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# **PRODUCING AND LIVING THE HIGH-RISE**

New contexts, old questions?

Edited by  
**Manoel Rodrigues Alves,  
Manuel Appert,  
Christian Montès**

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# Chapter 14

## Occupied voids of a landscape in transformation

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### Abstract

The reflection proposed in this chapter is based on photographs recently produced in two regions of a medium-sized city that is going through a verticalization process. Presented along the text, next to drawings and images from the 50s, they punctuate the encounter between landscape as experience and representation and its appropriation as trade value, guided by authors who discuss the landscape in its cultural and phenomenal sense. Such apprehension ways of physical and urban space in transformation make up the central issue of the text, which seeks to recognize the man-world relationship as a constitutive sensitive dimension, having the original geography as an orientation for walking through the urban environment as opposed to the projection of the look towards infinity, hypothetically framed and redefined by an apartment's window. Thus, the theoretical-photographic essay explores the interruptions in the apprehension of the original landscape while the voids present in the photographs are an aesthetic concern and a critical proposition of urban processes arising from a sensitive experience redefined as real estate value.

**Keywords:** Medium cities, urban landscapes, verticalization, original landscapes, photography

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### Introduction: Sights and Landscapes

In the classic sequence of *Townscape* early drawings (1983), Gordon Cullen introduces his conception of "Serial Vision." On that series last drawing, we observe the framing of lines of hills, in the back, defined by the portico of lateral buildings and sidewalk, inviting the observing walker to head towards the

mountainous relief after crossing the citadel.<sup>1</sup> On the path taken by the author, the **body** in motion allows the urban landscape apprehension and recognition, fundamentally composed in the walker's relationship with spatial landmarks, buildings and voids that end up configuring the constructed space. To Cullen, such interaction with urban space has, in the notions of "here" and "beyond," decisive elements that divide the space apprehension in three modes of complementary interaction: the optical, the place-related, and the content-related. Thus, the **optical**, would be closely related to the look and to the motion as perception that is guided by the "existing image and the emerging image" in the urban environment; the **local** one, defined by our "reactions to our position in space"; the **content**, then, as what is experienced and lived in its material and socio-spatial characteristics, being able to evoke surprise, emotion, as in the last image in which the limits of the buildings lead to natural landscape infinity (Cullen 1983).

Figure 14.1 From erasure to lines of hills.

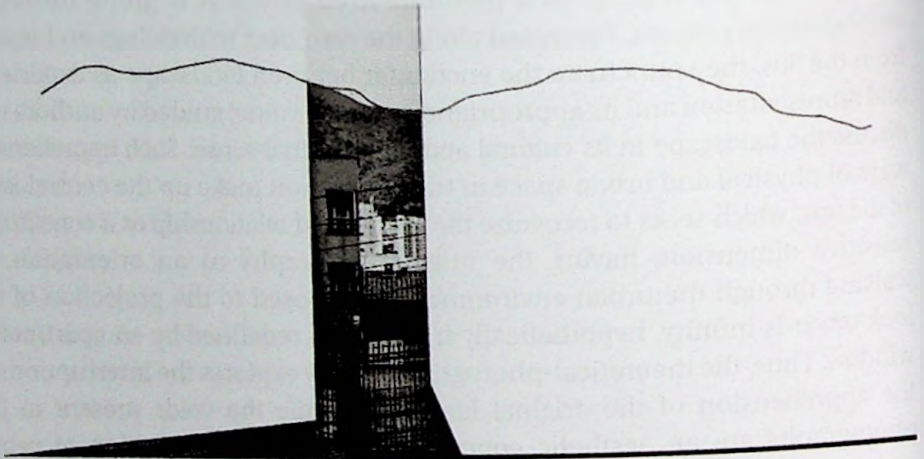


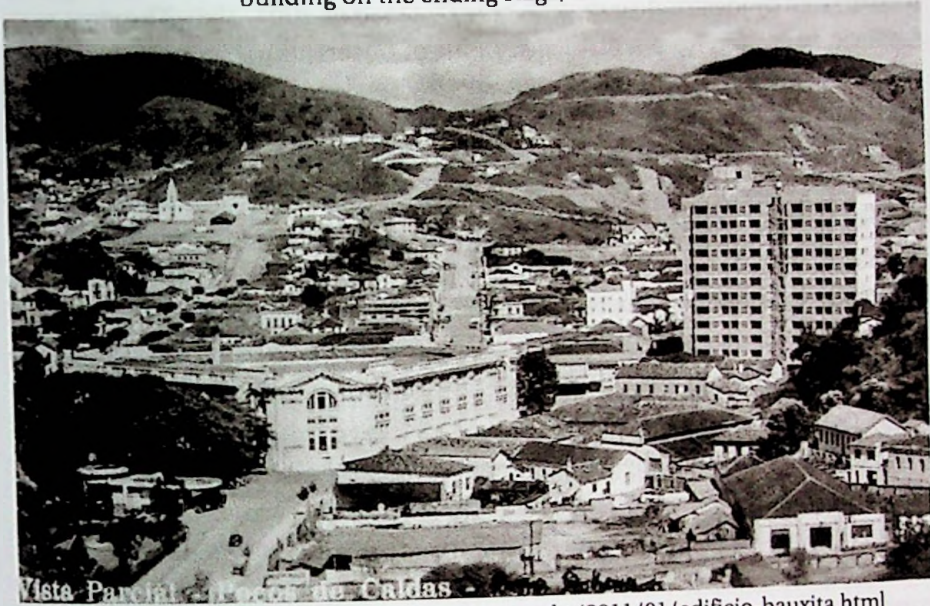
Image made by the author.

