



## **The residential architecture of Gregori Warchavchik: The published work and the produced work (1927-1957)**

### **A arquitetura residencial de Gregori Warchavchik: A obra publicada e a obra produzida (1927-1957)**

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**Keywords:** Residential architecture, Modernist House, Bibliographic review.

#### **1 INTRODUCTION**

The present article was developed from the results obtained during the development of the bibliographic review for a master's research in Architecture and Urbanism, which proposes the study of the space of single-family residences designed by the Ukrainian architect Gregori Warchavchik, between the years 1927 and 1957. The time frame corresponds to the year of the project of the architect's first residence in São Paulo, the Modernist House of Santa Cruz Street, located in Vila Mariana, which had its construction completed in 1928, five years after his arrival in Brazil. As for the year 1957, the date corresponds to the architect's later residential project, among the projects cataloged by the Library of the Faculty of Architecture and Urbanism of the University of São Paulo, a year that also delimits the periods of approach to his work by José Lira (2011), in "Warchavchik: Fraturas de Vanguarda".

The initial problem of this master's research permeated the discussions about the figure of the architect as a pioneer and introducer of the new architecture in Brazil, given the experience of the Casa da Rua Santa Cruz, about which Hugo Segawa highlights: "the main façade with a symmetry of conventional composition [...] does not rebound in the arrangement of the internal dependencies" (SEGAWA, 2010 [1998], p. 46). Carlos Lemos comments that the house "was limited to formal aspects", considering it "a formalist manifestation", and says that Warchavchik "transformed a traditional building into a 'modern' one with the simple elimination of moldings and ornaments" (LEMOS, 1983 p. 831).

From these discussions arose an initial concern regarding the residence and the work of the first phase of the architect's performance. However, as the bibliography on Warchavchik's work was explored, it was found that there was a vast residential production of the architect, mainly from 1938 onwards, not as worked on as the work of



the first phase (1927-1933). José Lira comments that by conceiving the architect as a pioneer of the new architecture, historiography tended to "reduce his activity to the rapid moment of passage from the eclectic to the modern, from the neocolonial to the international, from the mimicry of the European avant-garde to a modern authentically national architecture" (LIRA, 2011, p.485).

Thus, with the expansion of the time frame in order to work on a greater number of residences, built over thirty years of the architect's production, this article was developed from the state of the art on Warchavchik's work in the exploration of this existing bibliography on the architect's work, in order to know which residences these works publish, in the search to understand phases of the work that were most worked on and the type of publication: magazines specialized in architecture, academic works, books, etc. This bibliographic research also made it possible to develop a list of the residential work produced by the architect, with most of the copies being scored from the Catalog of architectural drawings from the FAU-USP Library (1988), in order to quantify this work, and at the same time understand periods of time of greater production.

## **2 OBJECTIVE**

Analyze the biography referring to the architectural work of Gregori Warchavchik, in order to seek information regarding his single-family residences to find out if the existing publications address the total number of residences that the architect designed and built over a thirty-year career.

## **3 METHODOLOGY**

The methodology used was the bibliographic review of monographic works on the architect Gregori Warchavchik, from the first, published in book form in 1965, to the last, developed in the form of a master's thesis in 2012. The search for these works was based on the search in Google Scholar, as well as through the consultation in library collections of architecture faculties of several universities in Brazil. In addition to these works, other productions dealing with modern Brazilian architecture, specialized architectural magazines, exhibition catalogs about the architect, as well as the FAU-USP Library Catalog of architectural drawings, from 1988, in which all the architect's works that present iconographic material available for consultation in the library in question are listed.



#### 4 DEVELOPMENT

In her master's thesis "Future past: historiography and preservation in the work of Gregori Warchavchik", Denise Invamoto (2012) analyzes an extensive bibliography on Warchavchik. In order to "identify under which approaches the architect is treated, which aspects are valued (or depreciated), which works and how they are analyzed, from which temporal clippings"<sup>1</sup>, the research uses sources such as daily newspapers - from the 1920s and 1930s -; specialized magazines - which publish the architect's projects, mainly in the 1940s -; and, panoramic works - the first books on the history of modern Brazilian architecture, published from the 1950s (INVAMOTO, 2012, p. 25).

