El estudio se apoya en referentes de la arquitectura moderna internacional y gaúcha, especialmente en las influencias de la escuela carioca, y examina la obra de Mazzuco en el contexto local a través de una lectura proyectual.

Originalidad/Relevancia: El trabajo llena un vacío teórico al dar visibilidad a una producción moderna fuera de los grandes centros urbanos, destacando la singularidad de la arquitectura moderna en Santa María. Su relevancia académica radica en la valorización del arquitecto Jayme Mazzuco en contextos regionales y en la comprensión de las adaptaciones locales de la arquitectura moderna.

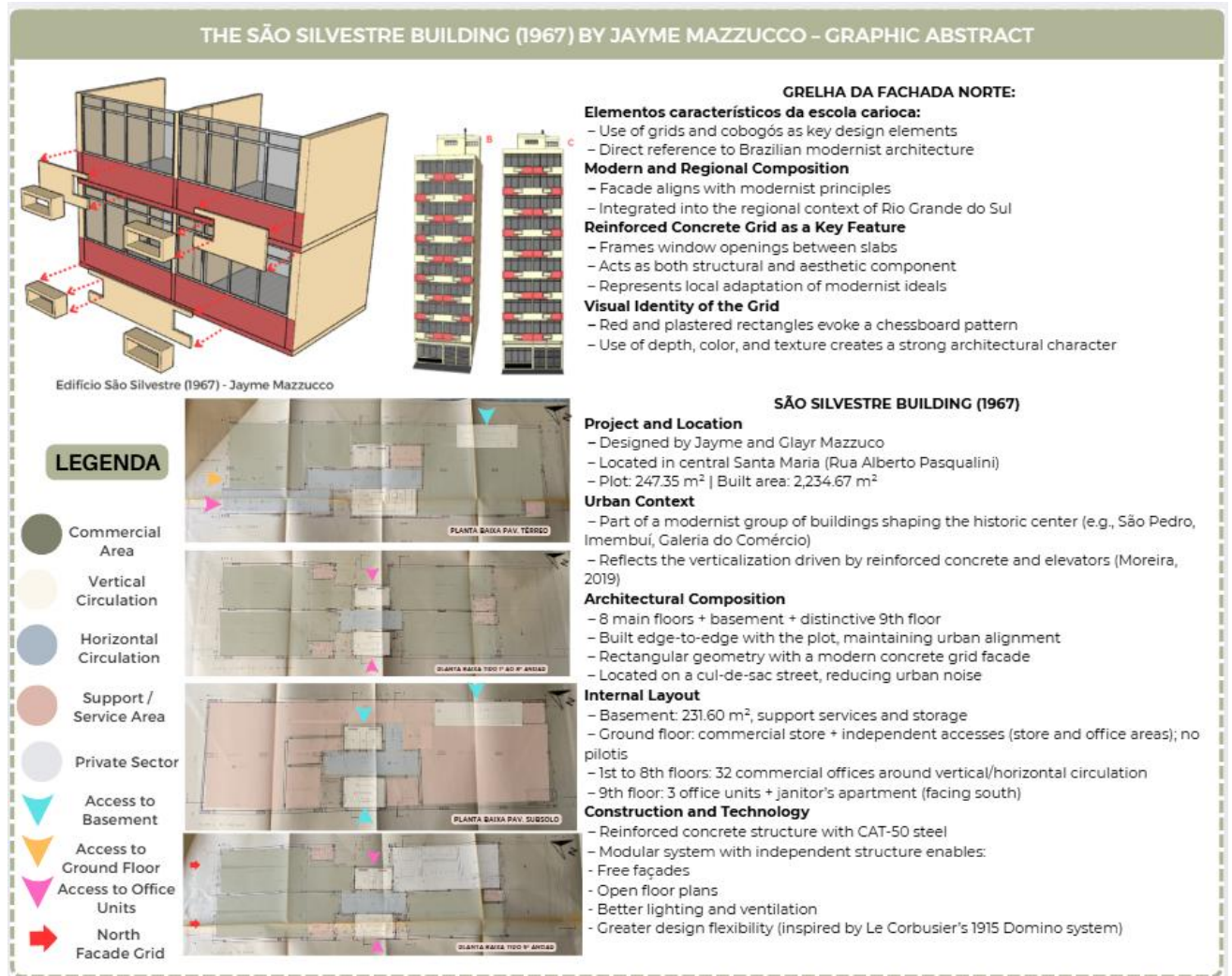
Resultados: Los resultados indican que el Edificio São Silvestre incorpora elementos típicos de la arquitectura moderna gaúcha, como el uso de celosías en las fachadas, *cobogós* y materiales regionales, estableciendo un diálogo armónico con las construcciones modernas del centro de la ciudad. La investigación también evidencia la influencia de la actuación profesional y académica de Jayme Mazzuco en el desarrollo de la arquitectura moderna en Santa María.

Contribuciones Teóricas/Metodológicas: El estudio contribuye al fortalecimiento teórico sobre la arquitectura moderna en Santa María, al tiempo que propone una metodología de lectura proyectual de la arquitectura moderna aplicada a centros regionales, favoreciendo análisis más contextualizados de la producción moderna brasileña.

Contribuciones Sociales y Ambientales: Se destaca la importancia de la preservación del patrimonio moderno de la ciudad de Santa María, así como el reconocimiento de arquitectos que se destacaron como Jayme Mazzuco. El artículo promueve la valorización cultural y la conciencia histórica sobre el paisaje urbano. Además, resalta el papel social del arquitecto en la formulación de políticas públicas y en la formación de nuevas generaciones a través de la enseñanza universitaria.

PALABRAS CLAVE: Arquitectura Moderna en Santa María; Jayme Mazzuco; Edificio São Silvestre

RESUMO GRÁFICO



1 INTRODUCTION

In the center of Santa Maria (RS), modern architecture stands out prominently, closely tied not only to the principles of Le Corbusier's modernist movement but also to the significant influence of the Carioca School. In Rio Grande do Sul, this influence is evident through the use of elements such as brises, cobogós, balconies, and grilles on facades, as well as the use of local materials. These features are particularly prominent in the city of Porto Alegre (RS), and it's clear that this style has spread to the interior of Rio Grande do Sul. According to Souto (2023, p. 92), the establishment of the first architecture programs in Rio Grande do Sul during the 1940s, during the Estado Novo period, marked a pivotal moment in the emergence of a group of local architects. These professionals were responsible for developing a distinctive local architecture, heavily influenced by the Carioca School, due to its international renown.

