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Modern architecture in Rio Grande do Sul: the cases of the João Paulo II Building (1967) – Santa Maria (RS) and the Faial Building (1962) – Porto Alegre (RS). A comparative analysis

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Arquitetura moderna gaúcha: os casos do Edifício João Paulo II (1967) – Santa Maria (RS) e Edifício Faial (1962) – Porto Alegre (RS). Uma análise comparativa

RESUMO

Objetivo - Este artigo tem como objetivo central realizar uma análise comparativa entre o Edifício João Paulo II (1967), localizado na cidade de Santa Maria e projetado pelo arquiteto Jayme Mazzucco, e o Edifício Faial (1962), situado no centro histórico de Porto Alegre, de autoria de Emil Bered.

Metodologia - As análises realizadas utilizaram o método de redesenho e análises documentais, tendo como fontes primárias os desenhos técnicos disponíveis das edificações, além de observações *in loco* e observações de fotografias.

Originalidade/relevância – O estudo aborda a temática da arquitetura moderna gaúcha, pouco disseminado dentro do meio acadêmico, uma vez que, as principais obras pertencentes a este período foram realizadas entre o eixo Rio-São Paulo e isoladamente na capital Brasília. O estudo mostra-se relevante como um instrumento para trazer destaque e conhecimento sobre um importante acervo de arquitetura moderna presente no Rio Grande do Sul, mas pouco conhecido a nível nacional.

Resultados - Os resultados obtidos a partir desses métodos apontam diversas semelhanças entre as obras de Bered e Mazzucco, sobretudo nas soluções projetuais externas para as fachadas principais, como, por exemplo, a presença de modulações derivadas de grelhas ortogonais na composição dos planos verticais.

Contribuições teóricas/metodológicas - O artigo oferece uma importante contribuição à comunidade acadêmica, promovendo discussões centradas na arquitetura moderna gaúcha, especialmente em sua expansão no interior do estado, um campo de estudos ainda novo e pouco explorado.

Contribuições sociais e ambientais - A investigação busca compreender ambas as obras e identificar características e soluções projetuais comuns aos dois objetos de estudo, revelando, na obra de Emil Bered, um possível precedente projetual que influenciou a concepção do Edifício João Paulo II.

PALAVRAS-CHAVE: Patrimônio Moderno. Emil Bered. Jayme Mazzucco.

Modern architecture in Rio Grande do Sul: the cases of the João Paulo II Building (1967) – Santa Maria (RS) and the Faial Building (1962) – Porto Alegre (RS). A comparative analysis

ABSTRACT

Objective – The main objective of this article is to carry out a comparative analysis between the João Paulo II Building (1967), located in the city of Santa Maria and designed by the architect Jayme Mazzucco, and the Faial Building (1962), located in the historic center of Porto Alegre, designed by Emil Bered.

Methodology – The analyses carried out used the redesign method and documentary analysis, using as primary sources the available technical drawings of the buildings, in addition to on-site observations and photographic observations.

Originality/Relevance – This study addresses the topic of modern architecture in Rio Grande do Sul, a topic little discussed in academia, given that the major works from this period were completed between the Rio Grande do Sul and São Paulo regions and isolated in the capital, Brasília. The study proves relevant as a tool for highlighting and understanding an important body of modern architecture present in Rio Grande do Sul, but little known nationally.**Results** – Briefly outline the main results achieved.

Theoretical/Methodological Contributions – The results obtained from these methods point to several similarities between the works of Bered and Mazzucco, especially in the external design solutions for the main facades, such as, for example, the presence of modulations derived from orthogonal grids in the composition of the vertical planes.

Social and Environmental Contributions – The research seeks to understand both works and identify characteristics and design solutions common to both objects of study, revealing, in Emil Bered's work, a possible design precedent that influenced the conception of the João Paulo II Building.

KEYWORDS: Modern Heritage. Emil Bered. Jayme Mazzucco.

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RESUMEN

Objetivo – El objetivo principal de este artículo es realizar un análisis comparativo entre el Edificio João Paulo II (1967), ubicado en la ciudad de Santa Maria y diseñado por el arquitecto Jayme Mazzucco, y el Edificio Faial (1962), ubicado en el centro histórico de Porto Alegre, diseñado por Emil Bered.

Metodología – Los análisis realizados utilizaron el método de rediseño y análisis documental, utilizando como fuentes primarias los planos técnicos disponibles de los edificios, además de observaciones in situ y observaciones fotográficas.

Originalidad/Relevancia Este estudio aborda la arquitectura moderna en Rio Grande do Sul, un tema poco abordado en el ámbito académico, dado que las principales obras de este período se realizaron entre las regiones de Rio Grande do Sul y São Paulo, y se concentraron en la capital, Brasilia. El estudio resulta relevante como herramienta para destacar y comprender un importante corpus de arquitectura moderna presente en Rio Grande do Sul, pero poco conocido a nivel nacional.

Contribuciones Teóricas/Metodológicas – Los resultados obtenidos con estos métodos apuntan a varias similitudes entre las obras de Bered y Mazzucco, especialmente en las soluciones de diseño exterior de las fachadas principales, como, por ejemplo, la presencia de modulaciones derivadas de cuadrículas ortogonales en la composición de los planos verticales.

Contribuciones Sociales y Ambientales – La investigación busca comprender ambas obras e identificar características y soluciones de diseño comunes a ambos objetos de estudio, revelando, en la obra de Emil Bered, un posible precedente de diseño que influyó en la concepción del Edificio João Paulo II.

PALABRAS CLAVE: Patrimonio Moderno. Emil Bered. Jayme Mazzucco.

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GRAPHIC SUMMARY

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1 INTRODUCTION

As occurred globally, the modern movement spread throughout Brazil due to the aspirations of a society that underwent constant urban transformations between the 19th and 20th centuries, driven by agro-exports that boosted the country's economy and promoted population growth and technological development in large cities (Segawa, 2018). Although the first modern experiments date back to 1925 (Domingues; Souto, 2024), the 1930s were crucial for the spread of the modern movement nationwide. Architecture began to play an important role in society: conveying, through buildings, the new political guidelines prevailing in the country at that time—that is, the fall of the Old Republic and the beginning of what was known as the Estado Novo (Filho, 2018). Although Brazilian modern architecture was largely inspired by the Corbusian model, one of its fundamental pillars was to convey Brazilianness through this new architecture that was developing (Segawa, 2018).

Although the first modern projects were aimed at public institutions, such as the Gustavo Capanema Palace (1939), designed by Lúcio Costa and his team and commissioned to house the Ministry of Education, one of the main focuses of modern architecture was housing, especially multi-family housing (Souto, 2024). In this sense, the Rio de Janeiro school is considered the cradle of Brazilian modern architecture, boasting several architects and buildings recognized for their contributions to the modern movement. Professionals such as Affonso Eduardo Reidy, Lúcio Costa, Oscar Niemeyer, the Roberto brothers, among others, are considered, along with their works, inspirations for the spread of modern architecture in other regions of the country.

Although the modern movement began on a national scale in the 1930s in Rio Grande do Sul, modern architecture developed more broadly from the 1950s onward, motivated by three crucial factors: the architectural competitions held for the construction of state public buildings, which featured modern proposals from renowned architects of the Rio de Janeiro school; the implementation of the first higher education courses exclusively in architecture, which were structured with the modern approach taught in Rio de Janeiro and were responsible for forming the group of architects who contributed important works that characterize modern architecture in Rio Grande do Sul; and, finally, the establishment of professional bodies, which were fundamental to strengthening the profession in the south (Domingues; Souto, 2025).

