Coffee Eclecticism to the Bungalow

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ABSTRACT
This paper will look at the relationship of the Brazilian coffee elite with an European originated architecture: the eclecticism, focusing especially one of its architectural typologies less studied in the country: the bungalows. Such language is implanted initially from the architectural desires of the upper middle class, since it held a feature missing in the most of the residential eclectic architecture: simplicity. This quality is manifested in the distribution of internal environments, quite unique compared to traditional plans of the typical Brazilian’s houses; in the ornamental elements; as well as its free disposal on the lot. In order to study the area where this new way of living occur, the city of Bauru, in the state of São Paulo / Brazil, will be taken as a subject. This city was formed and developed due a large railway junction deployed in the early twentieth century. Although still very present this architecture is not recognized as part of the local architectural memory. Therefore this research was developed with the purpose of pointing the relevance of this type and its peculiarities to Bauru since we walk by the urban area we can contemplate it among the city landscape.

KEYWORDS: coffee; eclecticism; bungalow.

INTRODUCTION
The coffee brings with it huge changes to Brazil, mainly in São Paulo state, which was fill with iron rails in order to carry the green wealth of the period, the coffee.

This work will cover the economic relation, beginning with the second quarter of the nineteenth century, reflected in the eclectic architecture and has a building to its typology, the bungalow, which is present in large quantities in our study scenario, the city of Bauru. To this end, this work will present some photographs of the remaining and slightly modified bungalows allowing the comprehension of its context among the current landscape.

These bungalows are worthy structures of study and conservation, because they show a way of living more simplified regarding the current eclectic houses. They present worthy features for being preserved for future contemplation. The aim of this work is
to enhance this architecture demonstrating what are their relevance and difference in a period that benefit a scenario composed by the eclectic style.

THE ARRIVAL OF THE ECLECTICISM TO BRAZIL

While the Portuguese expeditions reach the East, also reach the West: the Brazilian lands. With the Portuguese, the Portuguese house came to our country, as Verissimo (1999), was represented by the whitewashed and narrow house, but not in a unified way, it always depended on the level, the origin, the status of its occupant and everything was reinterpreted according to the availability of materials and local labor, as a consequence it was socially adjusting itself.

"It is the moment of a family model definition that appears in the rural core, the economic mainstay of the colony, in a landowner patriarchy". VERISSIMO (1999, p. 22). The family concept remained the same even in the townhome, but,

[...] Based on a type of plot with very clear characteristics. Taking advantage of old urban traditions of Portugal, our towns, streets and cities of uniform appearance with residences built on the alignment of roads and side walls of the limits of the plots. (REIS FILHO, 2013, p. 22)

However, on the imperial nineteenth century - while most European countries, starting with England, entered through its second Industrial Revolution, our country was totally linked to the coffee economy based on slave labor, without even trying recent industrial developments. With the coming of the royal family to Brazil, a new agreement was signed: the Opening of the Ports¹, and this moment initiates the possibilities of product importation, including architectural. Thus, according to Reis Filho (2013), “the presence of imported equipment appeared in buildings by the use of parapets, which replaced the old eaves, by conductors, or by the simple use of simple colored glasses [...].” The author also comments that these imported products contributed to modifications in the appearance of the buildings of the major coastal centers.

Thus, the new official architectural language of the imperial period was the Neoclassical, which was characterized, for residential use, as the high basement house with imported ornaments that made possible the use of the flag on the doors and windows. It was a transition between the old houses and single-storey houses that were imposed because of the presence of the French Mission and the establishment of the Academy of Fine Arts, as they favor the use of more refined constructions. French

¹ Trade exchange with friendly nations, particularly with England.
language was spoken, French way of living was the pattern, and this represented a symbol of power and appears to oppose the colonial architecture still present.

