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DILÉA TOSCANO:
VISUAL DESIGN, PUBLIC SPACES
AND EDUCATION

ABSTRACT

Representative of the earlier generations of architects graduated at the Faculty of Architecture and Urbanism of the University of Sao Paulo, Odiléa Helena Setti Toscano (1934-2015) was also a professor at the FAUUSP between the mid-1970s and the late 1990s, by integrating the Visual Programming teaching group. With a refined aesthetic sense and an unmistakable trait of delicacy, Odiléa had a remarkable performance as a graphic artist, still little known. She produced drawings, serigraphs, book covers, illustrations for newspapers and magazines, and she also projected panels for private and public architectural spaces. Her most popular works are the murals that she created for several stations of the São Paulo Metro. The objective of this paper is to present an overview of her biography and her professional, academic and teaching trajectories, in order to collaborate with the recording and disclosure of the work of this architect who offered great contribution to the field of visual design. This article also aims to honor the pioneering work of the architect.

KEYWORDS

Toscano, Odiléa Helena Setti (1934-2015). History of design. Visual design. Murals. Teaching. Faculty of Architecture and Urbanism - USP.

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ODILÉA TOSCANO:
DISEÑO VISUAL, ESPACIOS
PÚBLICOS Y EDUCACIÓN

ODILÉA TOSCANO:
DESIGN VISUAL, ESPAÇOS
PÚBLICOS E ENSINO

RESUMEN

Representante de la generación pionera de arquitectos que se graduó en la Facultad de Arquitectura y Urbanismo de la Universidad de Sao Paulo, Odiléa Helena Setti Toscano (1934-2015) fue también profesora de la FAU-USP entre mediados de 1970 y finales de 1990, integrando el grupo de enseñanza de Programación Visual. Con un sentido estético refinado y un rasgo inconfundible de delicadeza, Odiléa tuvo una notable actuación como artista, aún poco conocida. Ella produjo dibujos, serigrafías, portadas de libros, ilustraciones para periódicos y revistas, y también proyectó paneles para espacios arquitectónicos públicos y privados. Sus obras más visibles son los murales que construyó para varias estaciones del Metro de São Paulo. El objetivo de este trabajo es presentar una visión general de su biografía y sus trayectorias profesional, académica y docente, con el fin de colaborar con la memoria y divulgación de la obra de la arquitecta, que ofreció una gran contribución en el campo del diseño visual. En este artículo también pretende honrar el trabajo pionero de la arquitecta.

PALABRAS CLAVE

Toscano, Odiléa Helena Setti (1934-2015). Historia del diseño. Diseño visual. Murales. Enseñanza. Facultad de Arquitectura y Urbanismo - USP.

RESUMO

Representante da geração pioneira de arquitetos graduados na Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo, Odiléa Helena Setti Toscano (1934-2015) foi também docente da FAUUSP entre meados dos anos 1970 e o fim dos anos 1990, integrando o grupo de disciplinas de Programação Visual. Com senso estético apurado e traço de delicadeza inconfundível, Odiléa teve uma atuação marcante como artista gráfica, ainda pouco divulgada. Produziu desenhos, serigrafias, capas de livros, ilustrações para jornais e revistas e também projetos de painéis destinados a espaços arquitetônicos privados e públicos. Suas obras de maior visibilidade são os murais que realizou para diversas estações do Metrô de São Paulo. O objetivo deste artigo é apresentar um panorama de sua biografia e de sua trajetória profissional, acadêmica e docente, de forma a colaborar com o registro e divulgação da obra desta arquiteta que ofereceu grande contribuição ao campo do design visual. O presente artigo visa também homenagear a atuação pioneira da arquiteta.

PALAVRAS-CHAVE

Toscano, Odiléa Helena Setti (1934-2015). História do design. Design visual. Murais. Ensino. Faculdade de Arquitetura e Urbanismo - USP.

I. INTRODUCTION

Architect graduated from FAUUSP and professor in this school over almost three decades, Odiléa Toscano (1934-2015) had a remarkable performance as a graphic artist, which has not yet been properly documented. She produced drawings, serigraphs, book covers and illustrations for editorial market, and also projects of panels and murals for private and public architectural spaces.

Besides the interest aroused by the intrinsic qualities of her drawings and designs, the work of Odilea gains even more importance for being always directed to a social dimension: whether in an illustration for a newspaper, in a book cover or in a panel for the subway, her elegant and delicate trait multiplied itself through the industrial graphics production. It acquires scale and visibility in public spaces of large flow, such as subway stations. Add to this the compromise that Odiléa kept with her training in architecture over the years, becoming an outstanding example of activity in projects that relate to the visual design and the built environment.