In Rio Grande do Sul, the main projects constructed during this period were concentrated in the state capital, Porto Alegre. However, modern architecture in the South expanded to the interior, as is the case in the city of Santa Maria, RS, located in the central region of the state. Para (Flôres; Queruz; Falcão, 2019), the city began its process of verticalization in the 1950s, which also marked the emergence of large commercial and residential projects that transformed the urban landscape. Another decisive factor in the process of modern verticalization in the city of Santa Maria was the establishment of the Federal University of Santa Maria in 1960. Zampieri (2011) emphasizes that the project for the UFSM campus contributed to the promotion of local modern architecture, standing out for its institutional importance and relevance to the municipality. Simultaneously, it positioned the

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city on the national architectural scene by incorporating the universal repertoire of this architectural movement.

Initially, the architecture produced in Rio Grande do Sul was influenced by the innovations of the Rio de Janeiro school, complemented by references from the Cisplatina region (Marques; Vieira; Ströher, 2022). Through the contact established between architecture students at the Institute of Fine Arts (IBA) in Porto Alegre and Uruguayan professionals, a strong design influence was consolidated, marking the works produced in Rio Grande do Sul (Bered, 2022). Among the notable names is Emil Bered (1926–2024), an architect who graduated from the IBA's first architecture class. Beginning his professional career in the 1950s, Bered developed a broad and significant output of projects associated with modern architecture in the state, with an emphasis on the multifamily building typology. In addition to his practical contributions, Bered served as a professor in the architecture program at the Federal University of Rio Grande do Sul, beginning in 1949 as an assistant and concluding his academic career in 1984, when he retired as a full professor (Domingues, 2024).

Another architect who gained prominence from the 1960s onward was Jayme Mazzuco (1937-2023). Having graduated in Architecture from the Federal University of Rio Grande do Sul (UFRGS) in 1963, he began his career the following year, shortly after arriving in Santa Maria. His career was marked by an unremitting dedication to modern architecture, continually honed through various courses in the field, which significantly expanded his technical and artistic repertoire (Peixoto; Souto, 2025). According to Amaral and Souto (2024), Mazzuco produced a collection of more than 53 modern works in Santa Maria, establishing himself as a significant figure in the city's architectural evolution. Furthermore, he played a decisive role in the formulation of Santa Maria's first master plan and building code, contributing significantly to the region's territorial organization and urban development. Mazzuco also played a key role in the creation and implementation of the Architecture and Urban Planning program at the Federal University of Santa Maria (UFSM) between 1978 and 1979. His academic career began in 1971, when he took on the role of assistant professor, marking the beginning of a teaching career that profoundly influenced several generations of architects.

A relevant aspect of Jayme Mazzucco is that he was a student of Emil Bered between 1959 and 1963. This contact during his academic years likely influenced Mazzucco's professional repertoire, as Bered, as a professor of Architectural Compositions, played an important role in transmitting the principles of modern architecture and encouraging the pursuit of innovation.

This article aims to conduct a comparative design investigation of two buildings belonging to the modern architecture of Rio Grande do Sul: the João Paulo II Building (1967), located in the city of Santa Maria, Rio Grande do Sul, designed by Jayme Mazzucco, and the Faial Building (1962), located in the state capital, Porto Alegre, designed by architect Emil Bered. The analysis focuses on formal aspects, particularly the facades of both buildings, seeking to understand the elements that resemble and contrast them, enabling us to identify possible references between the designs of Jayme Mazzucco and Emil Bered. To achieve this, redesign tools are used, as well as on-site and photographic analyses.

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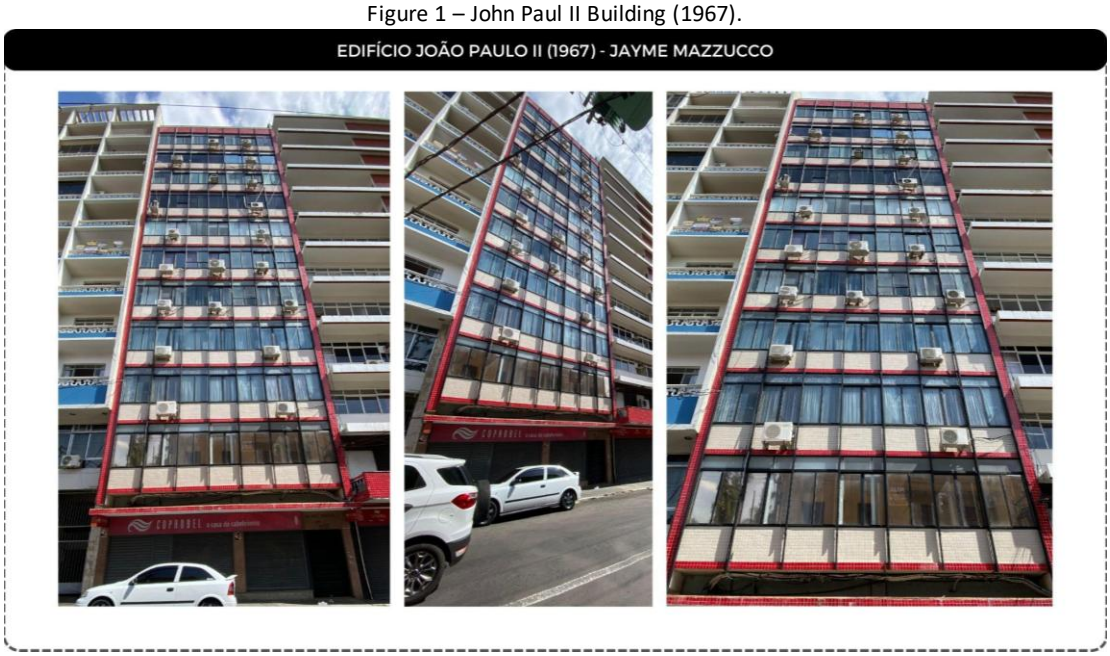
2 THE JOÃO PAULO II BUILDING (1967) - ARCHITECT JAYME MAZZUCCO

The João Paulo II Building (1967), a commercial building (figure 1), is located on a plot of land on Avenida Venâncio Aires, in the city center. The building has a built area of 2,175.00 m², distributed across a commercial ground floor, a 10-story tower, and an accessible terrace. Named João Paulo II by Simão Mazzucco, the architect's father, the building is located within the urban center of Santa Maria. The building is part of a group of ten pioneering high-rise buildings in the city, which symbolized the beginning of verticalization and consolidated modern architecture in Santa Maria. This complex includes the São Silvestre Building (1967), the São Pedro Building (1964), the Augusto Building (1963), the Pampa Building (1966), the Taperinha Building (1955) – an icon of local modern architecture –, the Província Building (1966), the Imbuí Building (1957), the Rio da Prata Building (1966), the Princesa Building (1966) and the Galeria do Comércio (1955). These buildings defined the beginning of the city's modern center, characterized by the use of reinforced concrete, a central material of the modern movement, and significantly transformed the urban landscape of Santa Maria.

Figure 1 – John Paul II Building (1967).



Source: Prepared by the authors (2024).

Architect Jayme Mazzucco, strongly influenced by his training, imprints his designs with the hallmarks of modern architecture, developed by architects established within the modern Gaucho movement. According to Moreira (2010), modern architecture was introduced in areas that were neither urban nor industrial, distant from a process of social reform, and thus faced with diversity, both in terms of programs and the locations and cultures involved. Complementing this assertion, Souto (2024) emphasizes that modern architecture should be considered as a movement with diverse expressions determined by geographic and cultural constraints and with variations in construction, materials, and form.