It is in the nineteenth century, after the arrival of the royal family, which reinforces the idea of the neoclassical palace, inserted into the urban fabric or on the outskirts of the centers, in the form of romantic "farms" or "cottages" featuring the London suburbs of the industrial revolution where the young people, increasing their contact with the lyrics and the classics, can dream on the shaded alleys of the English gardens. (VERISSIMO 1999, p. 24)

The palatial new home consisted of large ballrooms, high baseboards, French wallpapers, flags with elaborate designs in various ways, the fittings were imported. Possibility allowed through the opening of the ports. (VERISSIMO 1999)

The year 1900, [...] does not have much importance among the outstanding dates of world history, except the fact that it marks the transition from the 19th to the 20th century. However, for Brazil, this year marked a great anniversary celebration of the four hundred years of the arrival of a Portuguese fleet in the South American coast. (SEGAWA, 1998, p. 17)

It is noteworthy that in this moment of transformations based on socioeconomic issues that Brazilian society was going through, the valley of Paraíba, with the coffee rise, embodies this decorative repertoire that created certain antagonism between the elegance of the interiors and the rudimentary technique of construction, often rammed earth, adobe or mud hand. (VERÍSSIMO 1999)

Thus, the architecture will shaping and adapting to the circumstances in which it introduces, it renews since a place suffers economic and cultural changes. Anyway, as Reis Filho (2013, p.15), "In each season, the architecture is produced and used in a different way [...]". Even Brazil has undergone significant changes after the royal family coming, as legal, social and economic transformation², urban reforms, public building construction, enhancement of urban and social life, its economy was progressively grounded in coffee farming which began to stimulate the country to development.

Thus, such was the coffee spread, that it increasingly entered through the state of Sao Paulo and to facilitate the trade with foreign countries in 1867, the construction of a railroad that united Santos to Jundiaí was required. So, with the arrival of the railway, improvements began to mark the society of the country (LEMOS 1978).

² The Constitution of 1824 takes away the judicial power of the state, only the Empire has power. The churches are just state symbols. The land should be purchased. The government was monarchic hereditary and constitutional.
Thus, the inner cities, which were just surrounded by colonial houses built in the vicinity of a religious and political center, began to turn into places of more elaborate homes, they have become centers of economic agreements and replaced the old way of transportation through draft animals by modern railroads.

Now, already spent the mid-nineteenth century, much people from outside was settling in the inner cities, next to the coffee plantations, influencing in everything and mainly in construction methods with new materials and other techniques. (LEMOS, 1978, p.115).

In this way, the bourgeoisie class enriched by coffee, traveled to Europe and was interested by the architecture and the construction techniques. What would be of the new bourgeois residence without brick, also coming from the "coffee"? So the coffee plus the railroad, stimulated the economy and also flourish the middle class linked to bureaucratic export activities, as well as buying and selling. (GHIRARDELLO 1992).

The late nineteenth century was a favorable moment for the coffee culture\(^3\), however, the country went through a period of transition, first from the replacement of slave labor, abolished in 1888, for the immigrant and subsequently the end of the Empire and beginning of the Old Republic\(^4\). As a result, the structure of the city begins to change, says Reis Filho (2013), that the houses were beginning to be sad, "uninhabited" because the slaves were the engine that drove domestic services, no longer were part of this scenario.

At the same time, eclecticism composed this stage of economic and cultural changes. According to Lemos (1999), eclecticism might be known only by scholars, and its meaning, linked to tolerance or coexistence of more than only one architectural style, it certainly was not part of the people thought in general, so the eclecticism would be a sum of individual creations.

Eclecticism unveiled its own architectural culture of a bourgeois class that like comfort, loved the progress (especially when it improved their own living conditions), the news, but demoted the artistic and architectural production to a level of fashion and taste, or, would be seen as a matter of individual affirmation in the crowd, would be a language of euphoric freedom grounded in the new technology. (FABRIS 1987)

It was in this coffee occupation period in the state of São Paulo that arise, according to Lemos (1989), the qualitative differences between rich homes and others; so far the

\(^3\) But the early twentieth century, from 1900 to 1905 was a period of coffee crisis due to its high production, thus, as Monbeig (1984) there is a braking on the settlement march that was occurring at the expense of development brought by the coffee and also by the railroad, but these continued to be deployed even in sparsely populated areas.