Still within this perspective, referring to modern architecture in Rio Grande do Sul, the retrospective of local production with modern characteristics reveals the absence of significant works on a broader national scale, such as the Ministry of Education and Health, the Pampulha complex, and Parque Guinle in Rio de Janeiro, as well as Ibirapuera Park and the São Paulo Museum of Art (MASP) in São Paulo. These major works elevated their authors to leading figures in Brazilian modern architecture. However, there is a consistent legacy in the city that illustrates the successful adaptation of modern architecture to the local context. This body of work employed a limited yet flexible repertoire of architectural solutions and elements, supported by a precise syntax (Souto, 2024).

According to Mattos and Amora (2020), Brazilian modern architecture, despite its varied origins and early influences, followed a unique path of development and expression as a national manifestation—both aesthetic and constructive. Since its emergence, this architecture has creatively and functionally adapted to the multiple economic and social realities of a country with vast territorial dimensions. Initially influenced by Corbusian orthodoxy, it evolved to incorporate a diversity of technical and climatic solutions, eventually resulting in a formal and technical hybridism that reflects the specific needs of the Brazilian context, distinct from those found in its places of origin.

Within this context lies the city of Santa Maria, located in the central region of Rio Grande do Sul. It absorbed these influences alongside the verticalization movement of the 1950s, which initially took shape in the city center. As Souto (2024) highlights, there arises a need to revisit Brazilian modern architecture through its peripheral manifestations, offering a new perspective on the subject—one that brings to light unexplored issues and allows for a reevaluation of concepts long established by architectural historiography.

This process enabled incentives for the construction of tall buildings. This striking feature, along with the establishment of the Federal University of Santa Maria in 1960—a project designed by the Minas Gerais-born architects Oscar Valdetaro and Roberto Nadalutti, both graduates of the National School of Fine Arts in Rio de Janeiro—helped inspire the development of this center with distinctly modern architectural characteristics.

According to Zampieri (2011), the project for the Santa Maria campus helped to promote local modern architecture, standing out for its institutional importance and relevance

to the municipality. At the same time, it positioned the city within the national architectural landscape by incorporating the universal language of this architectural movement, ultimately providing Santa Maria with a new perspective on urban centralization.

Modern architecture in Santa Maria began to influence changes in the city's urban structure. Architect Jayme Anuncio Mazzucco (1937) assumed a prominent role in shaping this urban framework—not only through his modern architectural works, totaling 53 projects implemented throughout the city, which help to compose the historical context of Santa Maria's modern heritage—but also through his extensive contributions to the city's organizational structure via urban development legislation, such as the master plan and building code.

This article is an excerpt developed from a master's thesis produced within the Graduate Program in Architecture, Urbanism, and Landscape at the Federal University of Santa Maria (UFSM). The thesis analyzes modern architecture in the city of Santa Maria (RS), with an investigative focus on the works of architect Jayme Anuncio Mazzucco. The aim is to catalog and identify the significance of these works—many of which remain largely unknown—within the context of modern architecture in Santa Maria.

2.1 Jayme Mazzucco and His Contribution to the City of Santa Maria (RS)

Figure 1 – Photograph of Architect Jayme Anuncio Mazzucco.



Source: Authors' collection.

The architect Jayme Anuncio Mazzucco (1937), as seen in the photograph in Figure 1, was born on March 25, 1937, in the city of Orlães, Santa Catarina, son of Simão Mazzucco and Maria Magdalena Mazzucco. He was given the name Anuncio because he was born on the day of the Annunciation of Our Lady. His Italian citizenship was recognized in 1990. He graduated in Architecture and Urbanism from UFRGS between 1953 and 1963, securing first place in the entrance exam of that time. Demonstrating early dedication to the field, he completed a technical course in building construction at the Escola Técnica de Parobé in Porto Alegre in 1958.

He married Glayr Vilanova Mazzucco on December 11, 1964, in the city of Porto Alegre, Rio Grande do Sul. Both were architects who graduated from UFRGS in 1963, where they met. In the city of Santa Maria, they established their office at Rua Marques de Marica, number 339, which is now named Astrogildo de Azevedo. Together, they developed projects from the 1960s

to the 1970s, leaving behind a significant legacy of modern works in the city. Their joint inventory includes a total of six commercial and residential buildings and seven modern houses. In 1970, Glayr Mazzucco began dedicating herself to teaching, offering courses in perspective and shadow at the Federal University of Santa Maria. As a result, Mazzucco started designing projects independently. Nevertheless, together, the architects left works that stand out and strongly define the expression of modern architecture in the city.

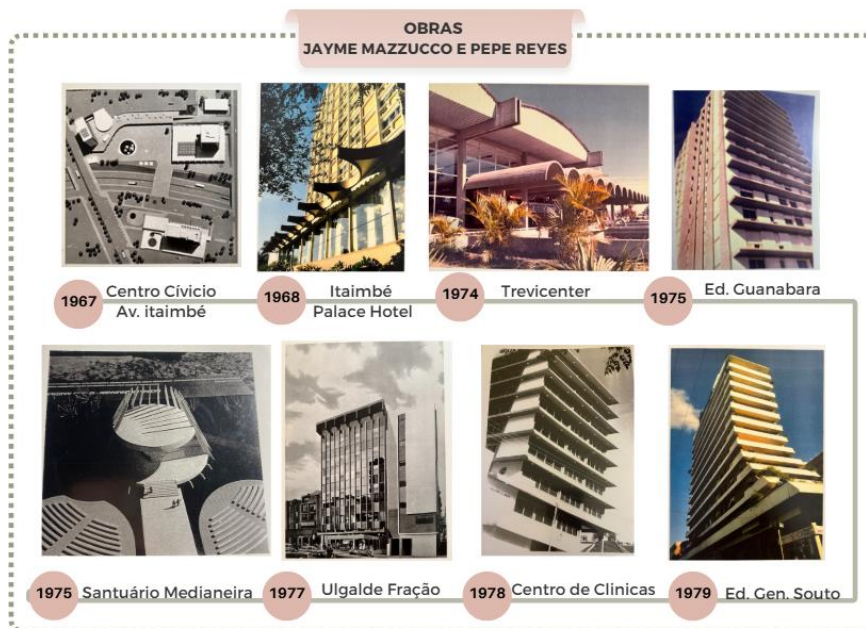
Mazzucco contributed to the development and construction of the city's Palácio da Cultura (1968), being recognized and thanked by the then Magnificent Rector, Professor Domingos Croseti. He also participated in the creation of the city's building code, as outlined in the Law of July 5, 1969. In 1980, he participated in the first state meeting of architects, promoted by the Institute of Architects of Brazil – Rio Grande do Sul Department (IAB/RS) in Porto Alegre (RS).

