

Published in conjunction with the exhibition *Uneven Growth: Tactical Urbanisms for Expanding Megacities*, at The Museum of Modern Art, New York, November 22, 2014–May 10, 2015, organized by Pedro Gadanho, Curator, with Phoebe Springstubb, Curatorial Assistant, Department of Architecture and Design.

Uneven Growth: Tactical Urbanisms for Expanding Megacities is organized by The Museum of Modern Art, New York, in collaboration with MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna.

This is the third exhibition in the series *Issues in Contemporary Architecture*, supported by Andre Singer.

The exhibition and accompanying workshop at MoMA PS1 were made possible by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

Major support is provided by The International Council of The Museum of Modern Art.

Additional funding is provided by the MoMA Annual Exhibition Fund.

Support for this publication is provided by the Dale S. and Norman Mills Leff Publication Fund.

Produced by the Department of Publications, The Museum of Modern Art, New York

Edited by Ron Broadhurst
Designed by Project Projects
Production by Hannah Kim
Printed and bound by
Ofset Yapimevi, Istanbul

This book is typeset in Marr Sans and Besley 2-line Grottesque Outline.
The paper is 120 gsm Alkim uncoated.

© 2014 The Museum of Modern Art,
New York

Copyright credits for certain illustrations
and texts are cited on p. 165.
All rights reserved

Library of Congress Control Number:
2014949058
ISBN: 978-0-87070-914-2

Published by
The Museum of Modern Art
11 West 53 Street, New York,
New York 10019
www.moma.org

Distributed in the
United States and Canada
by ARTBOOK | D.A.P., New York

155 Sixth Avenue, 2nd floor,
New York, New York 10013
www.artbook.com

Distributed outside the
United States and Canada
by Thames & Hudson Ltd

181A High Holborn,
London WC1V 7QX
www.thamesandhudson.com

Cover and back cover: Tuca Vieira.
*Paraisópolis favela bordering
the affluent district of Morumbi,
São Paulo. 2008*

Printed in Turkey

7 **Foreword**
Glenn D. Lowry

9 **Foreword**
Christoph Thun-Hohenstein

11 **Preface**
Barry Bergdoll

14 **Mirroring Uneven Growth:
A Speculation on Tomorrow's
Cities Today**
Pedro Gadanho

26 **The Crisis of Planetary Urbanization**
David Harvey

32 **Accretion and Rupture in
the Global City**
Ricky Burdett

40 **Complex and Incomplete:
Spaces for Tactical Urbanism**
Saskia Sassen

48 **Rethinking Uneven Growth: It's About
Inequality, Stupid**
Teddy Cruz

56 **Urban Challenges: Specifications
of Form and the Indeterminacy of
Public Reception**
Nader Tehrani

DESIGN SCENARIOS AND TACTICAL URBANISMS

66 **Hong Kong**
MAP Office, Hong Kong
Network Architecture Lab,
Columbia University, New York

80 **TACTICAL URBANISMS:
EAST ASIA**

82 **Istanbul**
Superpool, Istanbul
Atelier d'Architecture Autogérée, Paris

96 **TACTICAL URBANISMS:
EUROPE**

98 **Lagos**
NLÉ, Lagos and Amsterdam
Zoohaus/Inteligencias Colectivas, Madrid

112 **TACTICAL URBANISMS:
AFRICA**

114 **Mumbai**
URBZ: user-generated cities, Mumbai
Ensamble Studio/MIT-POPlab, Madrid and
Cambridge

128 **TACTICAL URBANISMS:
SOUTH ASIA**

130 **New York**
SITU Studio, New York
Cohabitation Strategies (CohStra), Rotterdam and
New York

144 **TACTICAL URBANISMS:
NORTH AMERICA**

146 **Rio de Janeiro**
RUA Arquitetos, Rio de Janeiro
MAS Urban Design, ETH Zurich

160 **TACTICAL URBANISMS:
LATIN AMERICA**

162 **Project Credits**

166 **Acknowledgments**

168 **Trustees of The Museum of Modern Art**

RIO DE JANEIRO

**RUA Arquitetos,
Rio de Janeiro
MAS Urban Design,
ETH Zurich**

Common in tropical climates, *varandas* reflect the Brazilian way of life. They provide the inspiration for a catalogue of consumer goods that promotes the making of the city as a collective endeavor bringing together diverse social milieus.