Vilanova Artigas (1963) identified in the work of Odiléa not only the capacity, but also the responsibility of assigning an artistic content to Brazilian industrial production:

I do follow closely the expression of Odiléa, as well as of other graphic artists graduates of our School of Architecture, so different today in its structure of teaching, struck by the imperative of preparing professionals who can interpret the industrial development, turning it into a tool for artistic expression. I do not talk about the penetrating humor, nor the graphical richness that arise in Odiléa, in my view, from a critical position in face of the reality that she observes and explores so vigorously. It is a matter for others. What excites me most is to feel the presence of graphic artists on this level running to modify the appearance, and even a little of the structure, of Brazilian industrial production, stating a new artistic, smart content. The artists from Odiléa's generation are representatives of a cohort of intellectuals, whose vision of the problems of our time transcends the limitations of the autodidacticism. The books, the illustrations, the posters, all visual media, begin to reveal the presence of their personal talent and ability to feed themselves in Brazilian culture, in its popular and scholarly aspects. What we need is to recognize them; create the means for they carry out their enormous task in the development of this country. (ARTIGAS, 1963, s.p., our translation).

This article stems from a Master's research about the work of Odiléa Toscano, accomplished through bibliographical survey, collection of images and interviews. The documentation of the original drawings and images of the projects was held in immersion in the collections located in the artist's studio, in addition to researches in public collections, book stores and private collections. As the references of her work are scarce, we carried out interviews in order to enrich the knowledge about her creative process, references and achieved results.

The main objective of this paper is to present an overview of her biography, career, and academic teaching, in order to collaborate with the registration and disclosure of the history of architecture and design. With her passing

away in April 2015, at the age of eighty years, we also honor the memory of the woman architect, who offered great contribution to the field of visual design.

2. ODILÉA HELENA SETTI TOSCANO (1934-2015): BIOGRAPHICAL NOTES¹

¹The information contained in this section have been compiled from oral testimonies of Odiléa Toscano, recorded in 3/16/2007, 9/13/2007, 9/27/2007 and 11/22/2007.

Born in São Bernardo do Campo, in 1934, descendant of Italian family on her father's side and Syrian on her mother's side, Odiléa grew up in an environment where there was great incentive to knowledge of the arts and culture. Her father, Orlando Setti, studied Textile Design in Milan and from there he brought not only the habit of observation drawing, but also the knowledge and experience of industrial design, influencing significantly his daughter Odiléa. Still very young, she saw how a watercolor done on graph paper could turn into a pillow.

[...]I spent my early childhood near and connected to some industries, weavings or other small factories, that I visited and frequented, by the hand of my father. I learned soon to respect and recognize the dignity of these sober constructions, whose architectural party came from extremely simple principles, but enclosed activities that had a taste of magic. In the weaving, the colorless strands were dipped in the most varied paints, combined under endless forms, and transformed into soft, shiny silk, full of colors and drawings. (TOSCANO, 1981, p.13-14, our translation).

Her contact with the arts during the period when she lived in São Bernardo was restricted to the paternal incentives, the practice of drawing and to the reading of encyclopedias to learn about the History of Art, in addition to the opera and the concerts in the capital. The first major encounter of Odiléa with the artistic reality occurred when she was seventeen, when she visited the 1st International Art Bienal of São Paulo, in 1951.



She joined the School of Architecture and Urbanism of the University of São Paulo in 1953, in a group of five girls and twenty-five boys. She attended the classes of Vilanova Artigas, Rino Levi, Abelardo de Souza, Carlos Lemos and Renina Katz. Her formative years were linked to the effervescent discussion in FAUUSP about modern architecture. In 1958, Odiléa marries João Walter Toscano, notable architect of this generation. Since then, she goes on to collaborate in his architectural and urban projects, especially in the development of landscape architecture.

The exhibitions of works in college gave her visibility to perform her first professional work even

Figure 1: Odiléa within the Romi-Isetta, in the early times of FAU. Standing, his colleague Antonio Claudio Moreira Lima and Moreira.
Photo: João Xavier.

as a student. In 1957, she was invited by Lourival Gomes Machado to produce illustrations for the Literary Supplement of the newspaper *O Estado de S. Paulo*, where she had the opportunity to publish a drawing for the first time. Between the late 1950s and early 1960s, she designed hydraulic tiles and mosaics for several residences and panels to commercial spaces such as: the headquarters of Air France, Drogamérica Pharmacy, Martini Rossi Industries, Recreational Club of Assis, among others. In this same era, she was presented by Renina Katz to the brothers Caio Graco and Yolanda Prado, owners of Brasiliense Editions, where she began to work in the collection of books *Jovens do mundo todo* (*Youth from around the world*), for which she produced about forty covers in the period from 1960 to 1966, worthy of international disclosure and a prize at the 1st International Biennial of Book and Graphic Arts of São Paulo.

In 1963, Odiléa and João Walter Toscano board for a one year internship in Paris, receiving a scholarship from the French Government to the *Cours de Fabrication du Livre* of the *Lycée Estienne*. In 1965, João Walter Toscano receives a scholarship to document the Portuguese architecture, and the couple embarks for Europe again, this time for six months in Portugal. Thanks to a scholarship granted by the Calouste Gulbenkian Foundation, Odiléa attends the atelier of the Cooperative of Engravers in Lisbon, a rich period of experimentation and development of a personal language.

During the decades of 1970 and 1980, Odiléa went on producing illustrations for several printed media vehicles, such as *Bondinho* magazine, the issues *Nossas Crianças* (*Our Children*), *Saúde* (*Health*) magazine, textbooks, booklets etc. But it's in the early 1990s, however, that she produces her greatest visibility works: the panels and murals for São Paulo Metro stations (Paraíso, Santana, Jabaquara and São Bento). Another prominent works in the city are the chromatic interventions on architecture and mural developed for Largo 13 de Maio Station.