Also in 1980, after the preparation of the city's master plan, he was honored by the then municipal mayor, Dr. Francisco Alvares Pereira, for his outstanding role as the architect of the city's master plan. The architect left a significant collection of contributions to the territorial organization of Santa Maria, making a strong impact on its development.

In addition to his dedication to the city's urban development, Mazzucco played a key role in the creation and implementation of the Architecture and Urbanism program at the Federal University of Santa Maria (UFSM) between 1978 and 1979. His teaching career began in 1971 as an assistant professor, teaching courses in various disciplines at UFSM and developing subjects such as descriptive geometry for Engineering, Mechanical, Electrical, and Chemical courses, as well as perspective, shadow, and stereotomy for the Fine Arts program at UFSM's Faculty of Fine Arts. His contribution within the academic context helped train new architects and engineers, and his roots became deeply intertwined with the city's urban morphology.

In partnership with his colleague Pepe Reyes, as shown in Figure 02 below, they contributed to the urban renewal and the integration of modern architecture from the 1970s to the 1980s. They built a collection within the city, including 24 works of commercial and residential buildings, as well as 15 modern-style houses scattered throughout Santa Maria.

Figure 2 – Timeline of the main works by Mazzucco and Pepe Reyes for Santa Maria.



Source: Prepared by the authors.

The architects, as shown in Figure 2, built a collection of notable works, including those that stood out within the urban context of the city, such as: the Civic Center (1967), Avenida Itaimbé (1967), Itaimbé Palace Hotel (1968), Trevicenter (1974), Guanabara Building (1975), Sanctuary of Medianeira (1975), Ulgalde and Fração Building (1977), Clinics Center (1978), and General Souto Building (1979). According to Amaral and Souto (2024), Jayme Mazzucco, strongly influenced by the currents of his education, imprints on his projects the mark of modern architecture, developed by architects who were well-established within the modern Gaúcho movement. Thus, contributing to the expression of modern architecture in Santa Maria and helping to consolidate the city's urban verticalization.

2.2 The Reference Works

Modern architecture in Rio Grande do Sul not only received a strong influence from the Carioca School, which originated in Rio de Janeiro between 1930 and 1950, but this school is also responsible for the introduction of grilles in Brazilian modernist architecture. According to Alvares and Silva (2016) and Souto (2023), the beginning of modern architecture in Rio Grande do Sul is marked by a strong influence from the work of Le Corbusier and the Carioca School. This resulted in a fusion of modern principles with the strong local characteristics of the region.

This architecture aimed to adapt to the climate and culture of the state of Rio Grande do Sul, using regional materials and incorporating traditional local architectural elements. From this context, modernist architecture in the region developed unique elements in its composition. One of these notable elements is the use of grilles on facades —elements that not only serve as solar protection for buildings but also become part of the plastic composition of facades. As shown in Figure 3, this demonstrates iconic buildings that use these elements in their facades.

Figure 3 – Referential Works Using Modern Grilles on Facades.

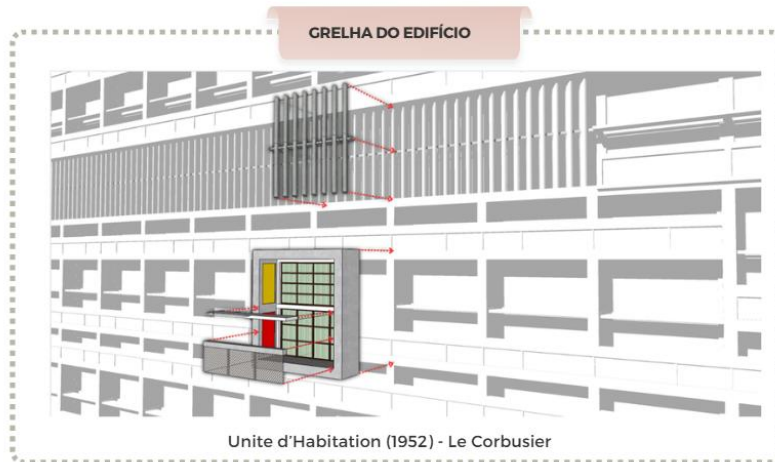


Fonte: Figura A- Gili Merin, Figura B- Luís Henrique Haas Luccas, Figura C -Marcelo Donadussi e Figura D- Imagem do Google Maps.

By establishing a connection with referential works and the São Silvestre Building (1967), emblematic works stand out as shown in Figure 3: Le Corbusier's Unite d'Habitation (1952) located in Marseille, France; Carlos Alberto de Holanda Mendonça's Santa Terezinha Building (1950); Ari Mazini Canarie's Armenia Building (1955); and Emil Bered's Redenção Building (1955), both located in Porto Alegre. All of these buildings establish profound relationships with their facade elements, demonstrating the influence and representation of how the modern architecture movement adapted to Rio Grande do Sul.

Le Corbusier, widely recognized as a precursor of modern architecture, stood out for functionality, formal simplicity, rejection of unnecessary ornamentation, and emphasis on structural independence and free facades. One of his most emblematic projects is the Unité d'Habitation, completed in 1952 in Marseille, France, which revolutionized the modernist movement by introducing new design concepts. The use of grilles on the facades, as shown in Figure 4, became a hallmark, providing shade and thermal comfort, as well as controlling direct sunlight entry on the east and west facades, contributing to energy efficiency and the well-being of the apartments.