Morro do Alemão, Rio de Janeiro. 2012

A survey of Rio de Janeiro's contrasting urban landscape ultimately reveals unevenness as a dominant feature of the city. While extreme topography constantly confronts the city with nature, the uneven growth patterns of a fragmented urban landscape are explicitly articulated in the contrast between rich and poor, between *asfalto* and *morro* (official city and favelas). The visibility and obvious presence of the favelas stand for the failure of urban planning and the inability to manage the city in an even way, but it also shows the consequences of self-organization, of an urban production made by the people.

Rio de Janeiro can be considered exemplary of Brazil's reputation

as one of the world's most unequal nation states. However, if we look at the nation's income distribution, things have drastically changed in the last decade. Due to increased social mobility, big portions of the lower class can now be considered middle class—during the last seven years, the Brazilian lower middle class has increased by 40 million people and currently represents the largest segment of the population. In Rio de Janeiro, 60 percent of favela residents now belong to this emerging middle class.

If Brazil is to become a middle-class country, does this also mean that unevenness is decreasing? The protesters that are currently shaking the country are claiming that the

opposite is the case: in view of the investments at stake for the realization of mega-events such as the FIFA World Cup or the upcoming Olympic Games, the equal distribution of public services and educational facilities remains an unfulfilled promise. As a matter of fact, the discontent of large parts of the population clearly expresses the gap between the aspirations of an emerging consumer class and the lack of urban equality.

While redistribution of resources and proper investment in infrastructure remain valid claims for undoing inequalities, the question is whether governmental action is capable of resolving the problem while operating within an economic system that is increasingly transforming the city



into a setting for market-driven development dependent upon corporate protection.

In view of the dominance of market models, what kind of tactic can be deployed to allow an urban production that responds to the needs of the people beyond the standardized solutions of the prevalent urban economy? What is more, how can the emerging middle class become a mediator between segregated worlds as well as find its own way of life beyond the aspirations of a globalized consumer culture? What if the market could offer commodities that enable the users to reappropriate the urban environment in a more sustainable way by promoting the existing qualities of Brazilian street life?

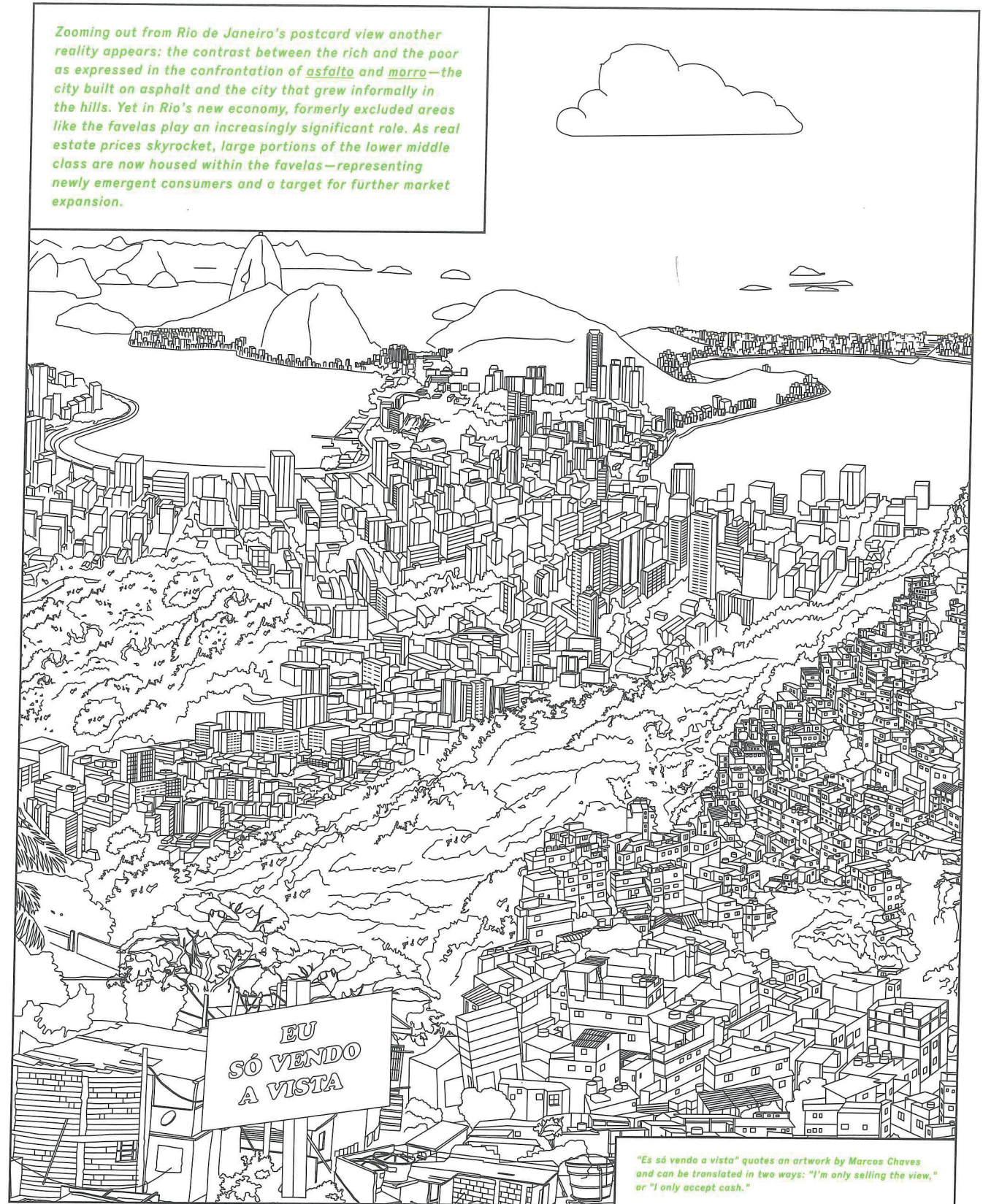
In the face of everyday challenges, the *cariocas* (inhabitants of Rio) have always found ways to appropriate