In addition to her vast artistic and professional performance, Odiléa held several educational activities. First, she taught classes in the Training Course for Drawing Teachers of FAAP (Fundação Armando Álvares Penteado), from 1960 to 1963. From 1968 to 1970, she teaches in the Technical Design for Communication Course of IADE (Institute of Art and Decoration). In 1972, he joined the teaching staff of the Department of Design of the School of Architecture of Santos (FAUS/UniSantos), an institution where she was named Full Professor of the chair of Message (nowadays, discipline of Plastics), remaining there until 1985.

Odiléa was also a lecturer in the Department of Journalism and Publishing of the School of Communications and Arts of the University of São Paulo (ECA-USP), from 1973 to

Figure 2: Odiléa in 1974, joining as teacher at FAUUSP.

Photo: Archives of the USP.

1975. In 1974, she joins in the Department of Design of the School of Architecture and Urbanism of the University of São Paulo (FAUUSP), in the disciplines of Visual Programming, where she remained until the year 2000, when occurred her retirement on teaching career.

3. FROM DRAWING TO DESIGN: VISUAL GRAPHICS AND ENVIRONMENTAL PROJECTS

3.1 Visual graphics projects

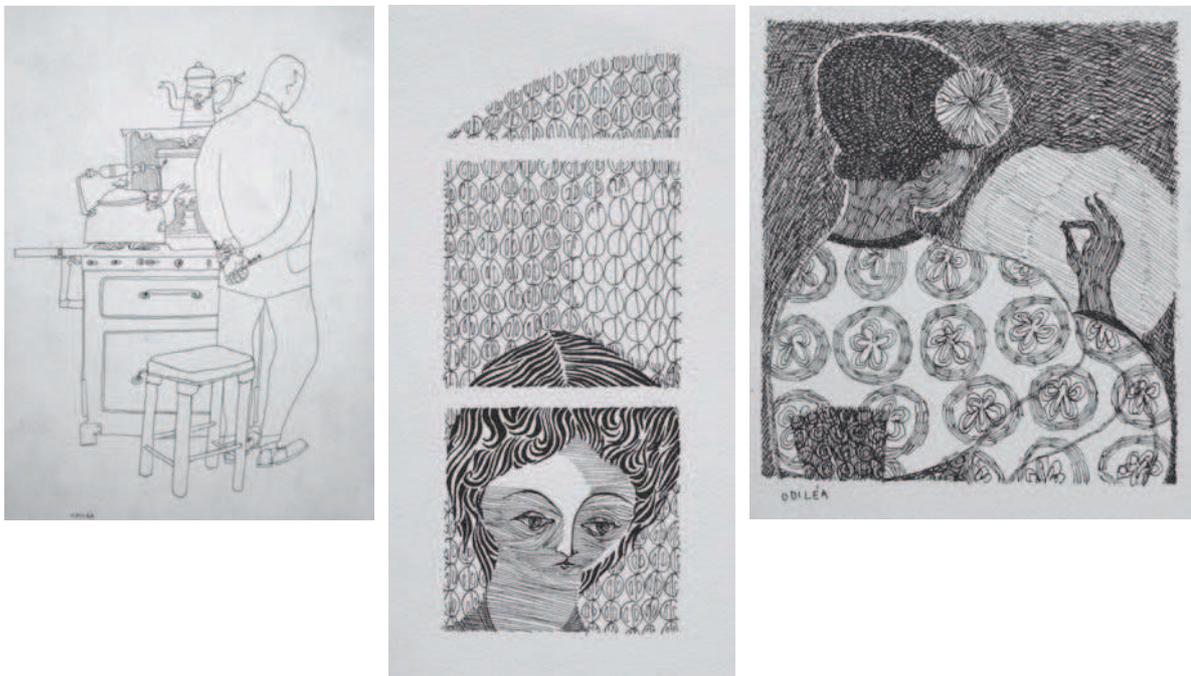
We will discuss below three series of works from which it is possible to trace some power lines that characterize the visual graphics language of Odiléa Toscano:

– Illustrations for the literary supplement of the newspaper *O Estado de S. Paulo*

Odiléa had a drawing published for the first time in the Literary Supplement of the newspaper *O Estado de S. Paulo*, section for which she becomes a frequent illustrator (between the late 1950s and early 1960s), together with other renowned artists such as Di Cavalcanti, Renina Katz, Livio Abramo, Maria Bonomi, Marcelo Grassmann, Aldemir Martins, Fernando Lemos and Antonio Lizárraga, among others. At that time when were discussed the means of popularizing the visual arts, the newspaper was seen by many as a legitimate support to reach different audiences, outside the closed circuit of galleries and museums (COSTA, 1993). Odiléa's drawings were linked to literary texts of the third page.

With a delicate, however precise trait, characters are represented in everyday situations: in front of the stove, looking through the window, talking on the couch, stitching (Figure 3). All the illustrations reveal that the home environment is the subject of her interest, as Odiléa explains:

Figure 3: Illustrations for the Literary Supplement of the newspaper *O Estado de S. Paulo*. Collection of the Instituto de Estudos Brasileiros IEB-USP.