Figura 4 – Grelha da Unite d’Habitation (1952) - Le Corbusier.



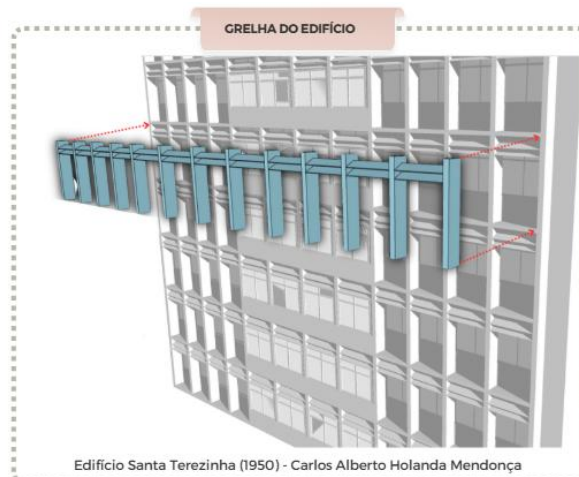
Source: Prepared by the authors.

These elements, as shown in Figure 4 above, represent an identity for the modern movement. This approach, combined with the use of new materials and the creation of elements on the facades, such as modern grilles, contributes to the creation of buildings that emphasize both horizontality and verticality. These geometric structures, often presented in rectangular shapes, define the facades of the buildings, giving them a unique plasticity.

Contextualizing these works in a more regional scope, especially within the context of modern architecture in Rio Grande do Sul, which consolidates local characteristics, there are some architects with strong influence within the modern architecture scene, and their works stand out as major highlights.

The Santa Terezinha Building (1950) by architect Carlos Alberto Holanda Mendonça, located in Porto Alegre, as shown in Figure 5, was one of the key projects that helped consolidate this movement in the state. It stands out as one of the first modern buildings in the territory of Rio Grande do Sul.

Figura 5 – Grelha do Edifício Santa Terezinha (1950) - Carlos Alberto de Holanda Mendonça.



Source: Prepared by the authors.

According to Luccas (2016), Carlos Alberto Holanda Mendonça demonstrates a gradual maturation in the handling of modern form: In the Santa Terezinha Building, located on Avenida Salgado Filho, he applies a grille similar to the one used in the Ministry of Education, adopting a spatial matrix common in the Carioca School.

In this work, the grilles favorably delimit the window openings, creating a demarcation characteristic similar to that found in Le Corbusier's projects, especially in the ribbon windows. This element, inspired by international modern architecture, is regionalized and often adapted according to the peculiarities provided by local materials, present in the uniqueness of modern architecture in Rio Grande do Sul.

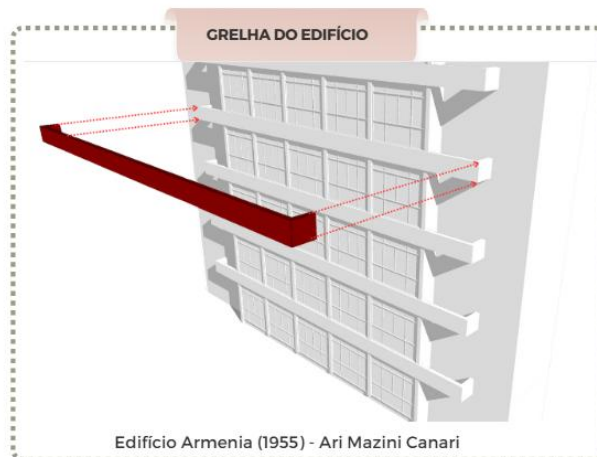
According to Eskinazi and Costa (2021), the patterns of solids and voids created by the combinations of cobogós, grilles, filters, glass planes, and balconies form a layered system that ultimately dilutes the traditional function of façade enclosure. They also argue that, in Brazilian modern production, the façade is understood as an expanded transition between the interior and exterior, and that the use of cobogós, grilles, and filters not only acts as protective elements but also as aesthetic devices.

Thus, the design of the Santa Terezinha Building (1950) by Architect Carlos Alberto Holanda Mendonça takes on an emblematic role in the history of modern architecture in the region, being considered the first example with characteristics of the regional modern architecture of the state. The execution of these grilles, typically made from materials like reinforced concrete and metal, not only generates a transition between the interior and exterior but also provides protection against solar incidence, while favoring natural ventilation and giving a harmonious effect to the façade.

Eskinazi (2021) emphasizes that the aesthetic and functional advancement of the independent grid structural system transformed the nature of enclosures in architecture. By being freed from the functions of ornamentation and support, walls began to take on roles of filling, cladding, container, and envelope, positioning themselves behind, between, or in front of the elements that support the structural grid. Within this statement, he also concludes that the plastic composition of facade planes results in serial constructions, which emerge from the incorporation of repetition patterns stemming from the grid as a key design tool.

Another example of the strong use of grilles, influenced by the Carioca school, is seen in the Armenia Building (1955), located in Porto Alegre, designed by Ari Mazzini Canarim, as shown in figure 6 below:

Figura 06 – Grelha do Edifício Armênia (1950) - Ari Mazini Canari.



Source: Prepared by the authors.

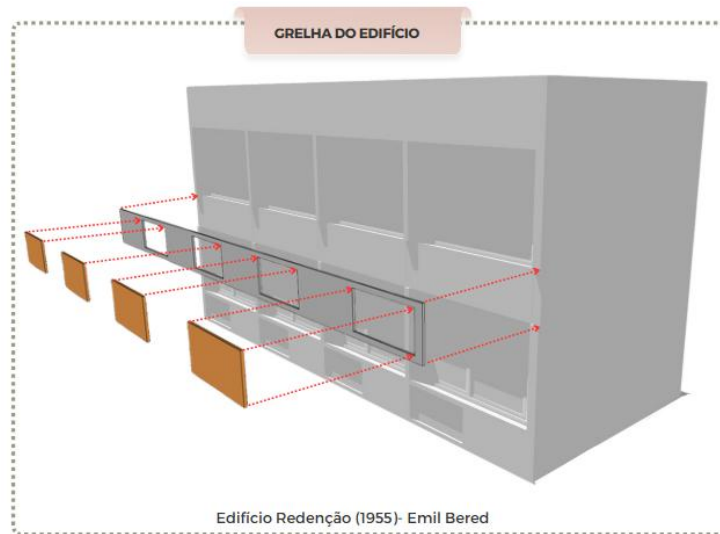
This building stands out for the rich demarcation of its rectangles and the sobriety found in its facade, marked by horizontal lines. More than just an example, the Edifício Armênia (1955) serves as an additional representative of modern grille elements, establishing a connection with the iconic Unité d'Habitation (1952) by Le Corbusier.