Therefore, at this stage, the look that could get lost in the original space totality has, at the edge of the **sight range**, its potency and legibility valued. The appeal to landscape contemplation is, then subjected to the displacement of the one who walks, bringing to memory constructed elements that were previously presented in succession. Hence, the contemplative dimension articulates itself to the body's immersion in broader totality, at the same time that, as Cullen would say, "is punctuated by a series of sudden contrasts" (Cullen 1983, 19), which allows us to recognize the site's singular choice, and

<sup>1</sup> The drawing mentioned can easily be found on the web. One of the addresses available is <<https://goodurbanpractices.wordpress.com/2016/06/08/gup-recommends-gordon-cullen-townscape/>>.

then, we're inserted in local history and culture of those inhabitants who built the city.

Figure 14.2 Photograph from Poços de Caldas Memory library showing the Bauxita building on the ending stage, around 1945.



Source: <http://www.memoriadepocos.com.br/2011/01/edificio-bauxita.html>

In another context, from a high point of view, where the observer's position is uncertain, a site (Figure 14.2) similar in scale to Cullen's citadel is observed but in full transformation.

Leaving aside, for now, the name, location, and history of the city represented, the framing of this urban landscape selects and organizes a series of elements that derive from human occupation and production in space, evoking the desire for housing, transformation, and being. Under the perspective of this overflight view, the totalizing and analytical character of the territory predominates, corresponding to clarity and to discernment regarding the relationships between the site and the inhabited space, while the experiential and bodily.

Such an approach diverges from the sight in displacement to the encounter of the original landscape present in Cullen (image 03); it is closer to classic landscape representation<sup>2</sup> that affirmed itself in painting in the sixteenth and

<sup>2</sup>The conception of view dates back to the tradition of *vedutismo*, in which the landscape, meticulously organized, presents itself as static, or even theatrical, as it's seen, for instance, in Canaletto's paintings in Venice. This conception has a character that is at the same time imaginary and analytical, objective and aesthetic, seeking to reduce the

seventeenth centuries, whose vocabulary, along with cartography, shared “the same cognitive attitude, and the same visual competence (...) as attention to the “signs of the World” (Besse 2014, 19). A sensitive relationship that also results in the conception of “view,” as a direct engagement with the visible that is unaffected by idealized landscape models (Mattos 2004, 156). The view, as an aesthetic expression from a privileged point of observation, seeks to encompass and articulate elements dissociated in the territory to compose a unique landscape in which the observing walker's body is often not manifested in the image. However, considering the vision angle, the particular photograph surpasses the bodily action of exploring the territory in search of a view. Probably done from an airplane, the image associates the human sight to the not human one, in which both technological artifacts, photography, and airplane, radically reconfigure the apprehension, representation, and geographic sensibility, opening new perspectives for studying and imagining the space when associating the look in perspective to the vertical look since the beginning of the twentieth century.<sup>3</sup>

These different approaches to the territory presented in the images (images 02, 03, 04, and 05) allow us to recognize the bodily and visual relationships, as well as the representative ones as if they are closely intertwined at some point that is difficult to determine. Although they indicate historical-cultural conceptions and different techniques, capable of evoking emotion and expectation or even a totalizing and analytical apprehension, they refer to a common condition experienced in the clash between man and the world. Such a dimension that situates us as humans resonates in its development and resignifications in culture, ideology, and the market under different historical and social conditions. However, those notions of view, landscape, and situated body, in their definitions produced by common sense and by the market, end

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figures importance in favor of valuing the landscape as a revealing dimension of the “character” of a given region (Cf. Mattos 2004).

<sup>3</sup>When dealing with aerial views, Besse understands them as a look located between the geometric and the panoramic, with perspective and plane being technical and aesthetic means that allows it to be fully realized, that is as a totalizing look that presents itself over reality. As Besse would say, a look at “the condition of possibility and humanity expression on a non-human base”. In which “aerial photography [coordinates] this scattered collection of humanity's remnants and patches on the surface of the planet” (Besse 2014, 95). Then, there would be a displacement of the literary look on the landscape observed from elevated points of view, to another one technically realized through flight by plane or balloons. Certainly, suppressing the body as a reference, the conception of an objective synthesis image predominates, supposedly neutral, capable of equalizing the socio-spatial differences existing in the territory.

up creating an aesthetic, symbolic, and critical void in cities with intense verticalization processes. So, considering the photographs taken by this author, the orientation is the double encounter between the experience of space and its representation understood from structural phenomenal dimensions and their contemporary repercussions and appropriations.

#### 14.1. Proximity among landscape, body and nature

Considering Nature as a primary dimension, in *The philosophy of landscape* (1913), Georg Simmel understands that landscape derives from a relationship of completeness with entirety, and it's through the framing of a totality cutting that we get to have an awareness of its existence within culture. That entirety transposition, Nature, and its delimitation, Landscape, would imply the possibility of it recomposing a dimension of One, given that:

“It cannot be denied, however, landscape only comes into being in a process whereby the Life that pulsates within our perceptions and emotions tears itself away from the homogeneity of nature. The specific object thereby created and transposed onto quite a new level then, so to speak, from within itself opens up again towards that total-Life and re-absorbs the infinite into its still intact boundaries. (Simmel 1996, 17)

However, Simmel warns that, despite the material base or isolated pieces that could refer to Nature, “landscape claims an optical, or aesthetic, or atmospheric being on its own, in short, a singularity, a character that separates it from the indivisible unity of nature.” A condition that implies considering it as cultural construction, objective and subjective at the same time, and that anchors itself in Nature as an absolute term in which it's linked and referred to.<sup>4</sup>