and subvert prevalent systems, which become explicit in the cultural phenomenon and the tactic of the *puxadinho*. Found all over Rio, *puxadinhos* are add-ons to existing structures, typical in Rio's self-built environments, that are created by people with minimal means from leftover and recycled materials. Operating as extensions beyond the boundaries of private property, *puxadinhos* collectively transform the built environment, incorporating and embracing new qualities and uses.

Inspired by the *puxadinho*, *Varanda Products* accommodate the logic of the market in order to transform it. Serving as transitional spaces between inside and outside, *varandas* are architectural elements that are simultaneously domestic and public, creating an ambiguous condition that is open to multiple

uses. The *varanda* operates as interface between individual and community; it offers places for encounters among various social groups; and it provides the middle ground that opens space for negotiation, gathering, and play. *Varanda Products* are tailored to create opportunities for social interaction in the urban environment.

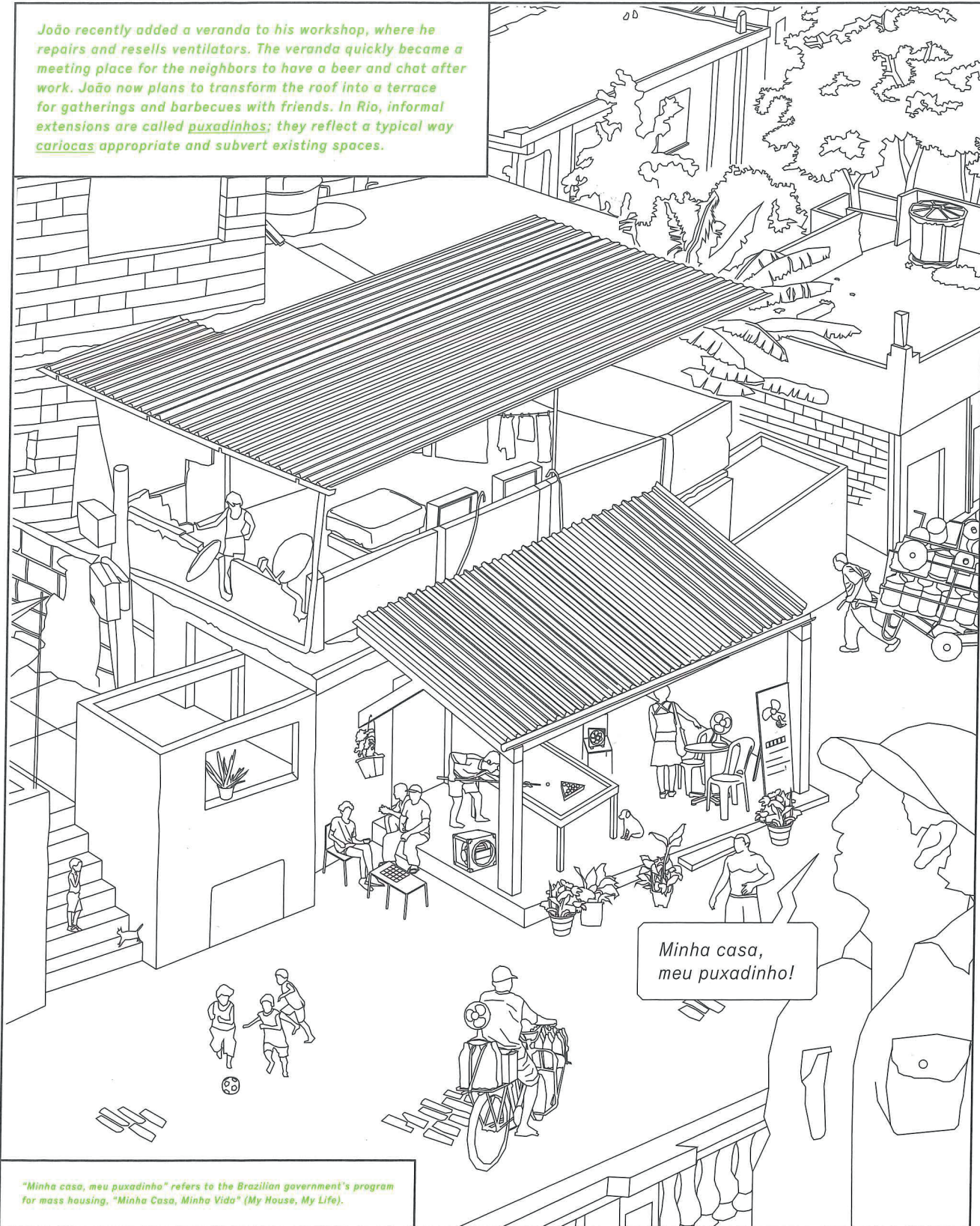
The *Varanda Products* line relinks urban goods and their uses in everyday life—it offers consumer products addressed at diverse social milieus so as to bring them together. The spread of *Varanda Products* is dispersed but insinuates itself everywhere by encouraging small-scale entrepreneurship. *Varanda Products* activate the desire to remake the city with the openness and playfulness that is typical of the *carioca* way of life.