Differing from other works by the architect, known for their clean, usually white facades, both buildings utilize reinforced concrete and rectangular grilles to emphasize the horizontal nature of the projects, now incorporating a new element with color in the facade. Both works, born from branches of the modern architectural style, consolidate a distinctive uniqueness in Le Corbusier's work, represented by the international context, and in Ari Mazini Canari's work, representing the context of modern architecture in Rio Grande do Sul. According to Souto (2023), outside the central axis, modern architecture was also produced with relevance and high quality, as is the case with Modern Architecture in Rio Grande do Sul.

The facade of the Edifício Armênia (1955) is enriched by the striking presence of modern grilles, which help reinforce the horizontal and vertical lines of the building. These elements, incorporated into the project and executed in concrete, create marking elements that emphasize the horizontal nature of the structure, creating a dynamic interplay of color and materiality. In this context, the incorporation of a horizontal grille on the facade not only adds an aesthetic character but also alludes to the use of ribbon windows, reinforcing the connection with the principles of modern architecture, which was strongly influenced by its international veins.

The Edifício Redenção (1955) by Emil Bered, a local architect from Santa Maria, stands out within modern architecture in Rio Grande do Sul and begins to strongly influence its branches, as shown in Figure 7 below. According to Souto (2023), the architect is part of the group of regional architects who, during the 1950s, contributed to the introduction, dissemination, and consolidation of modern architecture in the south.

Figura 7 – Grelha do Edifício Redenção (1955) - Emil Bered.



Source: Prepared by the authors.

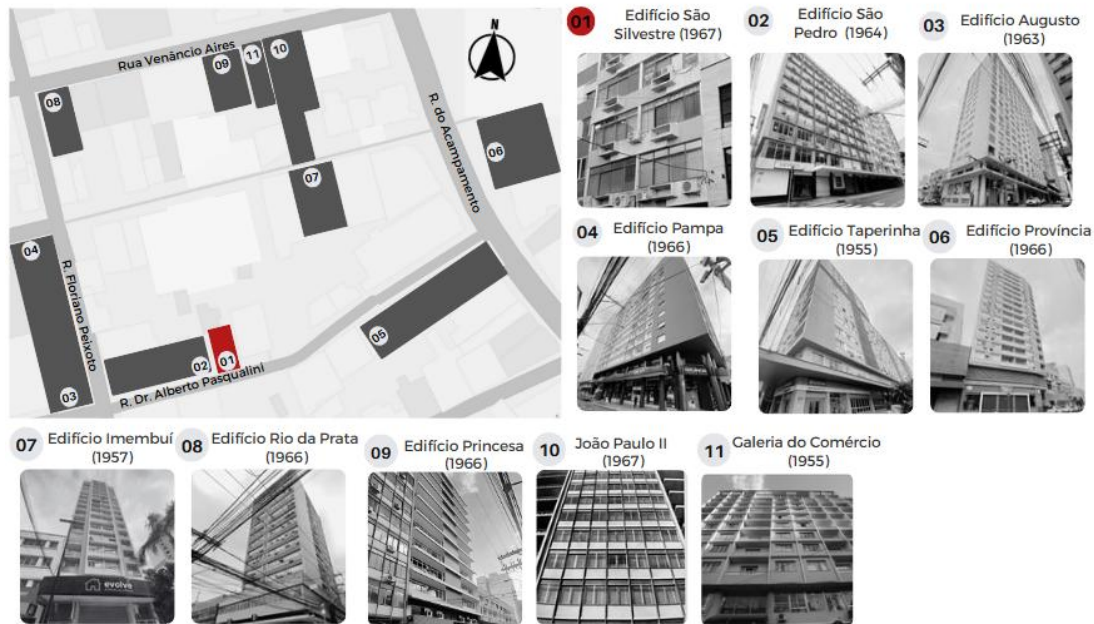
Abreu Filho, Fagundes, and Oliveira (2011) highlight that within the body of the Edifício Redenção (1955), architectural elements are organized by a square grid defined by the internal division of the main parts and by the intermediate floors, with a rhythm modulated by rectangular, colored reliefs under the window sills.

When compared to all the other reference works, the Edifício Redenção (1955) most closely resembles the architecture found in the facade of the Edifício São Silvestre (1967). Both share an identity in the facade, with intertwined elements forming a grille. The red rectangles contrast with the plastered rectangles, creating distinct markings and a projection pattern similar to a chessboard. The main difference in the facade of these two buildings is that the Redenção features pilotis, one of the five points of modern architecture by Le Corbusier.

The studied works demonstrate how modern architecture can be adapted to the needs and characteristics of a specific region, shaped according to the found constraints, contributing to the development of a unique regional architectural identity. Their historical and aesthetic relevance makes them a significant part of the architectural heritage of Rio Grande do Sul.

2.3 São Silvestre Building - Building Implementation

Figure 8 – São Silvestre Building Layout (1967) and the city's modern center.



Fonte: Elaborado pelas autoras.

Driven by the inauguration of the Federal University of Santa Maria in 1960 and the beginning of verticalization in the 1950s, viewed as a symbol of progress and modernity, the city of Santa Maria experienced remarkable growth in its development. According to Zampieri (2011), the creation of the university occurred during the consolidation of modern architecture in Brazil, which represented renewal and public power.

This modernization movement reached the historic center, resulting in a significant urban transformation and the construction of buildings that marked the city's modern identity. The São Silvestre Building, located as shown in Figure 8, was built on July 14, 1967, designed by architects Jayme Mazzuco and Glayr Mazzuco. Located on Rua Alberto Pasqualini, just 50 meters from Rua Floriano Peixoto in Santa Maria, the building sits on a plot of land measuring 247.35 m², with a built area of 2,234.67 m². It is situated near the modern center of the city of Santa Maria.