Nature as a structural dimension of the man-world relationship, years later, would find resonance in Maurice Merleau Ponty's phenomenological approach. According to the philosopher, a man is not exclusively a psychic being linked to a living organism; in fact, man is what he calls “shuttle of existence” (Merleau-Ponty 2006, 130), whose condition is problematized through recognition of the body itself and his sensitive interaction with objects and the world. Since the body would be the first space in which I assert myself, I constitute myself, revealing an insurmountable condition. Therefore, “Being a body (...) is to be tied to a certain world” in a way in which he is not in space, but “he inhabits

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<sup>4</sup> For instance, in impressionist pictorial production it is possible to identify the expression of sensorial conscience individualized in urban space that is able to satisfy both aesthetic and political purposes.

space" (Merleau-Ponty 2006, 205). Thus, being in space, in constant body adaptation to modes of being, noticing and seeing the world, not just as motion but also in the transposition of being situated to being represented, whether through aesthetic expressions, graphic means, or technical devices, bringing to light more or less objective or subjective aspects related to a topic in question (Costa 2010).

The geographical expression of this phenomenal relationship, discussed by Merleau-Ponty, is examined by Eric Dardel in his search for a totality in which man belongs and is able to recognize himself. A geographic space conception that has physical dimensions, but not only palpable ones, as well as non-tangible ones, for:

This material or substantial space is not a 'thing' that is indifferent and closed in on itself, something that can be simply rearranged or dismissed. It is always a substance that welcomes or challenges human freedom. (...) [Considering that], the concern for precise measurement results from a primordial need that allows man to bring things within reach. (...) (Dardel 2015, 9-10)

Accordingly, Dardel initially discusses the landscape, exploring the ancestral ties between man and the world manifested in different cultures.<sup>5</sup> Where, the landscape conception is proposed as a geographic dimension "that surrounds man, [as well as] the terrestrial environment." He adds, "something more than a juxtaposition of picturesque details, landscape is an assemblage, a convergence, a lived moment, an internal bond, an 'impression,' that unites all its elements"<sup>6</sup> (Dardel 2015, 30-31).

Simmel's, Merleau-Ponty's, and Dardel's reflections lead us to think about the phenomenal relationship between man and the world and help us recognize

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<sup>5</sup> In Dardel's text, he presents the bases of a geography founded on phenomenology and on an existential condition that would characterize the relationship between man and the World. His conception is presented through a form of writing that explores man's ancestral ties with earth as a recognition of himself. This aspect has been manifested in different cultures, in which they constantly return to an existence condition manifested in the ways of revering, getting to know, sharing in their material and spatial dimensions (extensions, distance and directions). Thus, Dardel thinks of phenomenology as a means of reading, recognizing and encountering poetics for the expression in words of our relationship with Earth. (Cf. Schenk and Lima, 2019)

<sup>6</sup> Such a conception differs from Simmel's for valuing the landscape, not as a section that refers to an elusive totality in its primitive expression, but as an envelope that animates and qualifies the relationship between man and the world.

the impact of landscape idea as a primordial, spatial and aesthetic experience, in particular those resulting from the perspective, allegedly objective and distant representation since the sixteenth century, and recently to fractions mediated by technical or architectural devices, often reframed by analytical or marketing approaches.

On the other hand, according to the methodological positioning, the process of urban production extensively reveals itself when walking, stopping, and experiencing relationships that permeate the body and stretch themselves to the memory as sensations and emotions of what has been lived or imagined in the urban environment. This is a concern that is intensified when we seek to understand the site as an aesthetic experience to be practiced or transposed to other bases but not succumbing to a literal or descriptive representation. As a matter of fact, seeing and experimenting with the whole body is not just a product of senses but also a producer, which may be sustained in the critical and aesthetic interferences on what is apparently presented/represented as a definitive form. In this scenario, the image can also interact with the text in the form of approximation and interjection with what has been represented, lived and debated, facilitating the encounter with other theoretical and investigative conceptions. However, in different research, the records that are commonly perceived as a base for analysis, be it the exploration in the field or its documentation modes, are triggers and final objects to the understanding of processes on their own, the emergence of memories and feelings, the formulation of an approach that is both critical and aesthetic. The body experiences the entirety that surrounds it, the image emerges as a look and experience, and the text meets both of them, constituting a discursive field in which it participates.

#### 14.2. The City

Located in a central point of the city, at Pedro Sanches Square, next to the "Antonio Carlos" Bathhouse, the "Bauxita" building elevates the Poços de Caldas resort to the highest degree of progress, giving it an aspect of grandeur, with a construction that followed a solid design and sober and elegant lines. This 13-story colossus can be seen from anywhere, unmistakably marking the boldness, the fearlessness of its designers.

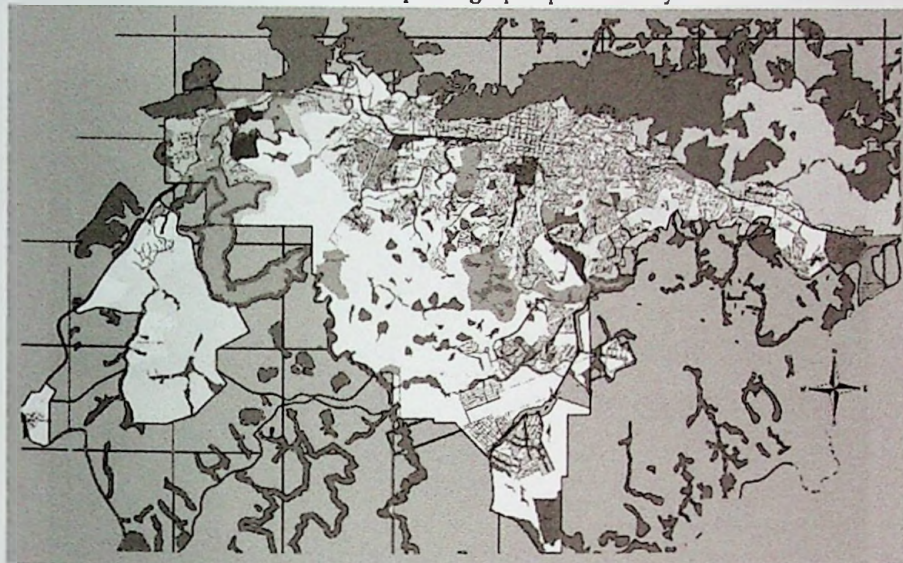
(Revista Noite Ilustrada, 1951)

Figure 14.3 Geographic location of Poços de Caldas city in Brazil.