\(^4\) Even with the abolition of slavery in 1888, the coffee was the local economy agent.
differences were only quantitative, distinguished by size. The homes were beginning to contain mixing of construction techniques, it was already found the presence of iron on the balconies of the houses, beyond the bricks used in the now palaces buildings.

The coffee brought ornaments to the eclectic homes, which were already built with bricks, no longer in "colonial mud". In addition, there is the coming of foreign labor so the ornaments were produced in minute detail; exposes Verissimo (1999) that eclecticism was in full blast not only on the concern of the details of the facades, but also in furniture.

The old colonial houses continue adapting or being replaced as a result of new concepts and habits that the coffee provided mainly to the state of Sao Paulo society. No longer had the uniformity of the old colonial houses; setbacks, made possible by the use of brick, made homes had peculiarities, according to the purchasing power of its owner, lots already assumed autonomy, says Reis Filho (2011, p.44) "that the first changes observed in the deployment solutions, linked up to the freedom efforts of the buildings over the limits of lots "5. This entire context reflects a development scenario, a landscape of transition from colonial architecture, yet in use, to the imperial and Republican.

The bourgeoisie class always favored the comfort of their homes and it is on this moment of new searches that the bungalow reaches the country, opposing all boast present in Eclecticism.

The bungalow reaches the country through magazines of the time, and brings with it all its very specific characteristics of an Indian vernacular architecture spread by the British, settlers of colonial India.

Although a peculiar and simple architecture, it was also focused on the bourgeoisie, one example of this is its presence in neighborhood America Garden.

The spirit that existed over the first story houses of the American garden was an architecture that had been gaining popularity in the United States from a cultural adaptation that the British colonies did in India since the XVII century - the bungalow or Bungalow - in its origin, a type of house with simple and regular plant, surrounded by verandas that shaded its walls. (WOLFF, 2001, p. 188)

This bungalow comes to the city of Bauru - countryside of Sao Paulo state, subject of this work, subtly giving a new concept to local housing, it contained a smaller extent regarding the bungalow of America Garden, because in Bauru, it was intended to the middle class.

5 Buildings began to be indented from the lateral boundaries.
Bauru, exposes Ghirardello (1992), even its sandy soil composition, had coffee plantations while there were humos up your soil, however, it did not have a too expressive eclectic architecture.

When looking at the city scenery, nowadays still there is the presence of these bungalows across its central area and near the railway. In the city landscape, the bungalow represents a kind of dominance regarding to types of the early twentieth century, but these homes were not redeem to the memory of the population yet, not by the lack of buildings that mark this architecture, but for lack of works developed in relation to this typology sparse studied, however should be valued, because it tells through itself the history of the city's architecture.

This work has the objective spotting this type of home named bungalow, so that it can become a mean of identifying its architecture and through it, identify its history. Bauru was not promoted nor by the presence of minerals or green gold, but by the railway junction composed by: Sorocabana, Noroeste and Paulista railways.

**THE RELATIONSHIP OF BAURU CITY AND ITS BUNGALOWS**

The city of Bauru was initially occupied by miners who were unsatisfied with the gold fall, pioneered new locations. After this period of colonization, according to Fontana (2003), the Bauru village, housed new residents, the relatives of the miners settlers. So the village went thriving.

But still, [...] Was not visible any reference to eclecticism. Through the few photos of the buildings of the time, it is noticeable the influence of Minas Gerais elements, simple homes with a certain standard being as a resistance of the colonial tradition in a republic period. Some buildings were made of brick covered with tiles and others made in mud or wood, covered with thatch. (FONTANA, 2003, p.11)

Later, there were rumors of the implementation of the railways, thus,

The number of houses in the urban city area grows, however, in a precarious and improvised way, as a kind of "campsite", which would have its definitive fixation if the railroads came to the area (Ghirardello, 1992, p.67)

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6 This village was subordinated to the Espírito Santo da Fortaleza municipality that was located near Agudos city
This "campsite" mentioned by Ghirardello (1992) was searching economic motivations, which were fed by evidence of the implementation of the railroads. So the railroads, Sorocabana, Noroeste and Paulista, according to Ghirardello (1992), were implanted respectively in the period 1905-1911.