The São Silvestre Building (1967), together with other modern buildings such as the São Pedro Building (1964), Augusto Building (1963), Pampa Building (1966), Taperinha Building (1955), Província Building (1966), Imembuí Building (1957), Rio da Prata Building (1966), Princesa Building (1966), João Paulo II Building (1967), and the Galeria do Comércio (1955), collectively mark the modern historic center of Santa Maria. This architecture developed in the city through the strong influence of the 1950s, which led to the construction of taller buildings. This influence is fostered not only by the use of reinforced concrete, widely utilized by the modern movement, but also by the adoption of elevators, which, according to Moreira (2019), were essential equipment that enabled not only the verticalization of cities but also a shift in perspective.

These buildings tell the story of how the modern movement evolved in the city, how its geographical, local, and environmental influences shaped modern architecture, and how it was

expressed through its location. Together, they give Rua Alberto Pasqualini a unique aura of modern architectural expression and its local interpretation.

2.4 Composition and analysis of the work

The São Silvestre Building (1967), a commercial typology, is located on a plot in the middle of the block on Avenida Alberto Pasqualini, occupying the lot from one boundary to the other. The design communicates with the verticality present in the urban context at the time it was constructed, harmoniously relating not only to the architectural elements on the facades of other buildings but also positioned in such a way that it provides its users with independent views of Avenida Alberto Pasqualini.

It has a rectangular geometry, simplified in the presentation of its facade composition elements. The design features a modern grille that helps to expand the large block, creating a connection with its surroundings, a characteristic widely found in modern buildings. Its simple lines align with its insertion location on Rua Alberto Pasqualini, which has the characteristics of a cul-de-sac. This type of street corresponds to a point where vehicles cannot continue and must return via the same route they entered, providing the building with a location that experiences lower levels of urban noise.

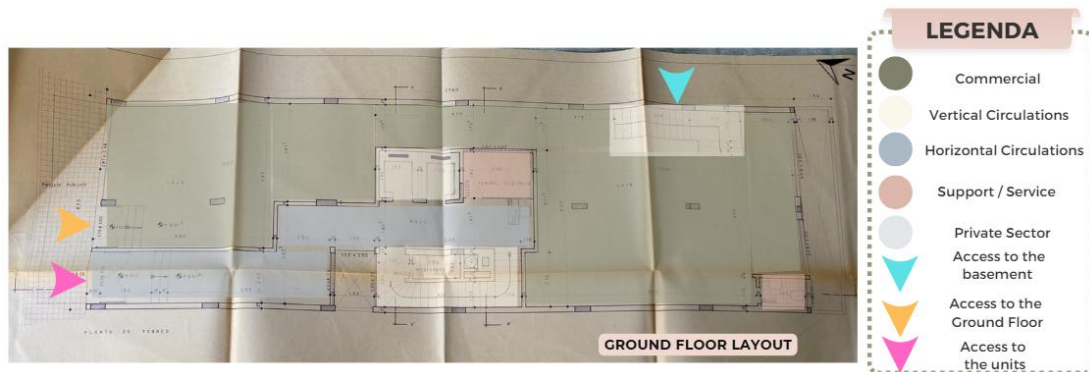
Figura 9 – Ground floor plan of the basement.



Source: Prepared by the authors.

O projeto adota uma distribuição compacta, organizada em 8 pavimentos, totalizando 32 conjuntos de salas comerciais e seus serviços comuns distribuídos por todo o edifício. Como mostrado na figura 9, o pavimento do subsolo tem uma área de 231,60 m² e abriga a maior parte dos serviços e áreas de apoio, como depósitos e a sala do transformador. Este pavimento também contém toda a infraestrutura necessária para as circulações verticais do edifício e inclui um depósito que dá suporte ao setor comercial localizado no pavimento térreo.

Figura 10 – Planta baixa pavimento térreo.



Source: Prepared by the authors.

The ground floor, as illustrated in Figure 10, has an area of 231.60 m². This level contains the commercial sector, which includes a store and its associated services. All access to the building is concentrated on this floor: there is a dedicated entrance for the store and another leading to the main body of the building, providing access to the 32 commercial offices. Unlike most modern buildings, which often have ground floors with pilotis connecting to the reception area and gardens, the São Silvestre Building, being located in the city's modern urban center, has more urban characteristics, such as a store on its ground floor, making it primarily commercial in typology. Additionally, the ground floor provides a connection to the basement, where the store's storage area is located.

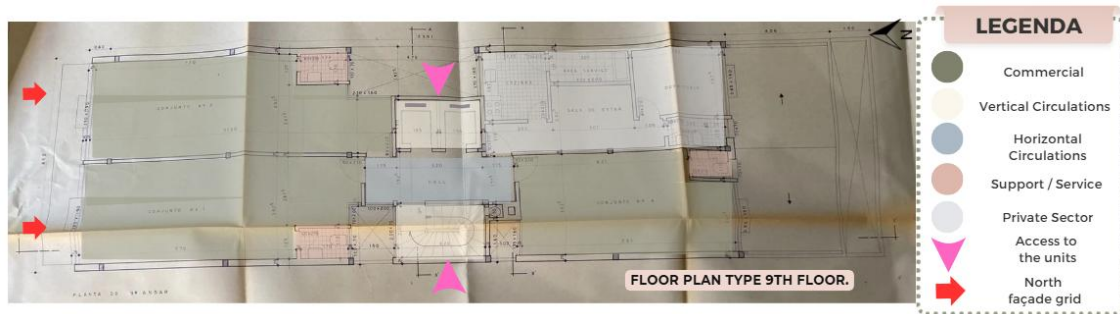
Figure 11 – Floor plan 1st to 8th floor..



Source: Prepared by the authors.

The commercial offices and their support areas are arranged on the 1st to 8th floors, as illustrated in Figure 11, organized around the horizontal and vertical circulations. With windows facing the North and South façades, these offices were designed with wooden floors and baseboards, adding sophistication and elegance to the spaces.

Floor plan type 9th floor.



Fonte: Elaborado pelas autoras.