Source: CODEMGE. Companhia de Desenvolvimento de Minas Gerais.  
Source: <http://www.codemge.com.br/atividades-em-destaque/turismo/turismo-de-lazer/palace-hotel-pocos-de-caldas/>

**Figure 14.4** Urban perimeter of Poços de Caldas with the location, in color, of the two areas mentioned in the photographs produced by the author.



Source: Revisão do Plano Diretor. Lei Complementar nº. 225. 07.01.2022.  
<https://pocosdecaldas.siscam.com.br/arquivo?Id=169375>

Poços de Caldas, an average Brazilian resort town, its central area located at the bottom of a valley, originally known for its thermal waters, has a unique urban landscape located among hills, nestled on the Mantiqueira Mountain, Minas Gerais state. Initially characterized by its hot springs, its climate and its mountainous landscape, Poços de Caldas used to be known, until the 1950s, as a privileged place to spend vacations, in a model that combined mountainous landscape, health recovery, and gambling. In the 1920s and 30s, it received large public investments that allowed it to execute its remarkable urban plan associated with the architectural complex formed by the Palace Hotel, the Antônio Carlos Bathhouse and the Casino Palace, and its adjacent gardens (Cf. Melo, 2020, 83). At first, the hot spring resort construction aimed to satisfy the wealthy patrimonialist oligarchies who no longer found the possibility of enjoying similar European bathhouses due to the political instability of the interwar period.

These aspects are seen in the urban and architectural landmarks present in the photograph taken in the 1950s (image 5), coexisting in the process of human occupation that advances beyond the original valley. In the image, the pathways, worn down by the steps of men and animals, spread themselves along the hill, forming new streets and dwellings in contrast to the planned urban area. These peripheral lines on the image are articulated with the original urban design, connecting a series of buildings: the church, at the top left, consecrating the territory; the houses, below, to the right, and as differentiating elements, the Antônio Carlos bathhouse, the neoclassical building in the center; the Bauxita building, a vertical development under construction. In the

background, the outlines of hills still frame the landscape and reference the city in transformation.

Figure 14.5 Noite Ilustrada magazine, July 10th, 1951.



Source: <http://www.memoriadepocos.com.br/2021/11/edificio-bauxita-controversia-de-datas.html>

As we can see in the images above (Figures 14.3 and 14.4), the city's first vertical building is present from another angle of view. In the apartment sales advertisement (introductory excerpt on this section), the appeal to progress and verticalization is already present. On postcards (1951), as well as on the publicity text, the walker can experience another urban ambiance and acquire an apartment, consequently acquiring a private "view" of the city's natural landscape. In fact, the "13-story colossus" added dynamism to the urban landscape, and afterward, new buildings similar in magnitude would be constructed within the economic and constructive limits of the time but not compromising the perception of the original site.

Nonetheless, since this first moment, the inhabitant's view will then live with continuous interruptions in the recognition of the mountainous valley, which will gradually cease being a collective heritage in determined regions to become value-directed to tourism and to the commercialization of views by the real estate market. For instance, the Bauxita building launched another city conception that could not resist the myth of progress. Verticalizing, developing, expanding, and reclassifying the city, such actions since the 1980s, got mercilessly to the central area, resulting from successive agreements between owners, contractors, and the city hall, which allowed fast vertical consolidation on the elevation opposed to the great mountain that frames the north of the city.

Figure 14.6 Noite Ilustrada magazine, July 10th, 1951.



Source: <http://www.memoriadepocos.com.br/2021/11/edificio-bauxita-controversia-de-datas.html>

That process has accelerated over the last twenty years towards neighborhoods close to the central area, mainly in the west zone. The buildings' multiplication responds to the growing investment in the city's tourist inclination, restricted to the central region, where differentiated public and cultural life are developed, in addition to the real estate expansion. Both areas will also be home to the growing university population and wealthy retirees, attracted by the city's reputation as a prosperous place with excellent life quality and a diverse range of services. Those aspects, unfailingly, stimulate real estate investments promoted by the greater credit availability, the lag in Master Plans regulation, and the debates dominance by developers and land developers on the city's future directives, which find fertile ground for the expansion of their businesses.

Over the last ten years, the central area, which was regulated by the 2006 Master Plan, has experienced fierce competition for "views" of the original site of Poços de Caldas, which have been blocked, one by one, by new buildings (Cf.

Poços de Caldas, Prefeitura Municipal 2006 and Poços de Caldas, Prefeitura Municipal de 2022). An example of this occurred in the blocks located on the elevation adjacent to the city center and opposite to São Domingos Hills, which were defined in 2006 as a “Preferential Density Zone” (ZAP), and its validity, until 2022, caused a congestion of buildings which were quickly commercialized.<sup>7</sup> Consequently, small watersheds in the central area, the sanitation and sewage structures, the rainwater runoff, and inhabitants’ mobility are at imminent saturation risk. In the West, it was no different. Even though the region is less dense, it has been possible to observe the systematic occupation movement and the resulting erasure of lines of hills, which are the city’s socio-environmental heritage. Nowadays, in 2022, after many attempts to review the current legislation derived from the 2006 Master Plan, the bleeding has partially paralyzed; however, as stated by one of the contractors at a meeting in 2016, “the experiment, or the damage has already been done.”