I elaborated carefully a thematic that involves the relationship between people and the objects and environments. [...] I worked more often the space that surrounds the man in his home, looking always enrich the images with a repertory of references that gradually builds this varied universe that is housing, in scale and quality. (TOSCANO, 1989, p.3, our translation).

The feminine universe is also an understood theme in the illustrations. From the repertoire of subjects to her visual language syntax, all passes through the filter of femininity, delicacy and discretion. According to Julio Katinsky:

In general, the situation of women in the average family in Sao Paulo is summed up in an unattractive and lusterless life. Hence the irony set up itself in a caricature that is not merely episodic, but is a criticism of a state of existence, through an exquisite care to details, without distinction of the traditional hierarchy in aspects of everyday experience. Not an aggressive caricature, but filtered by some tenderness in the lines. (KATINSKY, 1963, s.p., our translation).

It is important to say that it was under the constraints of industrial graphics production that Odiléa conquered her language in the drawing, and this language accompanied her thereafter as her hallmark. Since the early experiments in the newspaper, she realized that the printing with metal cliché would come out darker and more accurate from thicker lines. So, she passes to draw with more accuracy, with more robust traits, or by building plans from patterns made with a nib and india ink (Figure 4).

– Graphic design for collection of books *Jovens do mundo todo* (Youth from around the world)

Major project among the printed media works, the covers of collection *Jovens do mundo todo* were produced over six years of work, yielding her an award at the 1st International Biennial of Book and Graphic Arts of São Paulo, in addition to international dissemination in specialized journals. It complies to remember that, in the 1960s, the design of covers shall be a priority

strategy for book sales. In a context of mass culture and market segmentation, which requires constant visual differentiation of products, many job opportunities have opened up for designers and illustrators.

Odiléa created around forty covers for this collection. She developed a graphic system (MELO, 2006), dividing the cover area in fixed information fields – the top, with the collection name, and variable information – the bottom, where is the title of the book and the main illustration (Figure 5).

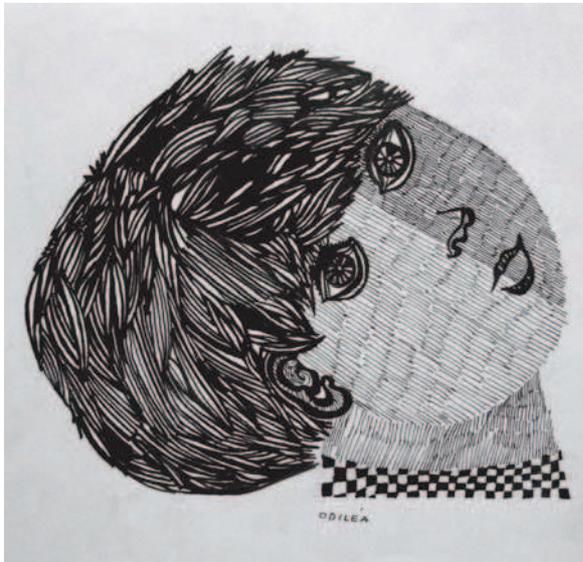


Figure 4 : Illustration for the Literary Supplement of the newspaper *O Estado de S. Paulo*, where we see the use of traces more full-bodied and hatches, in order to ensure the good impression of cliché in the paper. Collection of the Instituto de Estudos Brasileiros IEB-USP.

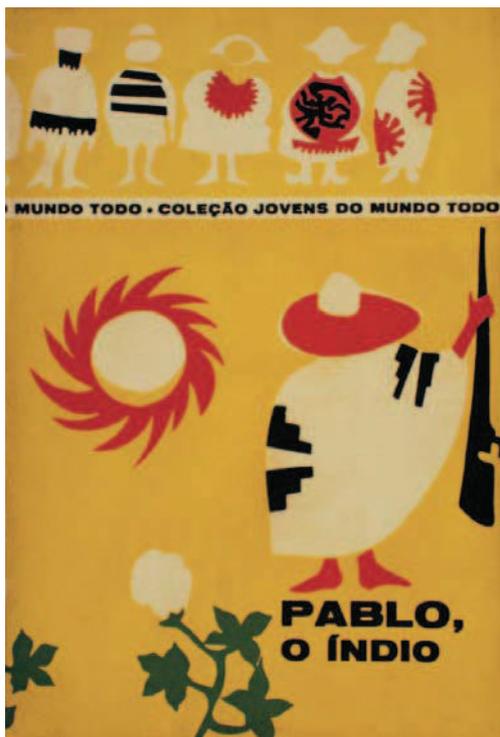
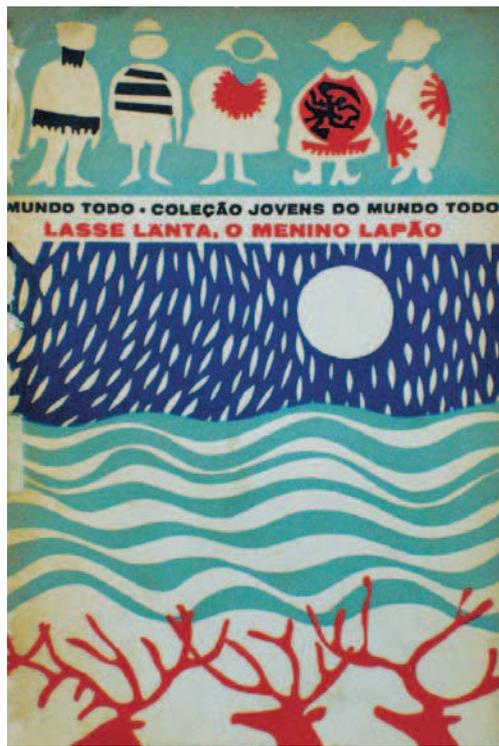
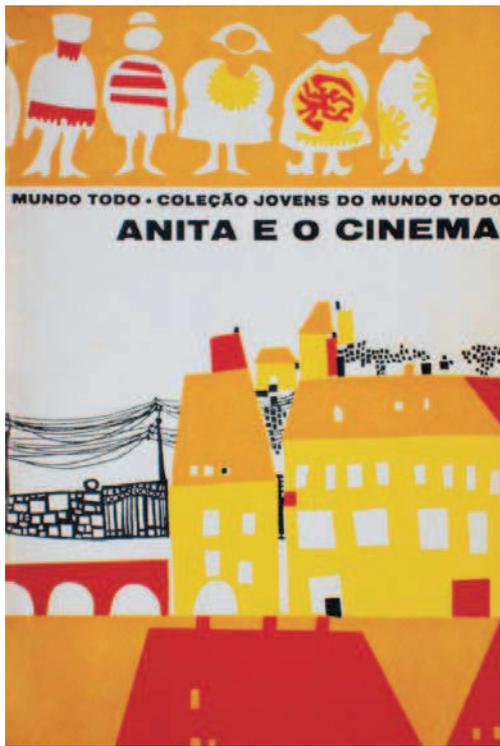