The author focuses her approach on three monographic works dedicated to the architect: "Warchavchik and the Introduction of New Architecture in Brazil - 1925-1940", by Geraldo Ferraz (1965); "A Arquitetura Eclipsada: Notes on History and Architecture Regarding the Work of Gregori Warchavchik, Introducer of Modern Architecture in Brazil", by Agnaldo Farias (1990); and, "Fractures of the Avant-garde in Gregori Warchavchik"<sup>2</sup>, by José Lira (2008), from which he examines the "interpretations, argumentative strategies and forms of analysis of the works"(INVAMOTO, 2012, p.. 20).

From this review, Invamoto notes that Warchavchik's "first phase of his career is certainly the best known", which begins with the publication of the Manifesto 1925, under the title "Intorno all'architettura moderna" in the Italian-Brazilian newspaper *Il Piccolo*<sup>3</sup>, and later, in 1928, by the inauguration of his first authorial work, the Casa da Rua Santa Cruz<sup>4</sup>, as well as by the exhibition of the Modernist House at Rua Itápolis<sup>5</sup>, in 1930. Thus, the author states that:

In general, the examination of Warchavchik's initial production period has prevailed, from the symbolic point of view of the origin, the construction of the image of pioneer - with or without consequences for the developments of modern Brazilian architecture -, and the visual aspects of the first modernist residences. [...] In the photographic documents, the priority given to the architect's pioneering period is reversed in the selection of *as-built* photographs of the works, taken at the inaugural moments of the constructions, repeated in the most diverse publications. (INVAMOTO, 2012, p. 116)

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1 INVAMOTO, 2012, p. 20.

<sup>2</sup> Title of José Lira's free-doctoral thesis. In this research, the book originated from the thesis and published in 2011 by Cosac Naify: Warchavchik: fractures of the avant-garde (LIRA, 2011) will be used as a reference.

<sup>3</sup> INVAMOTO, 2012, p. 26.

<sup>4</sup> INVAMOTO, 2012, p. 28.

<sup>5</sup> INVAMOTO, 2012, p. 29.



Camila Oliveira (2008), in her master's thesis "Warchavchik: essay for modernity"<sup>6</sup>, when working on the relationship between five texts published by Warchavchik and five houses of the architect<sup>7</sup>, selects the same residences that Aguinaldo Farias (1990) analyzes in his research<sup>8</sup>, all located in São Paulo and built in the period of time of the so-called "first phase" of the architect: the Casa da Rua Santa Cruz; the Residência Max Graf, house on Rua Melo Alves; the Casa da Rua Itápolis; the Residência Luiz da Silva Prado, house on Rua Bahia and the Residência Antonio da Silva Prado, house on Rua Estados Unidos. In choosing these residences for analysis, Farias explains:

As the purpose of this topic is to point out the convergence between the fundamental aspects of Gregori Warchavchik's production with those of the modern avant-garde, we opted for the selection and analysis of some works carried out before the design and construction of the Ministry - an official milestone in the historiography of modern architecture. They are few, only five, and were built between 1927 and 1931. Even so, due to the excellence of all of them, they are sufficient to prove the existence of this convergence and the consistency of the ideas put forward here in defense of the architect's pioneering spirit (FARIAS, 1990, p. 200).

This "period of initial production" of Warchavchik in architecture also occupies the pages of the Exhibition Catalog "Warchavchik and the origins of Modern Architecture in Brazil", published in August 1971 by the São Paulo Art Museum Assis Chateaubriand. The final pages of the Catalog present the following closing text:

Here ends the cataloging of the architectures that our pioneer designed and executed throughout his action to give Brazil an effervescent experience in the field of construction. The theme of the exhibition is precisely this: Warchavchik's participation in the polemic for a new architecture. (MASP, 1971)

The Catalog also brings the images of ten single-family residences (Figure 01) that the architect designed and built between the years 1927 and 1932, among them eight in São Paulo: Gregori Warchavchik Residence - Rua Santa Cruz (1927-1928), the Max Graf Residence (1928), Residence at Rua Itápolis (1929), Cândido da Silva Residence (1929), Residence at Rua Avanhandava (1929), Maestro João de Lima Souza Residence (1929), Luiz da Silva Prado Residence - Rua Bahia (1930), the Antônio da Silva Prado

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<sup>6</sup> Master's thesis: FAU-Mackenzie.

<sup>7</sup> OLIVEIRA, 2008.

<sup>8</sup> Master's thesis: The Eclipsed Architecture: Notes on History and Architecture on the Work of Gregori Warchavchik, Introducer of Modern Architecture in Brazil.