Thus, the spatial clippings present in Cullen’s images or the aerial view of the small town in Minas Gerais (images 02 and 04) result from the selection of fractions of an entirety, reaffirming the distant memory of a structural relationship, a relationship that is covered up by the representation of urban landscape. Those images are distinguished, however, by their respective points of view or by greater or lesser interaction with the surrounding space so that corporeal experience or mediation by technical devices characterize distinct and unique ‘cultures of seeing.’ Such approaches to what is perceived in this text are proposed to think about them as **transitory zones between seeing and being**, between the two-dimensional perspective representation and its remote appropriation of urban landscapes. Considering the framing and its reordering as a legible and flattened fraction of the world, such transitional zones can also be seen as being intrinsic to built spaces, as apartment windows result from verticalization processes. That is, as architectural devices of seeing, emulating an ancestral relationship that becomes intimately associated with the commodification of a landscape idea which results from segregation processes, privatization, or even interruption of the act of seeing that was realized as part and extension of the body when walking through and perceiving urban space.<sup>8</sup>

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<sup>7</sup> It must be highlighted that the city has part of São Domingos Hills, on north, preserved and with height restrictions on the blocks that advance towards native forest. However, in contrast, the inclination opposed to the central area, on south, has suffered from a strong process of verticalization in the last 15 years. Poços de Caldas, Prefeitura Municipal de 2006. *Revisão do Plano Diretor do Município de Poços de Caldas–diagnóstico*. Lei Complementar 74 2006 de Poços de Caldas MG Accessed August 27, 2023.

<sup>8</sup> The approach adopted on this article finds itself on visuality as a dominant dimension in cities since the nineteenth century, which characterizes a new sensibility affected by urban landscape production processes, as well as mediated by images and new optical

Figure 14.7 From erasure to lines of hills.

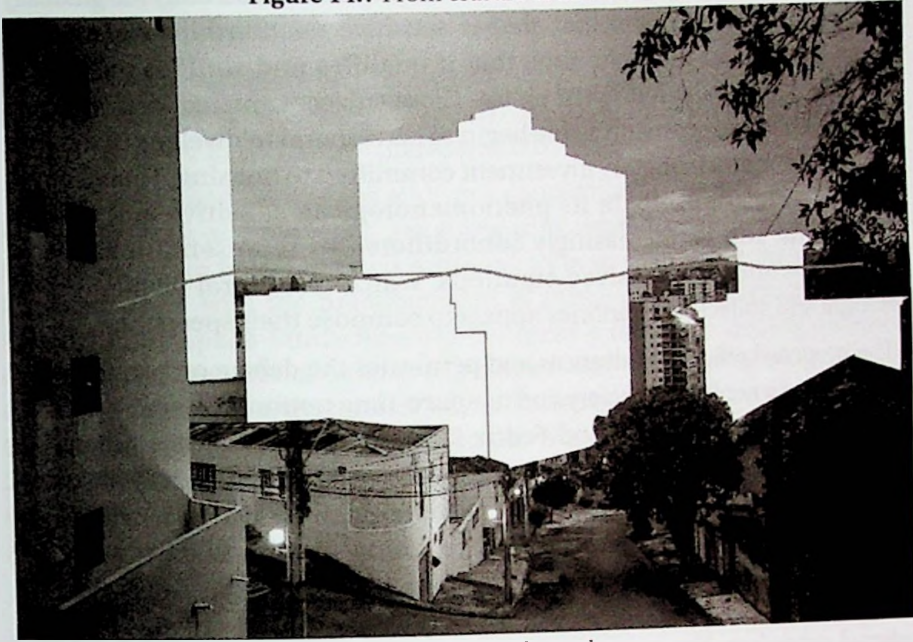


Image made by the author.

### 14.3. The erasure of the Landscape: The market of views

Under capitalist economic logic, the act of seeing is, on its own, a sensibility to be colonized and incorporated as one of the gateways to the construction of subjectivities re-signified by mercantile and cultural values.<sup>9</sup> (Dardot and Laval 2016) Seeing's predominance, as discussed by Benjamin, Simmel, and later by Jonathan Crary (2012), occurs intensively from modern metropolises as an intrinsic part of the urban phenomenon itself, and it is one of the central aspects of a new visibility regime, carried out in the relationship with objects, subjects, and experienced space.<sup>10</sup> For instance, in visual representations from

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devices, which are problematized by Benjamin, Simmel, Auge, Debord, Crary. Meanwhile, in this article, photography is conceived as part of a broad research field and, also, a thinking strategy that dialogues with urban space.

<sup>9</sup> "Neo-liberalism is not merely destructive of rules, institutions and rights. It is also productive of certain kinds of social relations, certain ways of living, certain subjectivities. In other words, at stake in neo-liberalism is nothing more, nor less, than the form of our existence—the way in which we are led to conduct ourselves, to relate to others and to ourselves." (Dardot and Laval 2016, 16)

<sup>10</sup> According to Crary: "For Foucault, nineteenth-century modernity is inseparable from the way in which dispersed mechanisms of power coincide with new modes of subjectivity" (Crary 2012, 26). This statement is about the coercive, social and institutional dimension

the period – photography, cartoons, tabloids, posters – urban daily life gradually acquires an aesthetic form that shapes sensitive relationships experiencing transformation, at the same time that it qualifies and shuffles nature and landscape ideas under individual optics. Those subject-centered ideas endowed with symbolic and economic value begin to correspond to dwelling in the form of added value and monetary investment committed to housing. Therefore, the man-world relationship, in its phenomenological, sensitive and cultural dimensions, will be increasingly subordinated to representations, social stereotypes and preconceived emotions, which use moral principles and personal and collective memories appeal to compose their speeches.