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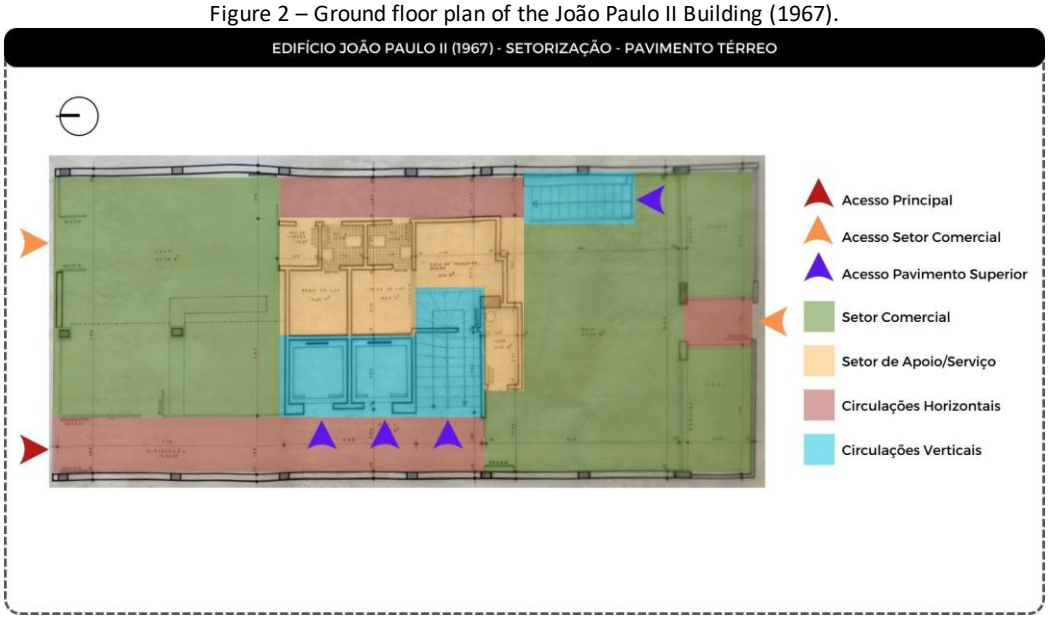
The João Paulo II Building has a commercial ground floor and a nine-story tower, as well as a 217.50 m² terrace at the top. The building's characteristic typology is commercial use, containing office space, service areas, and support areas. The ground floor features a commercial space facing the street, mirrored on the south facade, and access to the tower zoned on the building's north facade. Figure 2 shows the ground floor plan, indicating access points and internal zoning.

Figure 2 – Ground floor plan of the João Paulo II Building (1967).



Source: Prepared by the authors (2024).

The layout of the plan occupies the entire lot, encompassing the entire perimeter of the site. The architectural program utilizes the lot boundaries without incorporating side openings, concentrating the openings exclusively on the main (north) and rear (south) facades. In general, the organization of the sectors follows a defined logic, with the commercial sector positioned at the ends of the building, taking advantage of the natural light provided by the openings that characterize the facades. The service sector is located in the core of the building, distributing support to the other commercial spaces throughout all floors.

On the standard floor (figure 3), the internal layout follows the same pattern as the ground floor, with the rooms facing the north facade and mirrored to the south facade. One of the main characteristics of this floor is the open plan, one of the five hallmarks of Le Corbusier's modern architecture. The plan features no internal divisions, reflecting the proposal for spatial flexibility, allowing for different configurations according to the spatial needs of each user. The openings, which extend from the first floor and are repeated up to the ninth, complement this approach. The commercial spaces are arranged to harmoniously integrate with the vertical and horizontal circulation, optimizing the flow and functionality of the space. Thus, the building has two commercial spaces per floor, totaling eighteen spaces across the nine floors.

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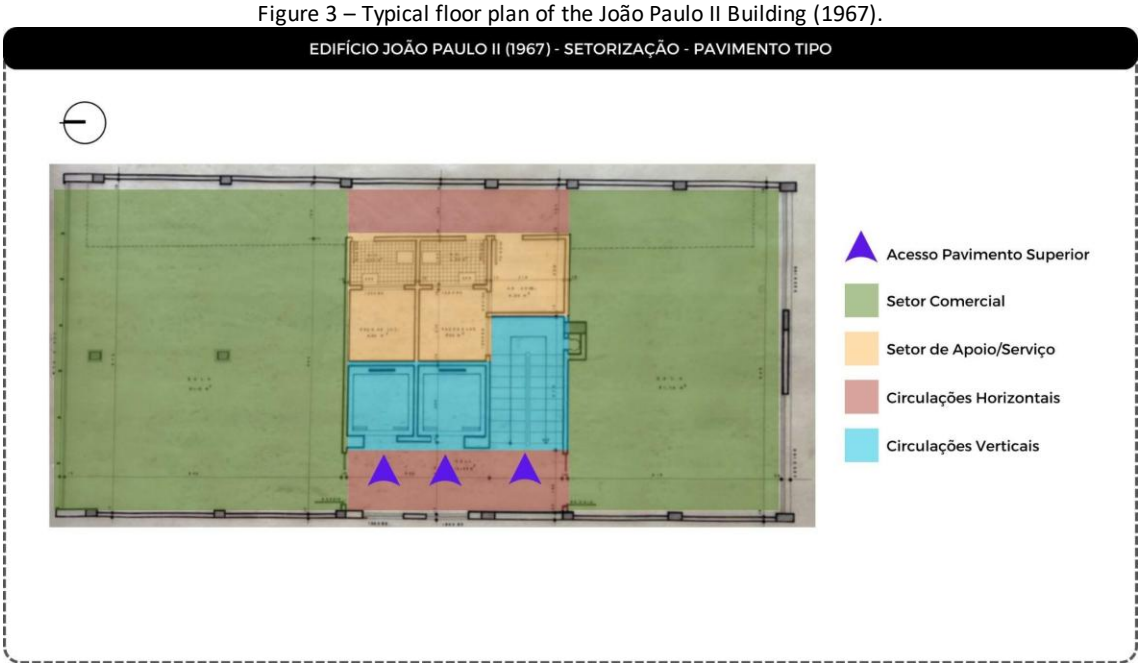
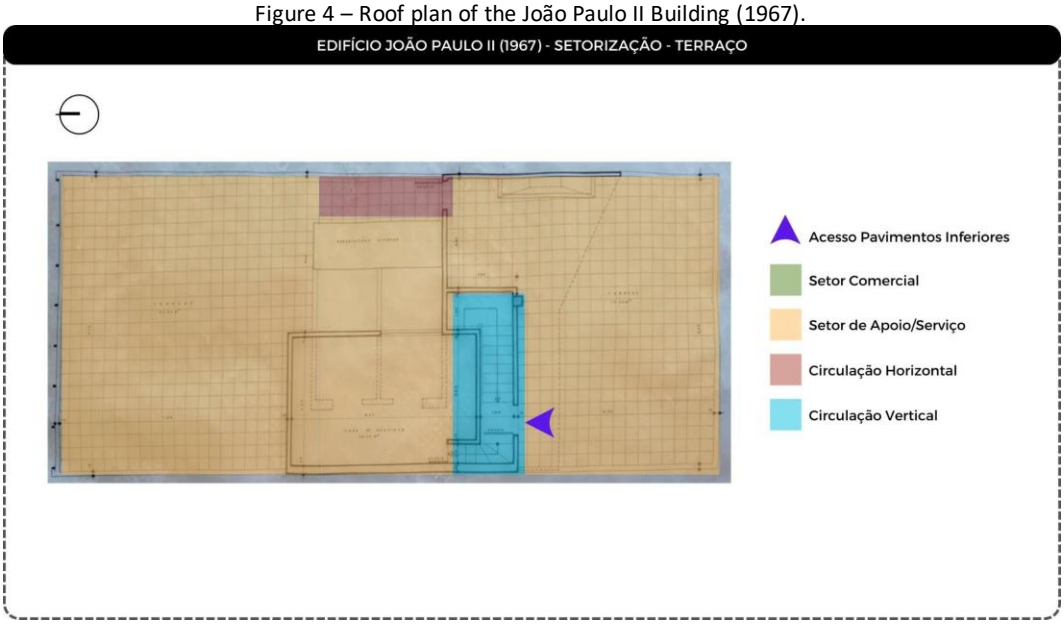
Figure 3 – Typical floor plan of the João Paulo II Building (1967).