Residence (1931); and, two in Rio de Janeiro: Nordschild Residence - Toneleros Street (1930) and the Alfredo Schwartz Residence (1932) - co-authored by Lúcio Costa.

José Lira comments that, until 1930, there were few projects under the responsibility of Warchavchik in São Paulo<sup>9</sup>, who installed, in 1927, his first architectural office in the city, and cites: a small residence for Mrs. Lens and the series of twenty semi-detached popular dwellings at Rua Barão de Jaguará, in Mooça, dated 1929 (LIRA, 2011, p. 220). Among the works carried out by the firm Warchavchik and Lúcio Costa<sup>10</sup> (1932-1933) in Rio de Janeiro, the author says:

According to testimonies offered by the partners, the firm would have built two houses in the Chácara of Cesário Coelho Duarte on Sambaíba Street, between Leblon and Gávea, two small semi-detached houses on Rainha Elisabeth Avenue for Maria Gallo, a workers' villa in Gamboa for Flávio Carneiro de Mendonça, the renovation of Paulo Bittencourt's house on Largo do Boticário, a balcony for the residence of Júlio Monteiro on Avenida Atlântica and a house for Alfredo Schwartz on Rua Pompeia. [...] in Warchavchik's project file, deposited at FAU-USP, four other projects are sent to the society: two apartment buildings, one also for Gallo and another for Fontenelle, and residences for Arnaldo Loyo and Holmes Levy. (LIRA, 2011, p. 302-303).

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<sup>9</sup> Regarding the projects built in the city after 1930 and not disclosed in the recurrent bibliographies on the architect, Denise Inamoto (2012, p. 289) points out the Residence at Alameda Lorena and José Lira (2011, p.316), the Lasar Segall House.

<sup>10</sup> The firm, which would have lasted one and a half years, disbanded at the end of 1933 (LIRA, 2011, p. 302, 327).



Figure 01 - (a): Catalog cover, 1971; (b): Gregori Warchavchik Residence; (c): Max Graf Residence; (d): Itápolis Street Residence; (e): Cândido da Silva Residence; (f): Avanhandava Street Residence; (g): Maestro João de Lima Souza Residence (h): Luiz da Silva Prado Residence; (i): Antônio da Silva Prado residence; (j) and (k): Nordschild Residence; and, (l): Alfredo Schwartz Residence. Photos: archive of the architect Warchavchik, authored by various professionals.



Regarding the years after 1933, Lira notes that "Warchavchik seems to have isolated himself. Between 1934 and 1937 he signed very few projects and by the end of the decade they would be rare and often irrelevant." And he states that Geraldo Ferraz "included in his 1965 catalog practically all of the architect's production until 1933" and "only four of his projects after that" (LIRA, 2011, p. 359). Ferraz himself comments that "the period 1933-1934 is a poor year of achievements, in all branches"<sup>11</sup>.

<sup>11</sup> FERRAZ, 1965, p. 39.



According to Invamoto, "it seems that the architect would stay away from the drawing boards - and the newspapers - for the second half of the 1930s, not signing any project between 1935 and 1937"<sup>12</sup> . The author also says that "in the main sources researched on the set of projects signed by Warchavchik there is no record of activities between the years 1935 and 1936, although some information is mismatched (INVAMOTO, 2012, p. 289).

In the midst of such mismatched information, in his master's dissertation "The beginnings of Modernist Architecture in Marília - SP"<sup>13</sup> , Alfredo Ramos (2017) reports an experience of the Ukrainian architect in the city. It is a single-family residence (Figure 02) owned by Dr. Aristóteles Ananias Maurício Garcia, located at Avenida Sampaio Vidal. In Warchavchik's project, dated 1935, in addition to the single-family residential program, the architect designed a medical office for the client, on the same lot (RAMOS, 2017, p. 105-106).

Figure 02 - Residence Dr. Aristóteles Ananias Maurício Garcia in the 1970s. Photo: personal collection of Aristóteles Garcia, available at: RAMOS, 2017, p. 110.