Zooming out from Rio de Janeiro's postcard view another reality appears: the contrast between the rich and the poor as expressed in the confrontation of *asfalto* and *morro*—the city built on asphalt and the city that grew informally in the hills. Yet in Rio's new economy, formerly excluded areas like the favelas play an increasingly significant role. As real estate prices skyrocket, large portions of the lower middle class are now housed within the favelas—representing newly emergent consumers and a target for further market expansion.

"Es só venda a vista" quotes an artwork by Marcos Chaves and can be translated in two ways: "I'm only selling the view," or "I only accept cash."

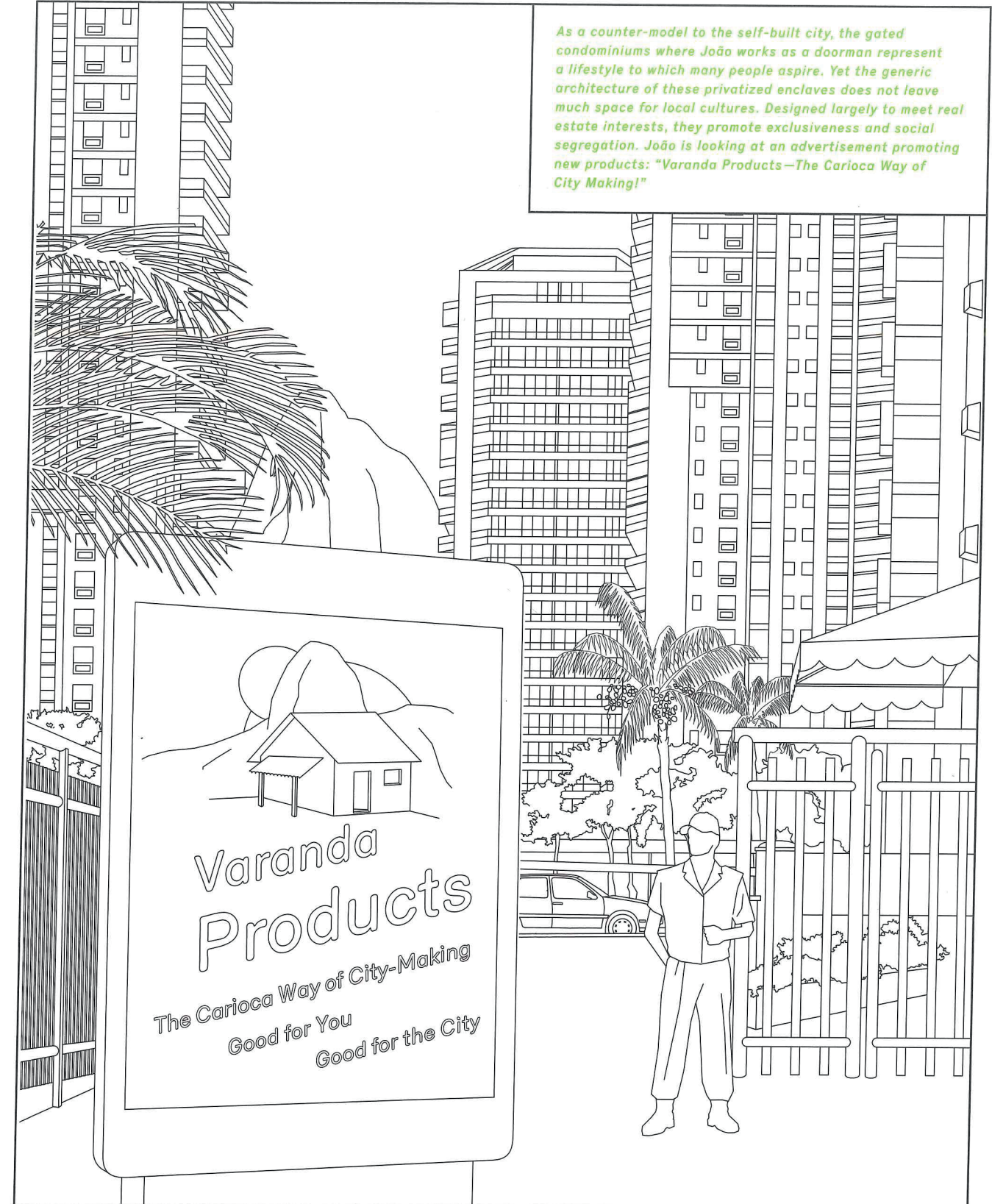
João recently added a veranda to his workshop, where he repairs and resells ventilators. The veranda quickly became a meeting place for the neighbors to have a beer and chat after work. João now plans to transform the roof into a terrace for gatherings and barbecues with friends. In Rio, informal extensions are called *puxadinhos*; they reflect a typical way *cariocas* appropriate and subvert existing spaces.



Minha casa,
meu puxadinho!

"Minha casa, meu puxadinho" refers to the Brazilian government's program for mass housing, "Minha Casa, Minha Vida" (My House, My Life).

As a counter-model to the self-built city, the gated condominiums where João works as a doorman represent a lifestyle to which many people aspire. Yet the generic architecture of these privatized enclaves does not leave much space for local cultures. Designed largely to meet real estate interests, they promote exclusiveness and social segregation. João is looking at an advertisement promoting new products: "Varanda Products—The Carioca Way of City Making!"