Source: Prepared by the authors (2024).

The building's crowning glory is characterized by two garden terraces at the ends of the volume, another of Le Corbusier's five points applied to the building. Furthermore, the floor houses a centralized volume that houses the vertical circulation hub, as well as the elevator machine room. The terraces provide panoramic views of the city center, which, according to Izaga (2022), reinforces the idea of recreating a landscape, a proposal reminiscent of the gardens designed by Burle Marx, who sought to integrate architecture with the natural environment in a harmonious and innovative way. Figure 4 shows the floor plan of this floor, as well as its sectorization and access.

Figure 4 – Roof plan of the João Paulo II Building (1967).



Source: Prepared by the authors (2024).

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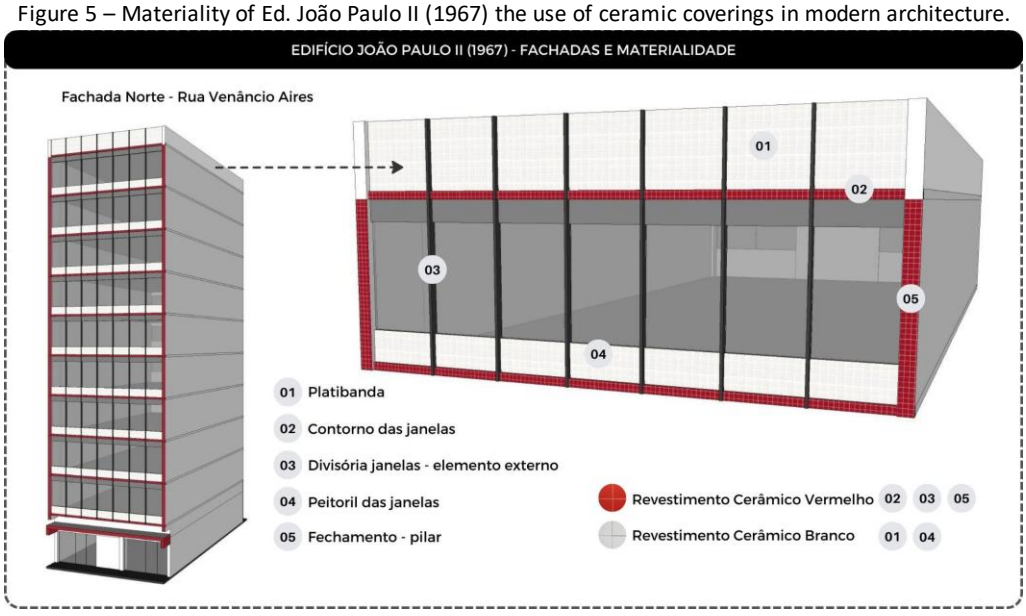
In the context of modern Brazilian architecture, the materiality of the building envelope reflects an intentional reinterpretation of historical elements. The use of ceramic cladding, widely employed during the colonial period, reappears prominently in modern concrete buildings. However, unlike its stylistic application during the colonial period, this element is incorporated deliberately, aligned with the principles and functionality of the modern movement. This revival occurred especially after Le Corbusier's visit to Brazil in 1936. According to Ghisleni (2021), Le Corbusier encouraged young architects to incorporate native and traditional elements into architecture, emphasizing that the 20th-century international style did not require the abandonment of regional particularities, essential to preserving an authentic and original expression.

In the case of the João Paulo II Building, the presence of this cladding is justified by the local climate. Like the state of Rio Grande do Sul, Santa Maria has a subtropical climate characterized by well-defined hot and cold seasons, with high summers and cold winters, and evenly distributed rainfall throughout the year. In this context, ceramic cladding is used as a cladding and protective element. According to Ghisleni (2021), the ideal adaptation of this material to the Brazilian climate was essential to consolidate its use, considering the high temperatures and excess humidity that directly influence the choice of materials. In regions with heavy rainfall and strong indirect solar radiation, such as Santa Maria, ceramic cladding plays a functional and aesthetic role in protecting and preserving exterior walls, reaffirming its relevance in modern Brazilian architecture.

The use of ceramic cladding in the João Paulo II Building features variations between red and white (figure 5), which sets the building apart from other neighboring structures. As Luccas (2016) points out, the traditional Corbusian compositional boxes used until then were replaced by plane-based compositions that explore the differentiation of cladding materials and colors. Here, the ceramic cladding transcends its traditional function of protection and waterproofing, taking on a plastic role that enriches the building's visual character.

Figure 5 – Materiality of Ed. João Paulo II (1967) the use of ceramic coverings in modern architecture.



Source: Prepared by the authors (2024).

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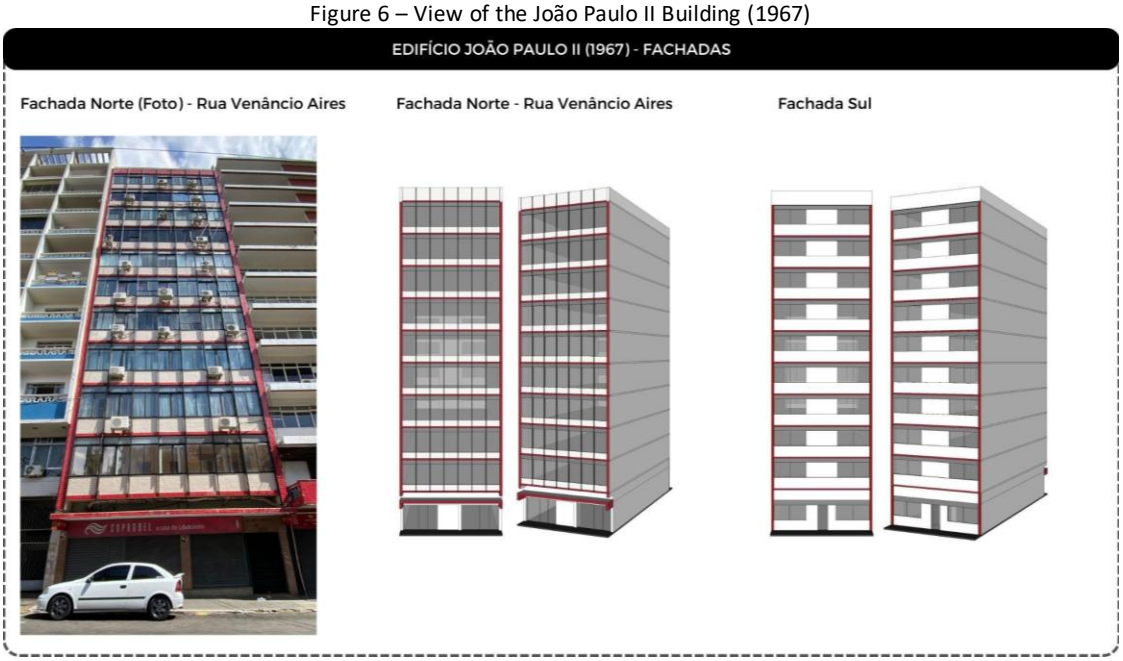
The red ceramic cladding delicately frames the building's floors, highlighting the ribbon window, one of the five fundamental features of Le Corbusier's modern architecture. On the windowsills, the cladding is white, contrasting with the red and highlighting the façade's materiality. This pattern repeats rhythmically along the north façade, lending unity and fluidity to the design while reinforcing the work's minimalist aesthetic and geometric structure. Its inclusion in the project not only reflects the adaptation of international modern architecture to local contexts but also illustrates how technical elements can become aesthetic and symbolic aspects. As Pinto (2007) observes, as a cladding, the tile was essentially a technical and constructive material, intended to address climate and waterproofing issues; however, as a symbolic element, its presence transcended its purely practical function, where its presence goes beyond mere material effect and begins to dialogue with the aesthetics and symbolism of the João Paulo II Building.