The 9th-floor layout, as illustrated in Figure 12, features a distinct configuration compared to the other floors of the building. Covering an area of 196.83 m², this floor houses three sets of commercial offices along with their respective support areas. The main difference on this floor is the inclusion of an apartment designated for the building superintendent, located in the private service area and strategically positioned to provide support for the maintenance and management of common areas. This apartment is located at the top of the building, with windows facing the South façade.

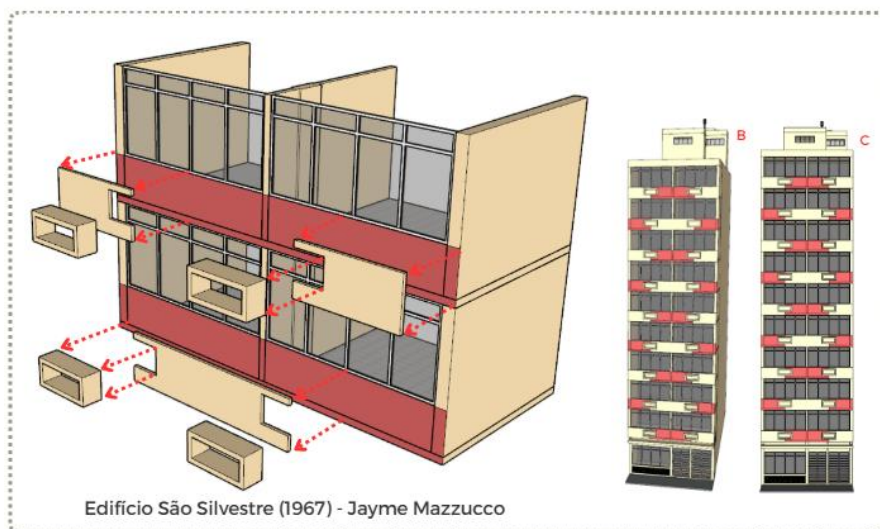
According to Almeida (2016), modernity was linked to the use of technological advancements, such as large concrete and steel structures, elevators, and prefabrication, which represented a new level in construction. The building's structure is entirely made of reinforced concrete with CAT-50 steel, characteristic of the modernist movement, including the walls of the basement in contact with the ground.

The São Silvestre Building (1967) features characteristics of a modular structure, allowing for the creation of an independent framework and, consequently, a treatment of free façades. Within the design of the building, two of Le Corbusier's five points are incorporated: free façade and free plan, granting the architect greater creative freedom. Moreira and Bortoli (2019) highlight that the technological evolution of the independent structure enabled larger, less compartmentalized spaces, followed by expansive fenestration and simplification of all elements. They also note that the rationalization of spaces according to their functions, along with a focus on environmental quality, takes into account factors such as sunlight and ventilation.

In this statement, Souto (2023) describes that the Domino scheme, proposed by Le Corbusier in 1915, provides the façade with an independent structure, allowing for parallel flat slabs and enabling a free plan. This allows for a better organization of spaces without the restriction of the structural grid, ensuring that the façade becomes detached from the structure.

2.5 The North Façade Grid

Figure 13 – The North façade grid of the São Silvestre Building (1967).



Source: Prepared by the authors.

The north façade of the São Silvestre Building (1967), as shown in Figure 13, faces Alberto Pasqualini Street and features design elements typical of the Carioca school, using *brise-soleils* and *cobogós* as its most prominent features. It presents a striking composition, fully aligned with the principles of modern architecture, which are strongly present in the architectural context of Rio Grande do Sul.

According to Eskinazi (2021), enclosure planes are designed to create a dialogue between the interior and exterior of buildings, distinguishing private spaces from public ones. They establish boundaries and transitions between these two domains and, in doing so, help us understand the type of city that such architectures can potentially create.

In a statement regarding the adaptation of modern architecture within the regional context of Rio Grande do Sul, Souto (2023) emphasizes that the modern movement should be understood as one with multiple expressions, shaped by geographic and cultural conditions, and characterized by variations in construction methods, materials, and forms.

The north façade of the São Silvestre Building (1967) features a reinforced concrete grid that elegantly frames the window openings, which are separated by floor slabs. This element reflects the adaptation of modern architecture to the local context, functioning both as a plastic and structural component of the building's volume. The grid stands out on the façade, echoing regional influences and the pursuit of functionality—hallmarks of the modernist movement.

According to Arruda (2003), the *brise-soleil*, widely used by the Carioca School, was designed to protect façades from the tropical sun, and its application extended beyond Rio de Janeiro. Jayme Mazzucco (1937), a graduate of UFRGS, was influenced by both the Gaúcho and Carioca strands of modern architecture, incorporating the grid as a prominent feature in his designs. In the São Silvestre Building, the grid not only provides climatic protection but also functions as a plastic element, creating a visual expansion of the façade.

The grid, composed of red-painted and plastered rectangles, forms a composition reminiscent of a chessboard, with projections, colors, and textures that give the building a

unique identity. The aluminum louvered windows, integrating interior and exterior spaces, reinforce this connection, as advocated by Le Corbusier. On the ground floor, the *cobogós*—of Arab origin—enhance ventilation and lighting, functioning as both solar and aesthetic filters, as highlighted by Eskinazi (2021).

3 CONCLUSION

The São Silvestre Building (1967) is an example of modern architecture in Santa Maria, built during the verticalization process that began in the 1950s. It reflects the relationship between local modern architecture and the historic center, playing a key role in the city's urban development. Situated within the context of Santa Maria's verticalization, the building incorporates the construction techniques of its time, such as reinforced concrete, modern grids, *cobogós*, and elements designed to enhance thermal comfort and lighting. These features highlight the influence of Carioca architecture in Rio Grande do Sul.

Jayme Mazzuco's work, alongside regional architects like Edgar Graeff, Emil Bered, and Carlos Alberto de Holanda Mendonça, demonstrates the adaptation of international influences to the local context. This adaptation reflects the expression of modern architecture in the state, both in the capital and in the interior, adjusting to geographical constraints and available materials. It reveals the diversity of the modern movement in Brazil, showcasing how regional variations shaped the architectural landscape.