Figure 5: Some covers from collection *Jovens do mundo todo* created by Odiléa Toscano (1960-1961), photographed by the author of this paper, based on the conducted research.

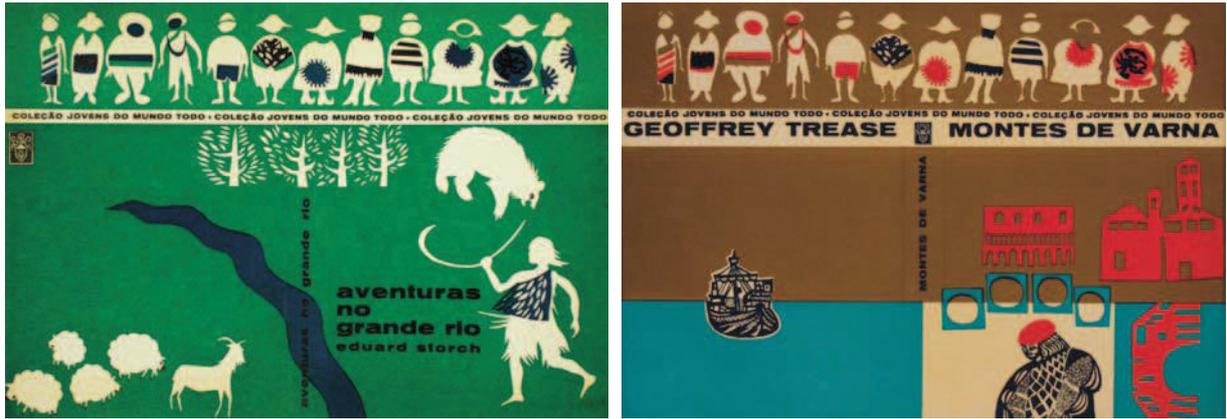


Figure 6: Open covers of the books *Aventuras no grande rio* and *Montes de Varna*, photographed by the author of this paper.



Figure 7: Open covers of the books *A pequena Robinson* and *Jovens atores em viagem*, photographed by the author of this paper.



Figure 8: Odiléa's illustrations for the magazine *Bondinho* photographed by the author of this paper. Collection of Odiléa Toscano.

For each book, Odiléa did visual researches about behaviors, geography, architecture, characters and objects of the place and time where the story was occurring. The final illustration, therefore, carries information that syntonizes the reader with the novel, even before he open the book. In the chromatic aspect, she couldn't define beforehand what would be the colors employed in dozens of layouts that would be coming, but she succeeded to create very specific color combinations for each book, which also contributed to acclimatize the narrative.

A feature that occurs also in several other projects is her resourcefulness in the two-dimensional representation of real space (Figure 6), which Katinsky (1963) associates to her schooling in architecture and knowledge of art history:

The first time the vulnerable eye traverses her drawing, it collects the impression of a collection of dolls without the order that the perspective imposes: a vision almost medieval. The second time, it notices something that it could characterize as "irony"; however, the consciousness doesn't seize clearly where this "irony" go: what is the object of the criticism from the artist. Odiléa studied at the School of Architecture and Urbanism where, we know, she learned the division of the plans in the plan, so dear to the post-cubists. Considering this, that placing apparently naïve and occasional reveals itself as a mastery of surfaces, creating a sense of depth, not directly on the objects represented – as in classical perspective – but through the relationships between objects. (KATINSKY, 1963, s.p., our translation).