Regarding the main façade, the João Paulo II Building features a modular and geometric design, as shown in Figure 6. It emphasizes repetitive elements, creating a grid through horizontal and vertical lines and white and red mesh. The structure is visually reinforced by modular metal profiles, while large glass panels provide natural lighting and integrate the building into the urban space. At street level, the façade is enlivened by commercial elements, contrasting with the regularity of the upper floors. The preservation of original features, albeit adapted, highlights the timelessness of modern design and its adaptation to the current context. According to Luccas (2016), these elements also demonstrate the interest in incorporating industrialized materials into architecture, reflecting the move toward component precision and serialization, in contrast to the artisanal construction processes and plasticity characteristic of the early period.

Figure 6 – View of the João Paulo II Building (1967)



Source: Prepared by the authors (2024).

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The main north façade is composed of elements that demarcate its verticality through metal profiles that reinforce the building's monumental height. These profiles are incorporated into the façade to mark the rhythm of the elevations and accentuate its vertical volumetric composition. Furthermore, the modular repetition of the openings and the contrast between the opaque and transparent surfaces contribute to a clear interpretation, characteristic of modern architecture. The differentiation between the north and south façades reinforces the dialogue between functionality and aesthetics, adapting to the specificities of the urban environment. The west and east façades are aligned parallel to the lot boundaries. As a result, they are completely blank, without any ornamentation.

3 THE FAIAL BUILDING (1962) - ARCHITECT EMIL BERED

The Faial Building is located on the corner of Jerônimo Coelho Street and Largo João Amorim de Albuquerque, an important location in the heart of the Historic Center of Porto Alegre, RS. The surrounding area, characterized by several buildings of historical significance to the municipality, features a variety of architectural styles, including buildings belonging to the modern movement, such as the Palace of Justice (1953), designed by Luís Fernando Corona and Carlos M. Fayet, and the Farroupilha Palace (1958), designed by Gregório Zolko and Wolfgang Schoendon. Furthermore, the surrounding area also features very distinctive uses, including political, judicial, and cultural ones. These uses account for most of the region's daily urban activity.

The building is located on a lot with a total area of 285.60 m², with a 12-meter frontage on Largo João Amorim de Albuquerque and a 23.80-meter frontage on Jerônimo Coelho Street. The building, located on a flat site, has a ground floor and 12 standard floors, each with one residential unit per floor, each measuring 208 m², for a total constructed area of 2,768.70 m².

The building features a ground floor (figure 7) in a linear prismatic format, housing the main entrance to the building, storage areas, the doorman's or caretaker's quarters, and a playground. One of the main features of this floor is the presence of an open area under pilotis, which forms an open gallery, creating a transition zone between the public and private boundaries of the lot. In the tower, the volume is defined by an "L" shape, in which the plan develops linearly along the perimeter facing the street, keeping the interior of the lot open.

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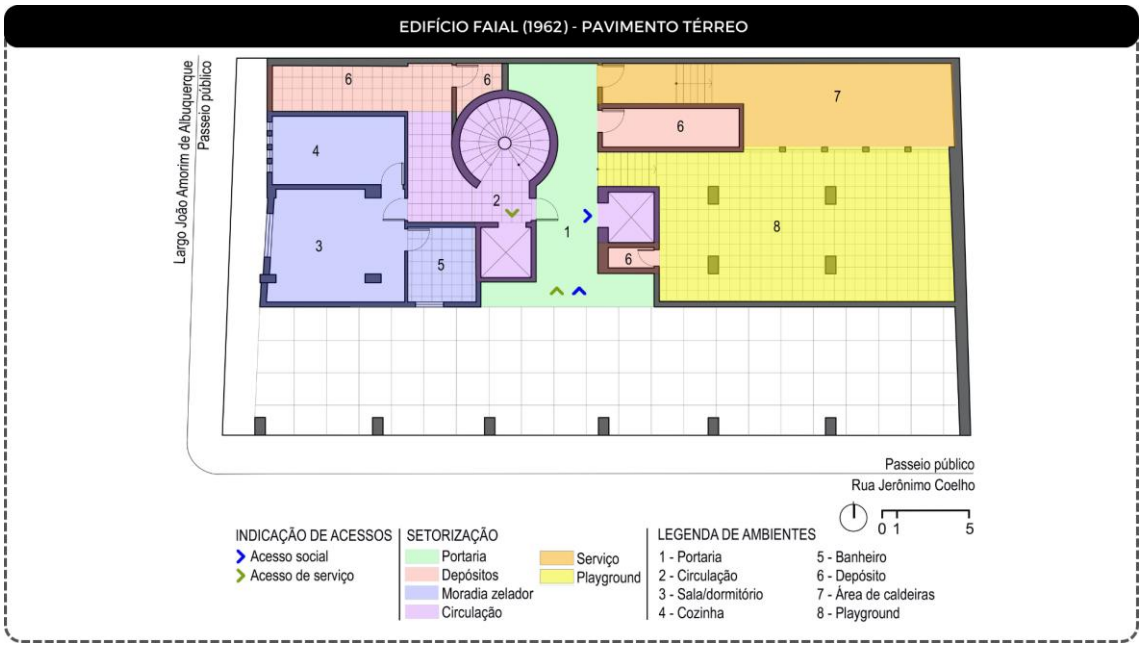
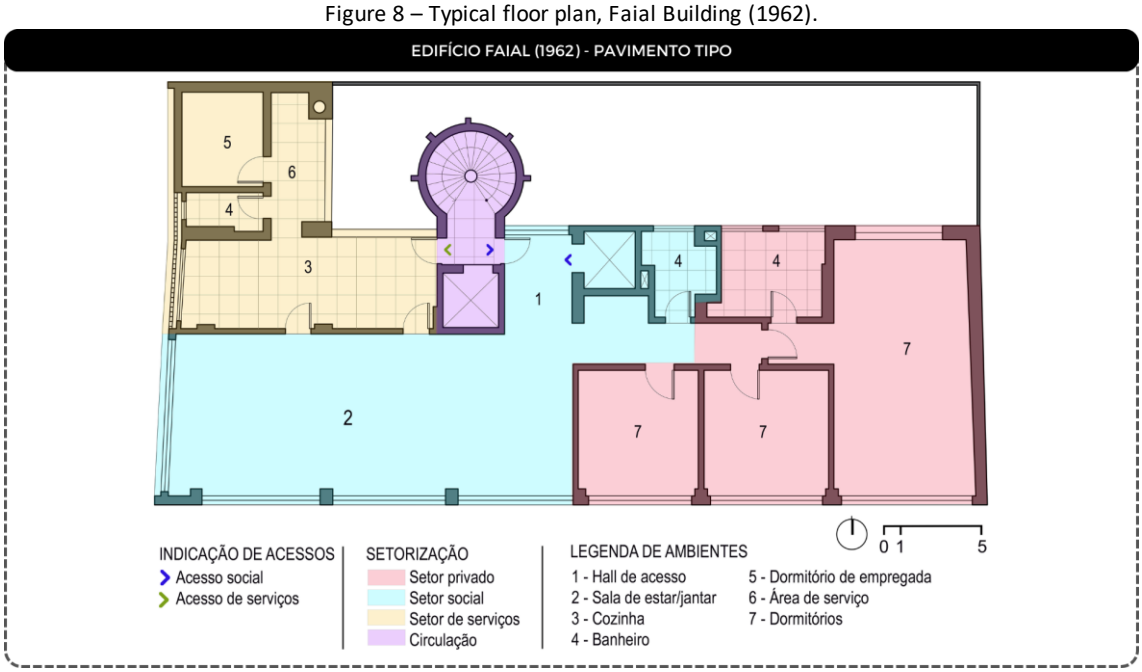
Figure 7 – Typical floor plan, Faial Building (1962).