The proposed reflection advances and permeates the debate on contemporary sensibility in a neoliberal society and its space-time notions discussed in David Harvey's, Jean Baudrillard's, and Fredric Jameson's works, among others. For instance, in the reflection on representation systems, which Harvey highlights the sense's standardization as "a spatialization of sorts which automatically freezes the flow of experience and in so doing distorts what it strives to represent." (Harvey 1992, 191). Those representation systems, mentioned by Harvey, retake Henri Lefebvre's description, years ago, about the technical rational urbanism. The approach is divided into three different ones by this author, and in one of them, "the urbanism of sales promoters," it is possible to recognize marketing strategies that strive to build imaginary experiences that justify the housing models to be consumed. The images present happiness and well-being ideas as essential values to human life whose "everyday life seems like a fairy tale." (...) On advertisements referring to the regions where we are working, we find these superlative meanings associated with the mention of nature in a vague and indefinite way:

Charlotte Building is a gift for those who love nature and being surrounded by culture, leisure, commerce and practicality. Close to the city's main access roads, moreover, living in Charlotte means having a more practical and sophisticated daily life. It's the liberty of living in Poços de Caldas downtown knowing that you've got where you've always wanted to get. ("Lançamento Residencial Charlotte," Carvalho Negócios Imobiliários,

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that composes Foucault's studies when dealing with disciplinary spaces and how they are indicative of the construction of new modern subjectivities. It also allows us to oppose these changes related to the nineteenth century to the "society of the spectacle" in Debord, approximately one hundred years later. So, Cray says: "Debord's society is also the surveillance one, but after World War II, mass culture, commodity, car and entertainment culture start to model subjectivities less noticeably, that is, like masses are controlled or deceived by mediatic images" (Cray 2012, 26-27).

accessed August 24, 2023. <https://www.carvalhoimob.com.br/lancamento/lancamento-residencial-charlotte/61/vn>).

As Lefebvre says, "Here is the fulfilled make-believe of the joy of living. Consumer society is expressed by orders: the order of these elements on the ground, the order to be happy" (Lefebvre 2001, 32).

On the other hand, landscape and view conceptions, seen as an intersection between the look and the place, are structuring references of those advertising statements. As we know, both conceptions were re-signified in the West since the Renaissance with the predominance of perspective representations, in a way that body-space-landscape will compose a model of sharing between representation, the act of seeing, experience and the body as a dissociated entirety, in an urban environment. When discussing the concept of nature and its re-signification in contemporary times, Wendel Henrique (2009), quoting Lefebvre, points out the close relationship between the totality that encompasses us, the technique that limits us, and frames what is seen, what is experienced, and what is consumed:

The greater extent of places' humanization and the more their insertion in the rationalist-capitalist project of consumption, the more the reference to nature becomes a necessity and a marketing strategy. According to Lefebvre (1973), those who best understand men, in contemporary society, are not social and human scientists, but advertisers. Those who understood ways of transforming necessity, for example, to breathe and drink water, into desires. Thus, in the world of desires, nature is transformed into a rare commodity to be consumed through exclusive products, such as designer mineral water bottles or the search for housing in buildings associated with nature. (Henrique 2009, 109)

We should remember that, in the five landscape doors proposed by Marc Besse (2014), the author identifies, separately, the forms of representing, analyzing, experimenting, and conceiving the landscape, showing us those forms' relative autonomy, at the same time that he implies the necessary intersection of one approach to the other. Hence, considering Besse's geographic and epistemic profile, historical and cultural assimilation and reinterpretation articulate and overlap the represented landscape over the experienced one. (Cf. Mendonça, Eneida Maria Souza 2005; Olwig, Kennedy 2008; Careri, Francesco 2013) This aspect is also seen in visual discourses disseminated by the tourist industry and by the real estate market with their artificial and palatable clippings about how landscape is understood, implying this conception's loss in its critical, sensitive and experiential sense, that is: the different experiences of spatial and social totality apprehension are disqualified, just as they are made invisible and

subordinated to hegemonic constructions, political and cultural nuances as a collective production.<sup>11</sup>

Differently, when considering the interaction between the walker and the urban space as a strategy to approach materiality, sensations, and meanings of the city, Cullen tells us about this environment's spatial qualities, which will be commercialized or ignored, as a now stereotyped whole-body perception. (Cf. Merleau-Ponty). From another perspective, when proposing his conception of imageability and figurability as welcoming dimensions of the senses of its inhabitants, Kevin Lynch works on the border between body and vision dissociation and the sensorial and communicational dimensions that are decisive in the urban environment. In Brazilian cities, both urbanistic conceptions of urban landscape are non-existent or partially implemented, frequently omitting the physical characteristics of the territories where they are inserted. Thus, we see that the phenomenal approach, as a sensitive and constitutive relationship between man and the world, is radically re-signified when becoming a distant memory present in the capitalist city.

Ultimately, since "landscape and society are complementary variables whose synthesis, always being remade, is given by human space" (Santos 2004, 69), Milton Santos demonstrates the inseparability between landscape and sensitive experience in relation to the technique and actions that signify, differentiate and particularize them as historical and social expressions. Then, under capitalist economy, the conception of "view" and landscape in their aesthetic and sensitive dimensions are closely associated with objectification and speculation of lived and represented spaces.

Similarly, in Poços de Caldas, many of the mountain "views" that create a dividing line between the sky and the ground have gradually been restricted to private apartment windows. Those built-up clippings become highly profitable 'objects,' definers of production strategies, and segregation of cities and subjectivities that inhabit commercialized locations. They are like forgotten voids, inside-out and superficial frames, but fertile in projected images of objectified good living.