Regarding Warchavchik's residences from 1935 to 1945, Silvia Wolff (2015), in her research on the residential architecture of the Jardim América neighborhood in São Paulo<sup>14</sup> , points out nine projects by the architect: two dated 1935, one from 1937, three from 1939, one from 1940 and two from 1945 (WOLFF, 2015, p. 322, 326). Regarding

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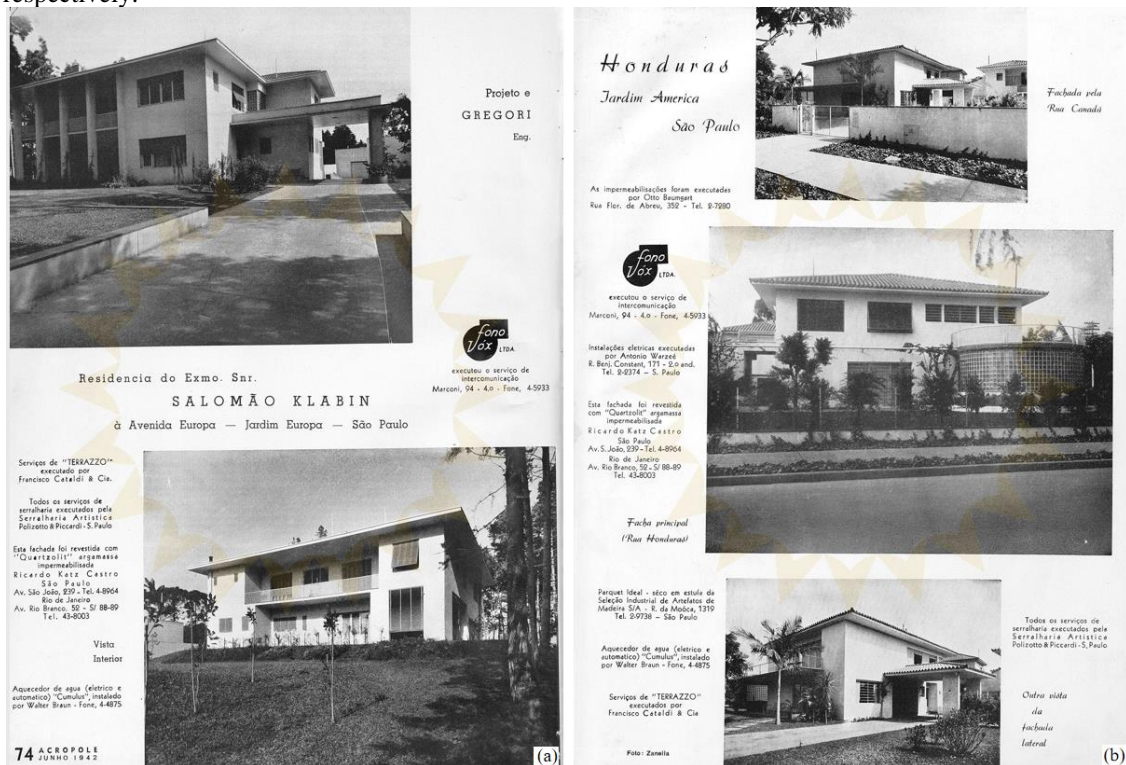
<sup>12</sup> INVAMOTO, 2012, p. 31.

<sup>13</sup> Master's Dissertation: Postgraduate Program in Architecture and Urbanism, Faculty of Architecture, Arts and Communication, Universidade Estadual Paulista Júlio de Mesquita Filho.

<sup>14</sup> WOLFF, Silvia. Jardim América: the first garden neighborhood of São Paulo and its architecture. São Paulo, EDUSP: 2015.

the 1940s, Denise Invamoto comments on the maturation that the field of architecture was going through, and the strengthening of specialized journals, and highlights the editorial profile of the first phase of the Acrópole magazine<sup>15</sup>, which "enabled the documentation of little-known and prestigious works by Warchavchik"<sup>16</sup>, privileging single-family homes signed by the architect (Figure 03), but also publishing residential buildings (INVAMOTO, 2012, p. 34).

Figure 03 - (a): Salomão Klabin residence (1940), Avenida Europa; (b): Dalphnis Freitas Valle/Carmen O. Freitas Valle residence (1940), Rua Canadá. Source: Acrópole, n. 50, Jun. 1942, pages 74 and 77, respectively.



Regarding the 1950s, even with the creation of new journals, the architect is little published<sup>17</sup>. Both Warchavchik's residential work from the 1940s and the 1950s are not addressed in two of the three monographic works on the architect, Geraldo Ferraz (1965) and Aguinaldo Farias (1990). José Lira's research (2008) [2011] is the only one that approaches the architect's work in a more complete way, by proposing to work with a broad time frame, which begins in 1896, the year of Warchavchik's birth<sup>18</sup>.