Source: Prepared by the authors (2024).

The housing units have bedrooms facing the south facade, facing Jerônimo Coelho Street. The social sector is located at the corner of the building, divided by large floor-to-ceiling glass windows, while the service sector faces the west facade, toward Largo João Amorim de Albuquerque. This zoning (figure 8), combined with the building's shape, allows all rooms to have openings for natural ventilation and lighting, in addition to promoting cross-ventilation in many of these spaces.

Figure 8 – Typical floor plan, Faial Building (1962).



Source: Prepared by the authors (2024).

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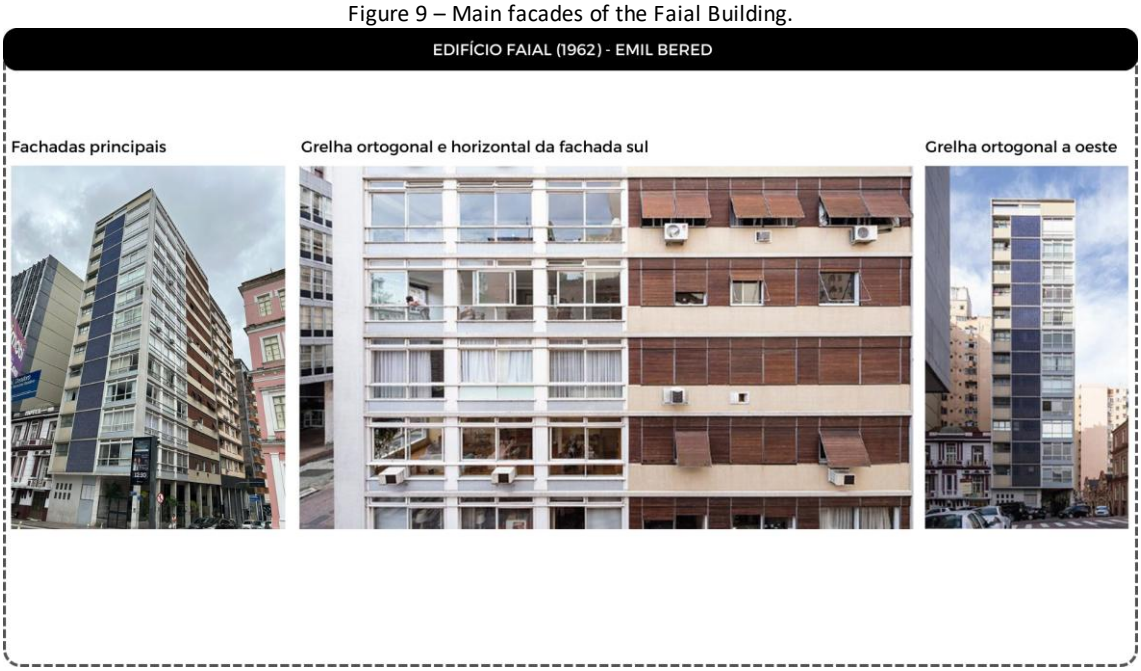
The building's crown is characterized by openwork masonry frames above the parapets, concealing the roof. These frames are aligned with the structural pillars, lending lightness to the crown and setting it apart from the rest of the tower.

The facade treatment used in the Faial Building features different elements that interact with each other, aiming to characterize different functions within the building. As illustrated in Figure 9, the main characteristic of the street-facing facades is the composition of two types of grids: on the west facade, an orthogonal grid formed by the exposed pillars and the masonry markings that delimit the floors of the social sector; and, on the south facade, a combination of the same orthogonal grid and a horizontal grid represented by the masonry strips that demarcate the division between the floors and the wooden shutters that protect the openings to the bedrooms.

Figure 9 – Main facades of the Faial Building.



Source: Prepared by the authors (2024).

Another interesting aspect of the building's facades is the presence of an interesting feature, reflecting a common practice in Rio Grande do Sul architecture: the ability to interpret the internal sectorization by analyzing the different facade treatments. As shown in Figure 10, each sector of the tower can be identified by the different treatments applied to the grid. The private sector is marked by a strip of masonry and movable external wooden shutters, which delineate the horizontal grid. The social sector is characterized by glass planes that form the orthogonal grid at the corner of the tower. The service sector uses a light blue earthenware cobogó enclosure, in addition to a masonry plane clad with light beige ceramic tiles.

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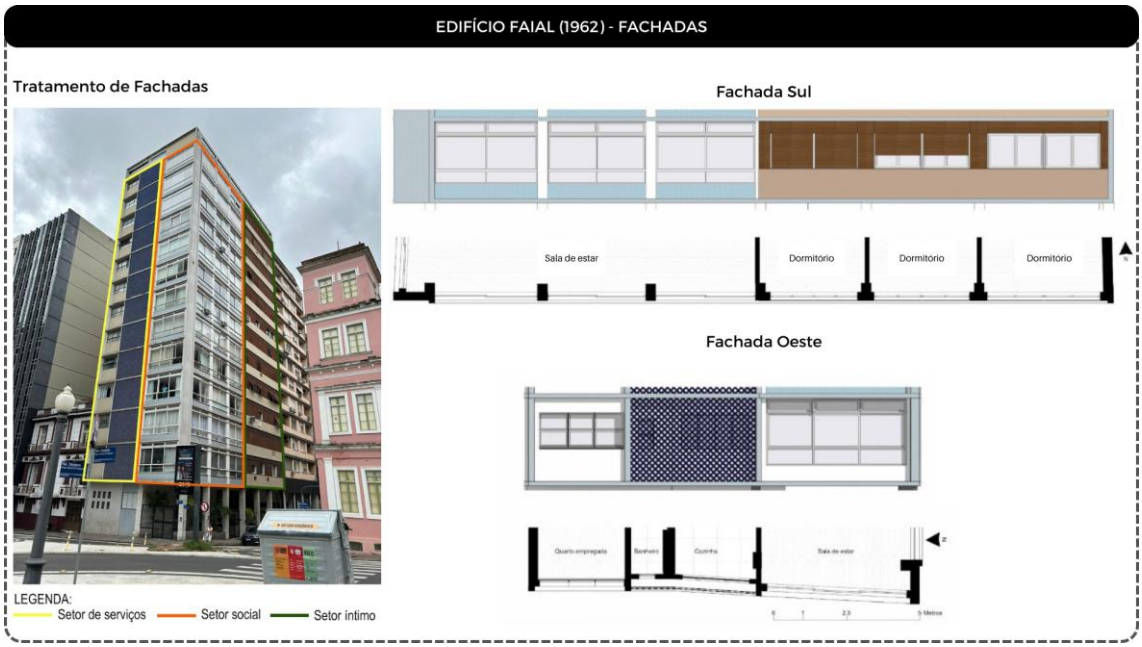
Figure 10 – Composition diagram of the south and west facades of the Faial Building.