The train starts changing the local landscape, besides the economy, the homes that are currently the first eclectic houses on the town, not large sizes, but with their ever-present peculiarities (Figure 1).

**Figure 1- Eclectic Residence Bauru**

![Eclectic Residence Bauru](image)

Source: Department of Bauru Planning (SEPLAN)

It is around 1920 that this architecture begins to take strength and also comes a new concept of living, now in Bauru, more simple the bungalow, which brings with it a plant with very different concepts in relation to the eclectic. In the bungalows there is presence of setbacks, some were located in the middle of the lot and others had one or two setbacks; especially in its front where there was always the retreat. It was a new way of seeing and living the architecture with the concept of ventilation and gardens surrounding the lot, which was strongly represented by residential buildings in Jardim Bela Vista since the neighborhood as Constantine (2005), would have a concept of Garden City, and it is within this concept that the bungalow takes the lead paper through the neighborhood and starts spreading and forming a new landscape to the city of Bauru.

In 1928, due to the large search for this new way of residences, guidelines were provided for the bungalow in the city Code of Postures. On these guidelines there were references to the size of the windows and to the three meters foot straight, which could be inserted into the bungalow due the use of setbacks.

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7 And these "campsites" have settled there, causing a not emptyings as their former headquarters of Municipal Power, Espírito Santo da Fortaleza, which fell into decadence until it disappears completely and no longer have any urban element who witnessed his past, as refers Ghirardello (1992).
These bungalows, even they are unobtrusive, they have singular architectural characteristics, in other words, they feature certain delicacy from the current eclecticism (Fig.2) but in a subtle way, as; art nouveau (Fig.2) with floral and sinuous arrangements, especially in railings and gates; art deco (Fig.2) denoting new urban geometrized shapes with a futuristic facade type, less fancy with stylized and geometric lines, mainly used to place modernity to the city; and missions style (Fig.2), with nationalist way which seeks to rescue the origins and differs from the eclectic and art deco styles that had their origin in Europe. The style called missions was established on the west coast of the United States around 1870, and sought to rescue the origins of that region colonization. As Atique (2007), the mission style had significant influence on Brazilian architecture after 1920, because it represented the latest eclectic trends.

**Figure 2 - features of Bauru bungalows**

The missions’ style has its own marked features mainly by full arches, balustrades, these more recurring in the analyzed bungalows. These architectural trends have been identified as possible ways on the bungalows architecture, within the avant-garde spirit of the time.

**FINAL CONSIDERATIONS**

Bauru presents a peculiarity regarding its ground buildings, the bungalow, which comes to town subtly through a new concept of garden district in Bela Vista, which aspired a new look at their homes, a way to live healthier and appropriate to the region. The bungalow was connected to the whole concept of contemporaneity from its constructive simplicity to some features represented by symbolic ornaments highlighted in its facade.

At an extreme economic development moment of the city, allowed by the railroad presence, which would favor the coffee plantations transport, the bungalow opposes an aspirated boastful scenario, even on a small scale as Bauru case, sought by those who progressed during this period.
Thus, the bungalow became popular among the city, the search for this new building concept increased even more. Nowadays (figure 3) its presence is evident among the urban fabric, but it is not recognized as part of the Bauru history, however, this work highlights its relevance to the city in which it still lays. And enables future researches focused on this subject barely studied in this region and in our country.

Figure 3- scenario where the bungalow is set inserted in a residential area, Vila Noemy, near Bauru downtown.

Source: Karla Santos, 2014.

BIBLIOGRAPHIC REFERENCES