<sup>15</sup> Launched as a monthly journal in May 1938, the periodical, which featured in its pages achievements developed by architects from Brazil and mainly from São Paulo, was a pioneering publication in the field of architecture and had its last issue edited in November/December 1971 (ALMEIDA, 2008).

<sup>16</sup> INVAMOTO, 2012, p. 115.

<sup>17</sup> INVAMOTO, 2012, p. 115.

<sup>18</sup> LIRA, 2011, p. 27.





Invamoto comments that José Lira proposes "a new periodization of Warchavchik's trajectory - new because it is the first work to face in depth the periods beyond the architect's "heroic phase" (INVAMOTO, 2012, p.108); thus, in the last part of the research, Lira proposes to work the cut from 1938 to 1957, presenting within this period of time, several residential projects by Warchavchik, developed for a diverse clientele and proposed for very different location contexts (LIRA, 2011).

The year 1957 coincides with the date of Warchavchik's later residential project, among the projects listed in the Catalog of architectural drawings of the FAU-USP Library (1988). The publication presents a list of 250 projects, of which 145 correspond to single-family residences. It was found, however, that some projects from the beginning of the architect's career are not part of the collection, despite having been widely publicized, such as the Cândido da Silva Residence (1929), Residence at Avanhandava Street (1929) and Maestro João de Lima Souza Residence (1929).

In order to measure the number of Warchavchik's residential projects, to understand the dimension of his work, complementing the list of projects in the Catalog, other residences mentioned in the references worked here were listed - FERRAZ, 1965; FARIAS, 1990; LIRA, 2011; INVAMOTO, 2012; WOLFF, 2015; RAMOS, 2017. For the purpose of this listing, only the projects of residences that have a known date and location were considered, thus reaching a total of 109 residences.

Another 27 projects have no date and another 9 do not have a defined location. The projects were also listed by decades: the 1940s and 1950s - neglected in most publications on the architect - have a greater number of projects (37 and 33 projects, respectively). In the 1930s and 1920s - the period in which Warchavchik's "first and consecrated phase of production"<sup>19</sup> is inserted - 31 and 8 residences were listed, respectively, in each decade.

Regarding the location of these projects, most are concentrated in São Paulo, and the others in Rio de Janeiro, Guarujá, São Vicente and Santos - where the architect built a large series of beach houses<sup>20</sup> - and a residence in the city of Marília<sup>21</sup>, in addition to two others in Campos do Jordão and Campinas.

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<sup>19</sup> INVAMOTO, 2012, p. 20.

<sup>20</sup> LIRA, 2011, p. 428.

<sup>21</sup> RAMOS, 2017.



Chart 01 - Projects of Single Family Residences - Architect Gregori Warchavchik. Source: prepared by the author.