The qualification of surfaces by the use of plots is also a typical feature of her style. Hatches in black and white made with india ink give rhythm and specificity to the figures, offering to the viewer the possibility to a sharper examination of its nuances. The colored grids, elaborated from the paper clipping, give grace and identify materials such as fabrics, floor coverings and other components of the represented scene (Figure 7).

The detailed drawing of the plots or the paper clipping – as well as sewing, cooking and other household chores – require skilled hands and some patience. The crafting conducts her work process. Everyday skills mix to the professional skills in that execution always manual, time-consuming and careful, that certainly was for her a source of great satisfaction.

– Illustrations for the magazine *Bondinho*

Bondinho was a magazine that served as a guide of the city of São Paulo, released in 1970 and initially distributed in *Pão de Açúcar* supermarkets. In its first phase, is a magazine of amenities directed to the middle-class (KUCINSKY, 1991) which later becomes a journal of Brazilian alternative press in the years of repression, contemporary to the influential *O Pasquim* and *Opinião*.

For *Bondinho*, Odiléa created illustrations full of humor and irreverence, with a creative freedom rarely permitted in other works (Figure 8). The editorial work of Odiléa, as well as of other designers in the same period that employed drawing and collage as means of expression, may be considered, in some aspects, an alternative to the modern ideals that defined the rigor and discipline in corporate identity projects, both abroad as in Brazil². Such anti-

² "Groups like Chermayeff & Geismar, from NewYork, or the Pentagram, from London, applied the modernist style in an enlightened and intelligent way to corporate identity programs of multinational companies." (HOLLIS, 2000, p. 202). In Brazil, the production of modernist strand was in charge of Alexandre Wollner, Cauduro Martino, Ruben Martins and Aloisio Magalhães offices.

geometric, anti-functionalist and anti-rationalist attitudes introduced humor, random and an assumed bad taste in modern aesthetic dominant. (CARDOSO, 2005).

In this series of illustrations, we can see clearly the modernization of graphic processes that occurred in the late 1960s, and during the 1970s, as well as the dissemination of the process of photocomposition (PAIXÃO, 1998) and of the new materials for the preparation of layouts like letreset, colored transparent films, hydrographic pens etc. The clipping and collage of colored papers – features that have always been part of her repertoire – are counting on greater possibilities for colors, new textures, transparencies etc.

From the semantic point of view, Odiléa drawings for *Bondinho* does not illustrate the past, as occurs in the covers of collection *Jovens do mundo todo*, but talk about the contemporary city, polyphonic, filled with images supplied daily by television, movies and publicity. As the masters of pop-art Robert Rauschenberg, Roy Lichtenstein and Andy Warhol, Odiléa reworks images taken from newspapers and magazines, as a critical commentary to the mass media.

3.2 Visual Environmental Projects

– Murals in private commercial spaces

The first projects of panels and murals made by Odiléa were to private residences or commercial spaces, designed by João Walter Toscano. Her production of murals for private spaces, usually addressed as figurative paintings, is little known. However, these are simple works that represent an important step in her investigative journey about the visual treatment of surfaces: the drawing goes from the paper sheet to the wall, earning scale, while maintaining the same characteristics of the trace on a white



Figure 9: Drogamérica Pharmacy (1964).
Collection of Paulo Queiroz Marques.



Figure 10: Recreational Club of Assis (1964).
Collection of Odiléa Toscano.

background. In these cases, the mural is done by the artist herself. Because those are internal environments of low circulation, the painted wall can be observed at a short distance, allowing the attentive reading of the drawing in details, as occurs at Drogamérica Pharmacy (Figure 9) and at the Recreational Club of Assis (Figure 10).

– Panels and murals for public spaces

For public spaces of large dimensions, frequented by anonymous and rushed users, linear drawing language gives way to the chromatic treatment, integrated to architectural surfaces:

In all my work related to the color in the architecture, I looked always understand the character of the spaces, their intrinsic qualities, in such a way that any chromatic intervention was closely linked to these elements. I take this condition as a principle. (TOSCANO, 1991, p.109, our translation).

In the public panels, Odiléa took care only of the design phase, and they would be subsequently painted by specialized professionals under her supervision:

From the opportunity – and even the necessity – to work with bigger plans, the implementation has been in charge of specialized companies, whose resources would make it possible more accurately and quickly. I always accompany the



Figure 11: Facade of the Largo 13 de Maio Station (1985). In TOSCANO, João Walter. João Walter Toscano. São Paulo: J.J. Carol Ed., 2007, p. 27.