In the photographic images that we are in constant dialogue with, vertical building developments, observed by the walker, are like "erasures" of immersion in the landscape as an encounter between man, the world, and its history. They are empty areas that make us think about a mutation of the sensitiveness, from

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<sup>11</sup> According to Marc Besse, Eric Dardel discusses geography as space phenomenology directly with Merleau Ponty's propositions and elaborates a synthesis of his thought regarding geography: *This relief, this light, but also this construction or this urban agglomeration, impose their potency to my perception. They structure, in a radical or elementary way, not only my experiences, but my thoughts about the world from this place as well* (Besse 2006, 88).

aa phenomenology of open spaces in an urban environment to a phenomenology of closed spaces and framed looks, which are reduced to the monetized clipping of a window in a multistory building.

**Figure 14.8** From erasure to lines of hills.

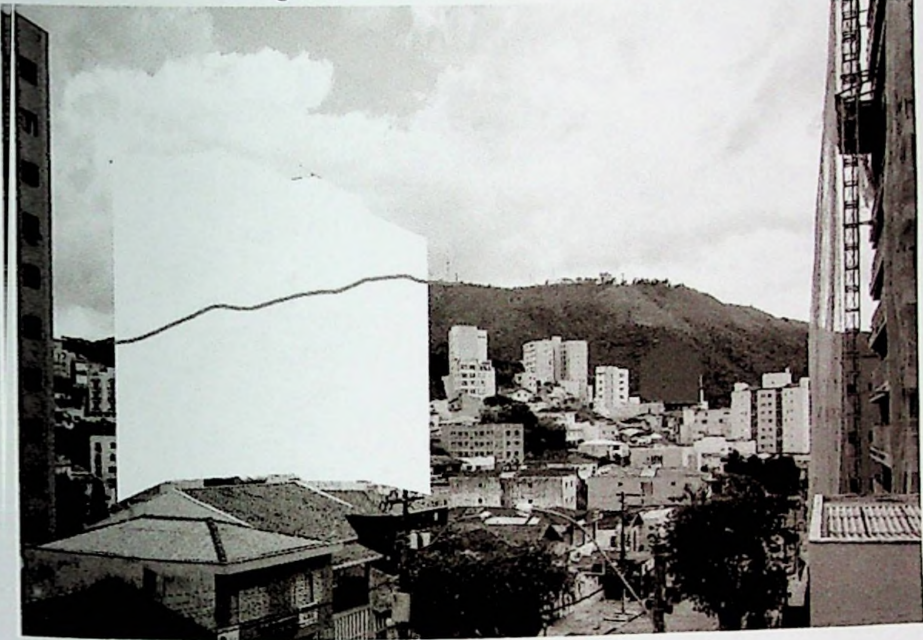


Image made by the author.

**Figure 14.9** From erasure to lines of hills.

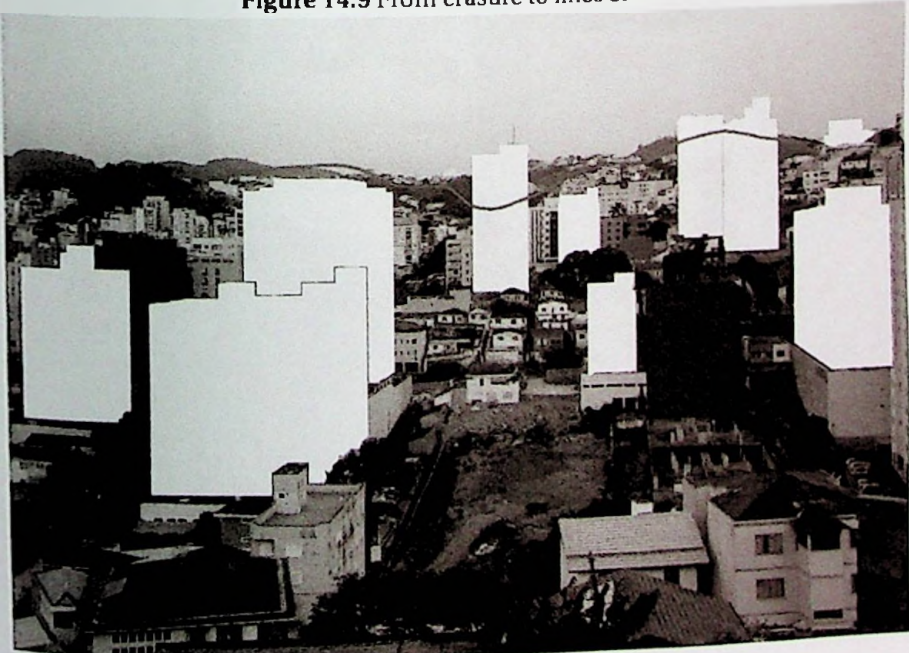


Image made by the author.

**Figure 14.10** From erasure to lines of hills.



Image made by the author.

**Figure 14.11** From erasure to lines of hills.



Image made by the author.

**Figure 14.12** From erasure to lines of hills.



Image made by the author.