QUADRO DE PROJETOS DE RESIDÊNCIAS UNIFAMILIARES - ARQUITETO GREGORI WARCHAVCHIK			
1920 (a partir de 1927)	1930	1940	1950 (até 1957)
Residência Gregori Warchavchik, R. Santa Cruz	Residência-atelier para um artista solteiro*	Residência Clinton E. Croke	Residências Teófilo P. Moral
Residência Max Graf	Residência Luís da Silva Prado, Rua Bahia	Residência Freitas Valle, Rua Canadá	Residência Matheus Santamaria
Residência à Rua Itápolis	Residência Willian Nordschild	Residência Leão Cherkassky	Residência Cia. Morumbi - administrador
Residência Cândido da Silva	Residência Antônio da Silva Prado	Residência Salomão Klabin, Avenida Europa	Residência Francisco Matarazzo Netto
Residência à Rua Avanhandava	Residência à Alameda Lorena	Residência Carlos Klinkert	Residência G. Matarazzo
Residência Maestro João de Lima Souza	Residência Manuel Dias**	Residência Raul Crespi	Residência Roberto Reichert
Residência p/ a Senhora Lens	Residência p/ o Sr. Guimarães da Fonseca**	Residência Vasco Lenci	Residência Roberto E. de Nioac
Residência-atelier para um casal de artistas*	Residência Alfredo Schwartz**	Residência Ibsen Ramenzoni	Residência Augusto Portugal
	Casas para aluguel - Dona Maria Gallo**	Residência Nogueira	Residência Alfredo Assad
	Residência Arnaldo Loyo**	Residência Annibal Machado	Residência à Rua Rússia
	Residência Holmes Levy**	Residência Edmundo Maluf	Residência Fernando Lee
	Residência Ronam Borges*/**	Residência Horácio Lafer	Residência Manoel Araújo Pinto
	Projeto Residência p o Sr. Rolim Gonçalves*	Residência à Rua Nicarágua	Residência Niso Vianna
	Residência Jenny K. Segall (Casa Lasar Segall)	Residência à Rua Groenlândia	Residência Theodoro Quartim Barbosa
	Chácara Coelho Duarte**	Residência Nelson Fadini	Residência à Rua D. Berta
	Residência M. Handley	Residência Paulo Matarazzo	Residência Paulo Matarazzo
	Residência à Rua Argentina	Residência Yeda Avellar	Residência Harry Getz
	Residência à Rua Canadá	Residência Fritz Regensteiner	Residência Hartmann Nielsen
	Residência Aristóteles A. Maurício Garcia	Residência Eurico L. Avelhar	Residência Leon Grebler
	Residência Joaquim Campos Sales	Residência Lilly Penteado - à Rua Itápolis	Residência José Fernandes
	Residência Lisa Abramson	Residência e armazém Teófilo P. Moral	Residência Mauro P. Boeno
	Residência Victor Brecheret	Residência Francisco Matarazzo Sobrinho	Residência Emile H. Staub
	Residência Cia. Melhoramentos, Av. Rebouças	Residência Fúlvio Marsicano	Residência João Mendes Neto
	Residência Aristides Valejo	Residência João F. de Almeida Prado	Residência Paulo Quartim Barbosa
	Residência Karl Orberg	Residência Nelson S. Barbosa	Residência Renzo Paghari
	Residência José Vieitas Jr.	Residência Otávio de Lima e Castro	Residência Walter Treuherz
	Residência Boris Dannermann	Residência Mário França de Azevedo	Residência Marjorie e Jorge da Silva Prado
	Residência E. A. Land Avellar, Rua Venezuela	Residência Roberto Braga*	Residência Rubens Marx
	Residência P. B. T. Assumpção, Rua Guaiaquil	Residência Eloisa V. Ferrero	Residência Lourdes Prado
	Residência Senhor João P. Moral, Rua Chile	Residência Paulo Warchavchik	Residência Maria A. da Silva Prado Assumpção
	Residência Charles Gutmann, Rua Holanda	Residência Raphael Parisi	Residência Walter Neumann
		Residência Nicolau Wolff	Residência Auro Soares de M. Andrade
		Residência Marina Crespi Prado	Residência Alcino Ribeiro de Lima
		Residência Miguel Sieguel	
		Residência Mina e Gregori Warchavchik	
		Residência Ricardo N. Jafet	
		Residência Joaquim B. Alves de Lima	

**LEGENDA**

São Paulo
RJ
Guarujá
Marília - SP
São Vicente
Santos
* Estudo
**Co-autoria: Lúcio Costa

## 5 FINAL CONSIDERATIONS

In view of the above, it is possible to infer, from the sources used here, the existence of a consistent number of residential projects by the architect Gregori Warchavchik, mainly in the 1940s and 1950s, which correspond to projects little addressed by most monographic works on the architect. Such examples of this later time frame in Warchavchik's work were published mainly in specialized architectural journals and were addressed only in the two most recent monographs on the architect, by José Lira (2011) and Denise Invamoto (2012). Regarding the work of the 1920s and 1930s, especially the so-called work of the first phase, this was widely addressed and published,



not only by all monographs, but also in mandatory research works on modern Brazilian architecture, such as authors such as Hugo Segawa and Carlos Lemos.

This dedication to the work of the first phase, which goes from his first house, the Residência da Rua Santa Cruz (1927-1928), until mid-1933, when the partnership with Lúcio Costa ended, is directly related to the position of pioneer of modern architecture in Brazil, conferred on Warchavchik by Brazilian historiography. This pioneering approach ended up influencing the scarcity of research on his later architecture, which was no longer so molded in modernist precepts and a little more diverse in terms of compositional language, which did not contribute to maintaining the discourse that Warchavchik was only an introducer of modern architecture in Brazil.



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