Varanda Products are engineered to enrich the city and stimulate interaction between its inhabitants.

SILVER SHADE
INSTANT VARANDA

Keep you R\$ 19.99

VARANDA PRODUCTS

silver Shade

Instant Varanda
100% Shade!
20% Heat Reduction!

Made in Brazil

MOMMA
The Museum of Modern Art

SILVER SHADE
INSTANT VARANDA

Keep you R\$ 19.99

VARANDA PRODUCTS

silver Shade

Instant Varanda
100% Shade!
20% Heat Reduction!

Made in Brazil

MOMMA
The Museum of Modern Art

Reflecting Tiles

Varanda Products T°

MOMMA
The Museum of Modern Art

Effect:

Reflective Tile® is an easy solution for dressing your facade. Its pyramidal shape allows you to set them in the best way to reflect sunlight on your street. At the same time, keep your house cooler.

Use the Reflective Tile® to create your own pattern by spinning it in four different ways.

Measurements:

Made in Brazil

Varanda Products T°

Rua Benjamin Constant, 116
Rio de Janeiro 20241-150, Brazil

REFLECTIVE TILES

R\$ 59.99

REFLECTIVE TILES

R\$ 59.99



Reflective Tile® is an easy solution for dressing your facade. Its pyramidal shape allows you to set them in the best way to reflect sunlight on your street. At the same time, keep your house cooler.

Use the Reflective Tile® to create your own pattern by spinning it in four different ways.

Measurements:

59,99

Reflectina Tiles

59,99

Refl

Fernanda, who works as a teacher and lives in an apartment block a short distance from João, had set aside money to renovate her apartment. The facade now reflects the heat and therefore cools the interior, while the tiles on the terrace bring more light into her apartment. With the silver shade installed above the hammock, she creates an instant varanda—a place for *ôcio*, for hanging out and letting time pass by.