**Figure 14.13** From erasure to lines of hills.

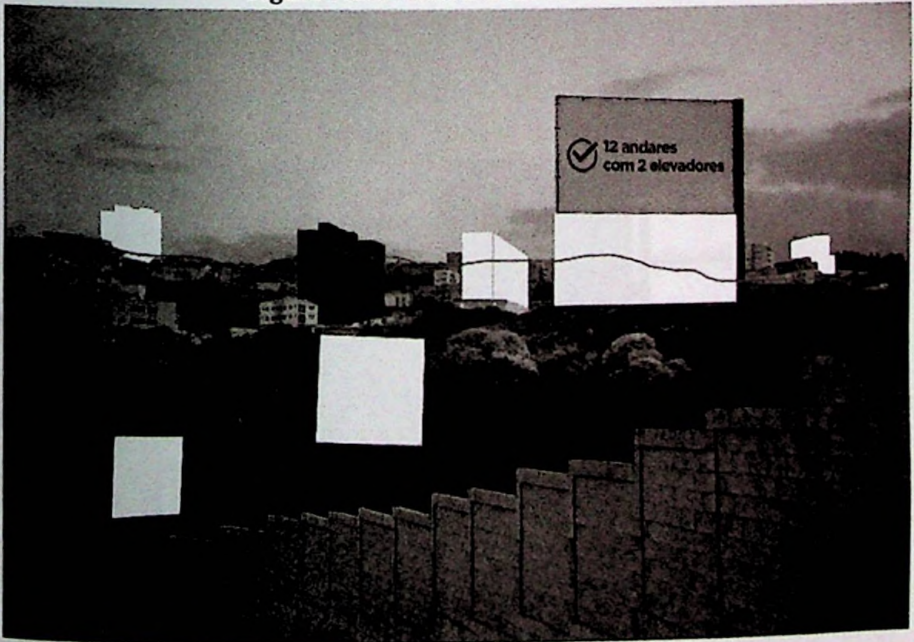


Image made by the author.

**Figure 14.14** From erasure to lines of hills.

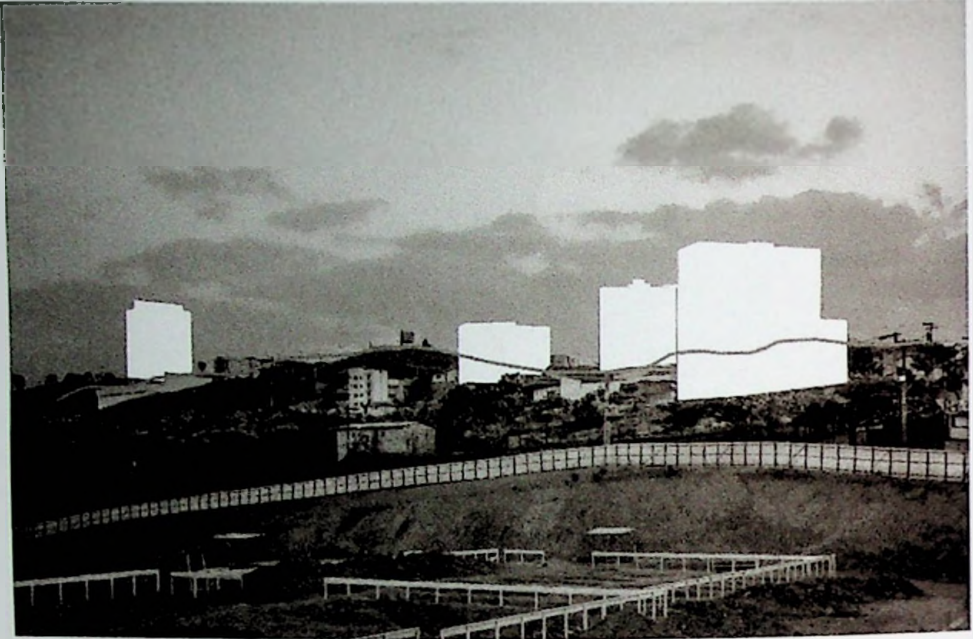


Image made by the author.

**Figure 14.15** From erasure to lines of hills.

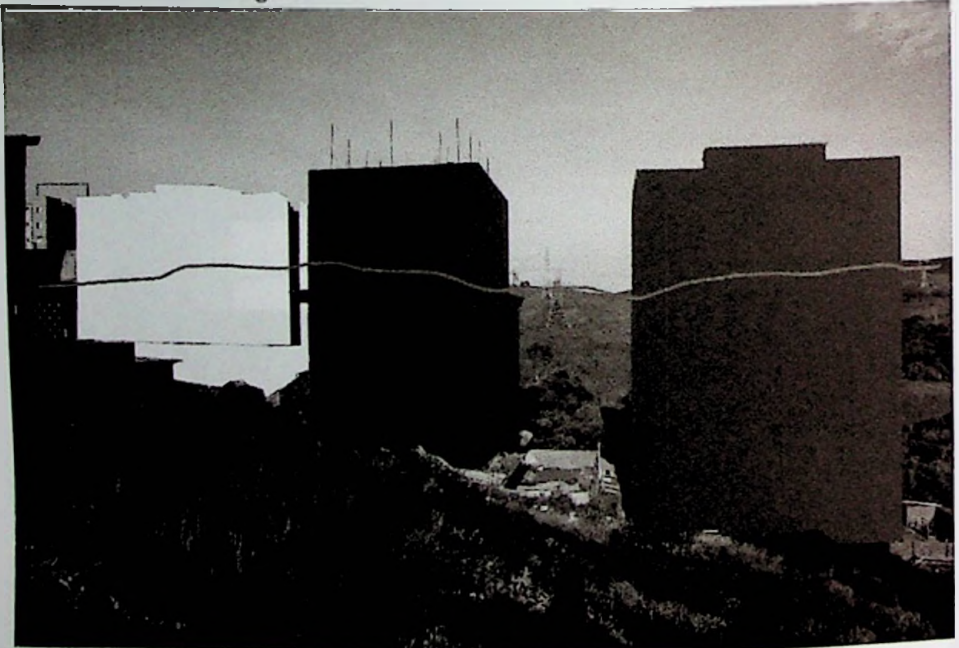


Image made by the author.

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