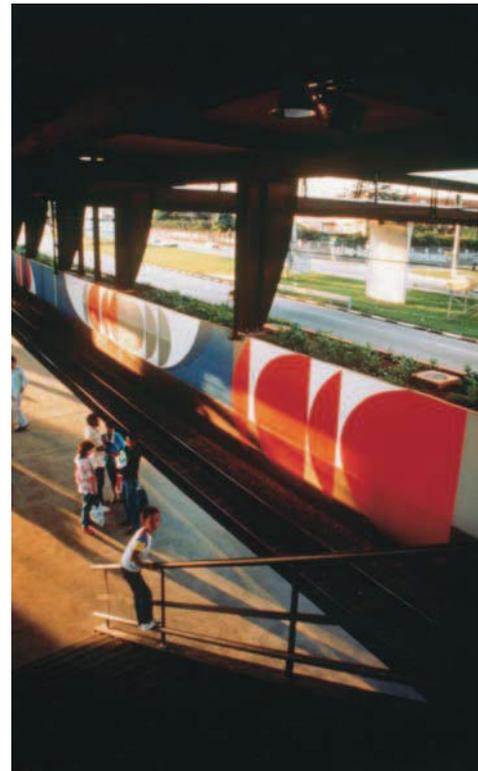


Figure 12: Odiléa's mural on Largo 13 de Maio Station. Collection of Odiléa Toscano.

enlargement of scales and geometric constructions, and I check the fidelity of colors, often working together with painters, mixing inks to obtain the most approximate possible values to those indicated in the project. (TOSCANO, 1991, p.110, our translation).

The Largo 13 de Maio Station, designed by João Walter Toscano, is a successful example of integration between chromatic proposals and architecture. The color is thought as a key element, since the beginning of the project, and incorporated to the construction. In addition to the chromatic treatment of the facade, Odiléa also designed a mural on the wall located behind the tracks, consisting of a sequence of colorful bows on a white background, with variations of width and mirrors along the route. The bows rebound the string of steel porticos that structure the building, becoming thus a continuation of architecture itself. The repetition of the arches in sequence may also have meanings associated to the rhythm of the train in motion. Hugo Segawa (2015) says: "I consider the Largo 13 Station one of the fundamental works of the architecture of São Paulo the 1980s. Without the intervention of Odiléa, the work would not have half the charm it has."

In the 1990s, Odiléa participated in the initiative "Art in the Metro", producing panels and murals for four stations of the North-South line of the São Paulo Metro – her most visible work in the city. For each station, it was necessary to understand the physical characteristics given by the volumes, the plans, the light etc., together with the transitory features, such as the movement of passengers during the day, the direction and speed of their steps, and then determine which places would receive chromatic interventions. The paintings should be worked according to industrial production techniques, providing good durability and easily of preservation.



Figure 13: Murals in the Paraisópolis Station. Collection of Odiléa Toscano.

The Paraiso Station received six murals created by Odiléa (Figure 13), located at the entrances of the station and on the main access to the platforms. In addition to making the underground journey more interesting, the murals help the users to find their path. The figures express elements of nature, almost diluted in a formal abstraction, especially when viewed by a hurried glance.

The chromatic scale for the set features tonal values of low saturation, which incorporate harmonically to the gray concrete. There is a suggestion of transparent layers of color that, in fact, are not transparent. The impression of transparency is achieved through a detailed programming of color fields to be filled in the figure, followed by the preparation of an extensive range of shades.

[...] I still find restrictions in relation to my projects, if I want just to stick to the ready paints available on the market. For this reason, I use mixtures that allow me to work in the design with transparencies, and with greater number of tonal variations. To illustrate, in some subway murals, we prepare up to fifteen distinct values using three or four basic colors. I have also used the silver, which receives the light differently, giving different readings to each observer's point of view. (TOSCANO, 1991, p.110, our translation).

As well as his colleagues Mauricio Nogueira Lima and Renina Katz, who also created chromatic interventions for the project "Art in the Metro", Odiléa works with the simplified plastic language of shapes and colors in Santana, São Bento and Jabaquara stations. The geometry of Odiléa, however, rarely reaches a total abstraction. It refers itself to elements like architecture plans, prospects, arches, windows, etc.

4. ACADEMIC WORK: THE CENTRAL QUESTION OF THE CITY AND ITS REPRESENTATION

In her academic researches of master's and doctorate, Odiléa explored the theme of representation of urban spaces. She was interested in the question of the passage of time, the transformation of places, the sensitive perception recorded through drawing.

Among the many aspects that the city offers, which has always interested me closely is the one who reveals the transformations configured by passages that resemble ruptures, coexistence of large masses of buildings with small spaces that still keep the scale of queued houses, coexistences that translate, not infrequently, the phenomenon of oppression. I record these spaces while I traverse them [...] and in every change of direction I think that I conquer a new visual. (TOSCANO, 1981, p.6, our translation)

The dissertation entitled "The city: images", from 1981, includes a series of drawings of the spaces of the city, with testimonials about the creative process. Those images of Sao Paulo, taken from memory, mix elements from the real landscape and from imagination, in a free exercise of poetic subjectivity.

On the PhD thesis "The contemporary city, Piranesi's vision", completed in 1988, the city issue is again discussed, taking as an example the work of Giovanni Battista Piranesi. The research was conducted through an in-depth study of the biography of the artist and of its production, as well as some

Figure 14: Drawing from the master's thesis "The city: images" (1981).