Source: Prepared by the authors (2024).

The north facade, facing the interior of the lot, bears a strong connection to the work of Lúcio Costa, particularly the buildings that are part of the Parque Guinle complex, such as the Nova Cintra (1948) and Bristol (1950) buildings. In both Lúcio Costa's works and the Faial Building, the volume that forms the vertical stairwell is a distinctive element, separating it from the main body of the building in a cylindrical shape, creating a visually prominent volume. However, this volume has limited visibility relative to Largo João Amorim de Albuquerque, as, over the years following its construction, neighboring lots, which consisted of smaller buildings, were replaced by taller ones, overshadowing the prominence of this volume. Figure 11 compares the three aforementioned works: the Nova Cintra and Bristol buildings by Lúcio Costa and the Faial Building.

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Figure 11 – Comparison between the plumb lines present in the buildings of Lúcio Costa and in the Faial Building.

Source: Prepared by the authors (2024).

Although the north facade features prominent elements that lend greater compositional strength to it, its current state of cleanliness and conservation can be considered precarious. Figure 11 shows several dark stains along the vertical plane, especially on the floors closest to the building's crown. This issue is a cause for concern, as a lack of adequate maintenance can lead to undesirable conditions and a devaluation of this facade.

4 BETWEEN SIMILARITIES AND DIFFERENCES: ANALYSIS OF THE JOÃO PAULO II AND FAIAL BUILDINGS

In architecture, it's crucial to emphasize that each professional has a unique approach to conceiving their projects and integrating different elements, resulting in a repertoire of design solutions. This repertoire is built from the assimilation of diverse references and experiences throughout their professional career. In the context of the modern movement, this practice was no different. Many of the works that are today considered icons of modern architecture were influenced by other works, created by architects who, with their design languages and solutions, shared a vision compatible with each professional's design style.

The João Paulo II Building (1967), designed by architect Jayme Anuncio Mazzucco and located in the city of Santa Maria, is an example of this design practice. Throughout the analysis of the building, combining academic training and professional experience, it was observed that the João Paulo II Building presents several characteristics that resemble the work of architect Emil Bered, particularly the Faial Building (1962). It is important to emphasize that Bered was his college professor of architectural composition (Mello, 2016), which, in turn,

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may have been a determining factor in the repertoire of design solutions adopted by Mazzuco throughout his career.

The two buildings in question strongly reflect the characteristics of the modern movement, which, according to Souto (2024), began in Rio Grande do Sul with a strong influence from the work of Le Corbusier and the Carioca School. This influence resulted in a unique architecture, adapted to local and regional constraints, consolidating the so-called modern gaucho architecture. By establishing a connection with a reference work, the Faial Building by architect Emil Bered demonstrates how modern Gaucho architecture expressed itself and consolidated itself within the state, becoming a precedent for architects like Jayme Mazzucco who helped to consolidate the modern Gaucho movement in a local context, contributing to the dissemination and strengthening of this architectural language in the interior of the state, confirming Souto's (2023) statement that relevant and high-quality modern architecture was also produced outside the central axis, as is the case with Modern Gaucho Architecture.

The first similarity between the two buildings relates to their context. Both are located within an important group of buildings that contribute to the characterization of a given space in the city. Both are located in areas of great historical and heritage value for both the municipality of Santa Maria and Porto Alegre, contributing to the historical and cultural relevance of their urban contexts. The João Paulo II Building (1967), for example, is located in the heart of Santa Maria's modern city center, which began in the 1950s. This process was enriched by the construction of 11 other buildings, which help to understand how the city began its verticalization process while simultaneously adapting the characteristics of the modern movement to its local context. The Faial Building (1962) is located in the heart of Porto Alegre's Historic Center. Although it borders a work considered an icon of modern architecture in Rio Grande do Sul, the Palace of Justice (1953) by Luís Fernando Corona and Carlos M. Fayet, the building also boasts architectural value, reflecting, along with other works of the modern movement present in its context, a characteristic of a set of modern works from that region.

Regarding the architectural concept, the use of the open plan, incorporated by both buildings, stands out. This strategy is implemented differently in each case. In the João Paulo II Building, the open plan is present throughout the standard floor, providing flexibility in the use of its commercial sector and ensuring a functional organization of the project. This allows for dedicated optimization of the commercial sector, segmenting the spaces according to the needs of each user. This same solution is found in the Faial Building, albeit on a smaller scale. In the case of the building in question, the use of the open plan is restricted to the social sector, since, as a residential building, the compartmentalization of the intimate and service areas is necessary to fulfill this function.

One of the main features of both projects is the treatment of the main facades. Vertical and horizontal elements stand out in both buildings. In the case of the João Paulo II Building, verticality is represented by metal profiles that run along the entire body of the building up to its crown. Reinforcing a sense of modulation, these profiles are incorporated into the building's body, rhythmically demarcating its elevations and consequently accentuating its vertical volumetric composition. While the horizontal elements appear in the

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background compared to the metal profiles, they are represented in two languages: a small strip of red cladding, delimiting each floor, and larger strips of light-colored cladding, demarcating the parapets of the openings.

In the Faial Building, the demarcation between the vertical and horizontal elements is more subtle. While the grid in the João Paulo II Building is reinforced by the vertical elements, in the Faial Building, the orthogonal grid appears proportionally between the structural columns and the vertical masonry elements, as well as the dividing slabs between floors. Furthermore, the internal treatments for these grids' modulation are not symmetrical, as seen in the João Paulo II Building. In the Faial Building, this treatment is sometimes characterized by large glass openings that fill the modulation practically from floor to ceiling, sometimes by a cobogó (coarse-grained) plane, and sometimes by the masonry seal. Only in the innermost area is this orthogonal grid replaced by a horizontal treatment, where this area is divided by a horizontal masonry strip that, as in the João Paulo II Building, demarcates the openings' parapets. This strip is followed by the window frames, which receive an outer layer of wooden blinds, ensuring solar protection and dynamism to this facade.

Furthermore, both buildings feature a frame that encompasses the entire main façade (in the case of the Faial Building, it's present on the west facade). This frame seeks to highlight the building among the neighboring buildings. In the João Paulo II Building, this element is present through the red cladding, which stands out from the rest of the building. In the Faial Building, the frame is formed by a small masonry indentation that surrounds the entire west facade.

Another element observed in both buildings relates to the design of the window frames. In both cases, metal frames and glass enclosures were used. These structures end up forming orthogonal grid designs. This solution, present in both buildings, is attached to the body of the buildings to reinforce the modular logic also in the openings, as an attempt to reinterpret and adapt Le Corbusier's ribbon windows. Its implementation also contributes to the rationality and functionality of the buildings, giving rhythm and order to the facades. Souto (2023) corroborates this analysis by highlighting that Le Corbusier advocated the integration of interior and exterior spaces, allowing air, light, and connection with nature. With industrialization, these elements were adapted, replaced or complemented by solutions such as glass windows, reaffirming the continuous evolution of modern architectural language.

Another aspect observed in both study objects concerns the elements that make up the secondary facades. It was noted that on these facades, both buildings lack aesthetic treatment, as is the case with their main facades. In the case of the João Paulo II Building, the main facade corresponds to the north facade, located on Venâncio Aires Street. In the Faial Building, facade treatment is reserved for the south and west facades, which face the corner. This difference reflects a characteristic found within the repertoire, creating the lack of elements on the facades. The facades receive no treatment, reinforcing the idea of a volumetric and well-defined box, a Corbusian principle.