4 REFERENCES

ABREU FILHO, Silvio B.; FAGUNDES, Angela C.; OLIVEIRA, Maitê T. **Edifícios de Apartamentos de Emil Bered**. In: EIXO TEMÁTICO 3 – ARQUITETURA E DOCUMENTAÇÃO. 7º Seminário Ibero-Americano de Arquitetura e Documentação, 06 a 08 de outubro de 2021.

ABREU FILHO, Silvio Belmonte de. **A esquina do moderno**. Arqtexto, Porto Alegre, n.5, p.82-97, 204.

ALMEIDA, Guilherme; ALMEIDA, Marco; BUENO, Marcos. **Guia de arquitetura moderna em Porto Alegre**. Porto Alegre: EDIPUCRS, 2010.

ARRUDA, Ângelo Marcos. **A popularização dos elementos da casa moderna em Campo Grande, Mato Grosso do Sul**. Arqtextos, São Paulo, ano 04, n. 047.06, Vitruvius, abr. 2004.

ESKINAZI, Mara Oliveira; COSTA, Jônatas Sousa da. **Sobre cobogós, grelhas e filtros: as cores cariocas da arquitetura moderna**. In: SEMINÁRIO DOCOMOMO BRASIL. Anais do XIV Seminário Docomomo Brasil: o modernismo em movimento. Usos, reusos, novas cartografias. Presente e futuro do legado da arquitetura moderna no Brasil. Belém, PA, 2021.

ESKINAZI, Mara Oliveira; PENTER, Pedro Engel. **A Fachada e a Grelha – Edifícios Bristol e Júlio Barros Barreto**. Revista DOCOMOMO Brasil, Rio de Janeiro, v. 4, n. 6, p. 100-115, 2021. Associação de Colaboradores do Docomomo Brasil.

LUCCAS, Luís Henrique Haas. **"Arquitetura Moderna em Porto Alegre (Parte I): Antecedentes e a linhagem Corbusiana dos anos 50**. 08 Jul 2016. ArchDaily Brasil. Acessado 13 Jul 2024.

LUCCAS, Luís Henrique Haas. **A escola carioca e a arquitetura moderna em Porto Alegre.** Arqtextos, São Paulo, ano 07, n. 073.04, Vitruvius, junho de 2006.

MATTOS, Melissa Laus e AMORA, Ana Maria Gadelha Albano. **Arquitetura moderna no Brasil para além dos centros.** Cadernos do PROARQ 35. Rio de Janeiro, Universidade Federal do Rio de Janeiro, Faculdade de Arquitetura e Urbanismo, Programa de Pós-Graduação em Arquitetura. N.35, dezembro de 2020.

MOREIRA, Lizandra Machado; BORTOLI, Fábio. **Edifícios de apartamentos modernos em Porto Alegre: década de 1950.** In: SEMINÁRIO DOCOMOMO BRASIL. História e Historiografia da Arquitetura e do Urbanismo Modernos no Brasil. 13. ed. Salvador: Docomomo, 2019.

SOUTO, Ana Elisa Moraes; AMARAL, Luíze Dal Rosso de; DRI, Priscila Piccoli; DOMINGUES, Quétilan Rodrigues. **Edifício João Paulo II (1967) e Edifício Faial (1962): uma análise comparativa entre patrimônios da arquitetura moderna gaúcha.** *Scientific Journal ANAP*, v. 3, n. 12, p. 171-..., 2025. Edição Especial - Anais do IV Fórum Online de Educação, Meio Ambiente e Sustentabilidade. ISSN 2965-0364.

SOUTO, Ana Elisa. **A historiografia da arquitetura moderna de 1950 a 1970 em porto alegre, rs: convergências, dispersões e a busca por identidade.** In: Anais do Encontro Nacional da Associação de Pesquisa e Pós-Graduação em Arquitetura e Urbanismo: Encruzilhadas – convergências e dispersões. Anais...Rio de Janeiro(RJ) FAU/UFRJ, 2024.

SOUTO, Ana Elisa. **EDIFÍCIO LINCK: Investigação Projetual e Histórica de um Edifício Multifamiliar da Arquitetura Moderna em Porto Alegre, RS.** Revista Docomomo Brasil, v.6, n.10, dezembro de 2023/2024.

ZAMPIERI, Venturini Renata. **Campus da Universidade Federal de Santa Maria: um testemunho, um fragmento.** Dissertação (Mestrado em programa de pesquisa e pós-graduação profissionalizante em arquitetura). Universidade Federal do Rio Grande do Sul, 2011.

DECLARAÇÕES

Contribuição de Cada Autor

Ao descrever a participação de cada autor no manuscrito, utilize os seguintes critérios:

- **Concepção e Design do Estudo:** Luize Dal Rosso de Amaral Peixoto e Ana Elisa Moraes Souto.
- **Curadoria de Dados:** Luize Dal Rosso de Amaral Peixoto.
- **Análise Formal:** Luize Dal Rosso de Amaral Peixoto.
- **Aquisição de Financiamento:** Luize Dal Rosso de Amaral Peixoto e Ana Elisa Moraes Souto.
- **Investigação:** Luize Dal Rosso de Amaral Peixoto e Ana Elisa Moraes Souto.
- **Metodologia:** Ana Elisa Moraes Souto.
- **Redação - Rascunho Inicial:** Luize Dal Rosso de Amaral Peixoto Ana Elisa Moraes Souto.
- **Redação - Revisão Crítica:** Ana Elisa Moraes Souto.
- **Revisão e Edição Final:** Ana Elisa Moraes Souto.
- **Supervisão:** Ana Elisa Moraes Souto.

Declaração de Conflitos de Interesse

Nós, Luize Dal Rosso de Amaral Peixoto e Ana Elisa Moraes Souto, declaramos que o manuscrito intitulado "**Explorando a Arquitetura Moderna em Santa Maria (RS): O caso do Edifício São Silvestre (1967) de Jayme Mazzucco**":

1. **Vínculos Financeiros:** Não possui vínculos financeiros que possam influenciar os resultados ou interpretação do trabalho.
2. **Relações Profissionais:** Não possui relações profissionais que possam impactar na análise, interpretação ou apresentação dos resultados.
3. **Conflitos Pessoais:** Não possui conflitos de interesse pessoais relacionados ao conteúdo do manuscrito.