Although the formal composition of both buildings presents several elements that bring them together, the investigation also observed some points where the works diverge, which is essential for creating each architect's unique repertoire. One of the stark contrasts observed is the composition of the ground floor. In the João Paulo II Building, the ground floor

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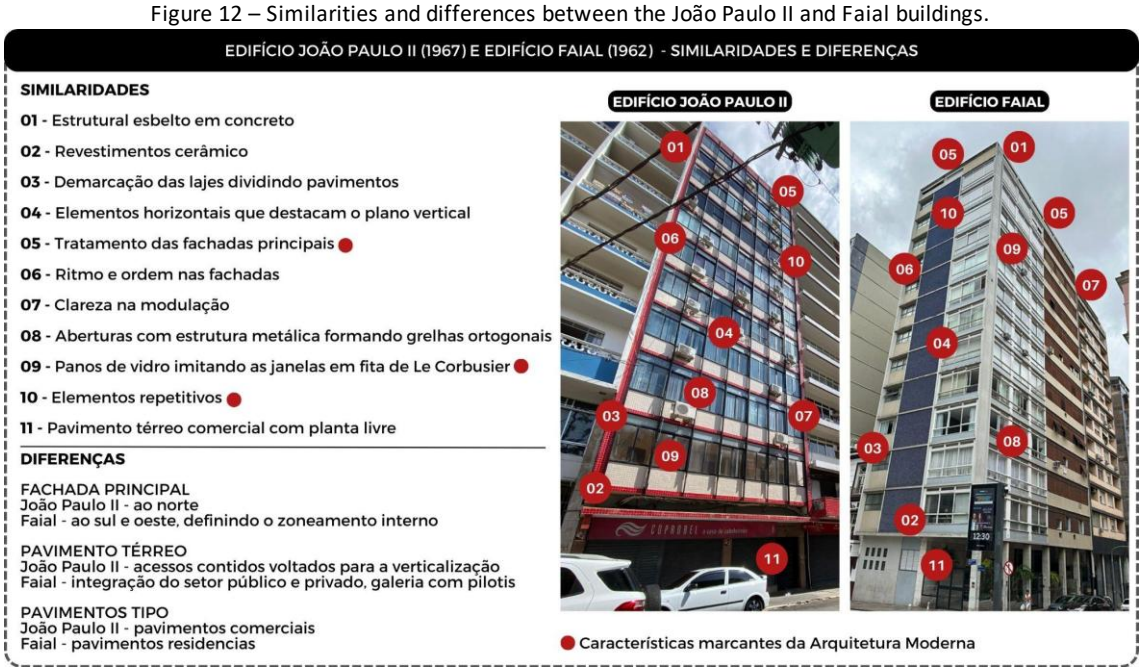
is strictly commercial, housing a store and access to the tower on the right of the building. In the Faial Building, the access explores the building's centrality, something rescued from architectural styles prior to the modern movement. Despite the greater prevalence of mixed-use during this period, with the ground floor being commercial and the tower residential, this principle is not adopted in the Faial Building. The ground floor of the building is used to create a gallery on stilts, which serves as a buffer between the public and private spaces and the zoning of leisure and service spaces for the building's users, such as vertical circulations, storage rooms, the caretaker's apartment, water heating boilers, and a small private playground. Regarding the facade treatments, the main contrast observed relates to the treatment definitions, according to the tower's internal zoning. The treatments used in the Faial Building's grilles follow an organizational logic, allowing the internal use of the spaces to be identified based on the facade's treatment, something considered a hallmark of modern architecture in Rio Grande do Sul. This practice is not adopted in the João Paulo II Building. On the north facade, although there is careful aesthetic treatment, there is no differentiation in treatment according to the internal zoning. It is believed that this lack of differentiation between treatments according to zoning is a result of commercial use combined with the appropriation of the open floor plan, which frees up the floor for different configurations according to the occupants' needs.

Figure 12 – Similarities and differences between the João Paulo II and Faial buildings.



Source: Prepared by the authors (2024).

5 CONCLUSIONS

The João Paulo II Building, designed by architect Jayme Mazzucco, and the Faial Building, by Emil Bered, represent landmarks that exemplify how modern architecture in Rio Grande do Sul sought to adapt to its local conditions. They are represented through their particularities, reflecting the urban and social context of the cities in which they are located,

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enhancing their heritage value in both the city of Santa Maria and the state capital, Porto Alegre. Both projects stand out for their application of modern principles such as the open plan, ribbon windows, terraces, and the pursuit of spatial flexibility and the use of local materials such as reinforced concrete, glass, and metal. The exploration of new forms, the use of modulation, and the innovative facade treatments are common features between the buildings, demonstrating the adaptation of modern language to local needs and the pursuit of a functional and timeless aesthetic.

However, while emphasizing the presence of similar features, there are notable differences in the approach of the two projects. The João Paulo II Building reflects greater flexibility in its interior functions, focusing on commercial activities on the ground floor, while the Faial Building adopts a residential typology, with more explicit zoning on its facades. The interaction with the surroundings is also distinct, with the Faial Building integrating pilotis and an open gallery that creates a transition between public and private spaces, while the João Paulo II Building adopts a more restrained solution focused on commercial verticalization.

Both buildings reflect the urban dynamism and architectural transformations of the 1950s and 1960s, but they face challenges related to the conservation and visibility of their architectural elements, which highlights the importance of preserving and valuing these works as an essential part of the city's architectural heritage. The Faial Building, like the João Paulo II Building, continues to be a symbol of the evolution of modern architecture, essential for understanding urban development and the modern architectural identity of Rio Grande do Sul.

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DECLARAÇÕES

CONTRIBUIÇÃO DE CADA AUTOR

Nós, Ana Elisa Moraes Souto, Luize dal Rosso de Amaral, Priscila Piccoli Dri Quétilan Rodrigues Domingues, declaro(amos) que o manuscrito "**Arquitetura moderna gaúcha: os casos do Edifício João Paulo II (1967) – Santa Maria (RS) e Edifício Faial (1967) - Porto Alegre (RS). Uma análise comparativa**":

1. Que a **concepção e design do estudo** foi idealizado por Ana Elisa Moraes Souto, Luize dal Rosso de Amaral, Priscila Piccoli Dri, Quétilan Rodrigues Domingues;
2. Que a **curadoria de dados** foi Luize dal Rosso de Amaral, Priscila Piccoli Dri Quétilan Rodrigues Domingues
3. Que a **análise formal** foi realizado por Luize dal Rosso de Amaral e Quétilan Rodrigues Domingues;
4. Que a **investigação** foi realizada por Luize dal Rosso de Amaral e Quétilan Rodrigues Domingues;
5. Que a **metodologia** aplicada ao estudo foi definida por Ana Elisa Moraes Souto, Luize dal Rosso de Amaral e Quétilan Rodrigues Domingues;
6. Que a **criação da linguagem visual** implementada ao longo do estudo foi idealizada por Priscila Piccoli Dri;
7. Que a **redação inicial** foi realizada por Luize dal Rosso de Amaral e Quétilan Rodrigues Domingues;
8. Que a **redação crítica** foi realizada por Luize dal Rosso de Amaral e Quétilan Rodrigues Domingues;
9. Que a **revisão final** foi realizadas por Ana Elisa Moraes Souto;
10. Que a **supervisão** sobre o conteúdo e condução deste artigo foi realizada por Ana Elisa Moraes Souto.

DECLARAÇÃO DE CONFLITOS DE INTERESSE

Nós, Ana Elisa Moraes Souto, Luize dal Rosso de Amaral, Priscila Piccoli Dri, Quétilan Rodrigues Domingues, declaro(amos) que o manuscrito intitulado "**Arquitetura moderna gaúcha: os casos do Edifício João Paulo II (1967) – Santa Maria (RS) e Edifício Faial (1967) - Porto Alegre (RS). Uma análise comparativa**":

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