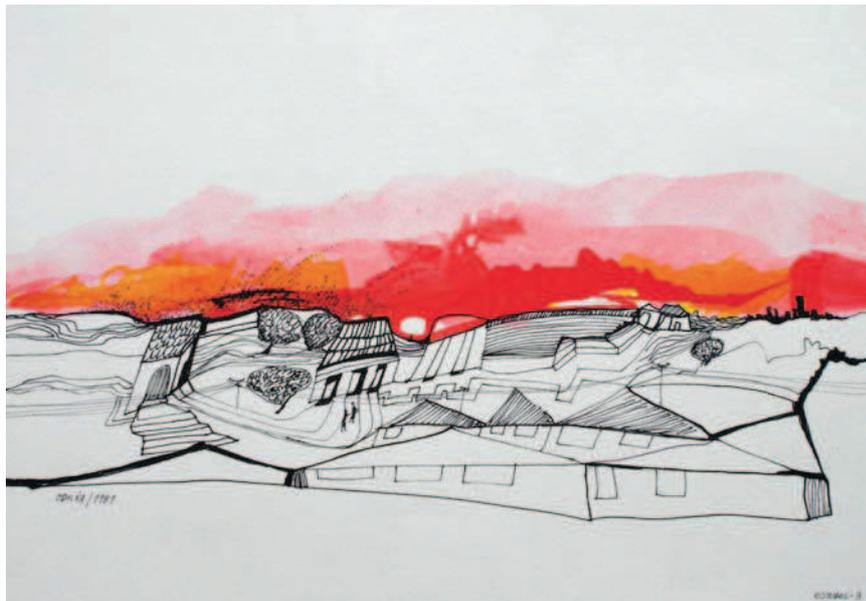
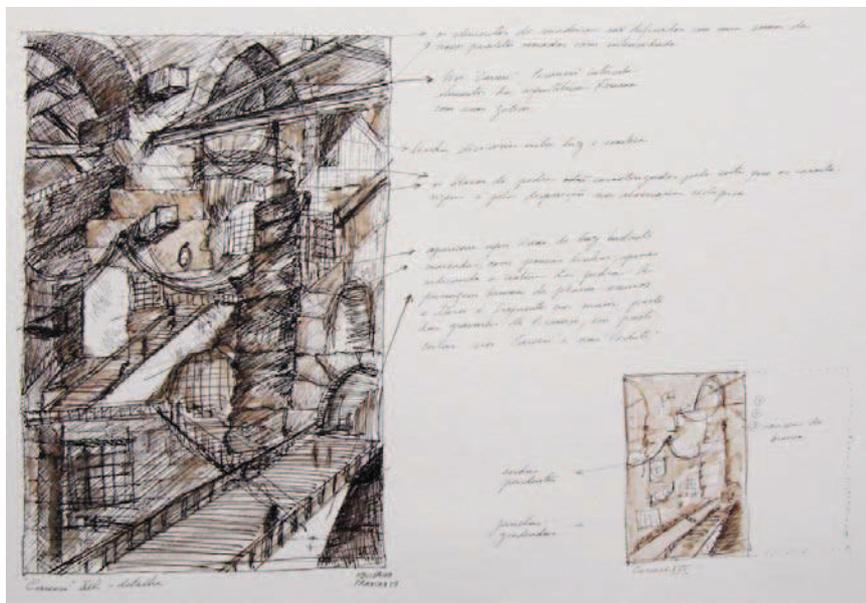


Figure 15: Graphic reading of Piranesi, presented in the PhD thesis "The contemporary city: Piranesi's vision" (1989).



graphics works readings. The link between Odiléa and Piranesi is the identification with this "architect conquered by engraving" (TOSCANO, 1989, p. 8) that "worked within his individuality without leave to incorporate a large number of issues" (TOSCANO, 1989, p. 18). In the graphic readings full of notes around the drawings, Odiléa deciphers the piranesian representation of architectural elements like arches, canopies, stairs and the entrance of light; the pictures of ruins, of antiques; the change of scales according to the imagination; the revelation of human types; the presence of tension lines that guide the eye.

The master's and the PhD were important opportunities to exploit the gesture and the poetics of the drawing with greater freedom than usually permitted in editorial work, where she had to refer to the text shown. Thus, it can be said that the academic research contributed to oxygenate the thought and feed with references her professional activity.

5. TEACHING PRACTICE AT FAUUSP

“Odiléa, my sista..”: so Renina Katz called Odiléa Toscano. The two were my teachers in the first year of FAU. She was cool. The two, in fact. Odiléa, for me, comes to the category of those that are equal to Manuel Bandeira’s room in the beautiful poem: intact, suspended in the air.

Álvaro Wolmer, architect graduated from FAUUSP in 1983.

Odiléa Toscano joined the group of disciplines of Visual Communication of the Department of Design from 1975 to 1999. She taught disciplines relating to the topic of visual languages in the undergraduate program. She was a

lecturer of the mandatory course *Means of Expression and Representation*, together with fellow Renina Katz, Maria Diva Taddei, Minoru Naruto, Feres Khoury and Vicente Gil Filho, among others. The goal of this discipline was familiarize first-year students with the elements that structure and organize the visual language. The practical work involved problems with the line, surface, volume, color, drawing as a means of representation and expression, the photographic image (Figure 16). Hugo Segawa (2015) comments on the impact of these lessons early in the course:

In the first year of FAU, she made par with Renina Katz. They were two stylish teachers that sat next to a clipboard [...] and met the students. The eloquence of Renina contrasted with the discretion of Odiléa. Talk and listen to the exchange of comments between them about our work was a fascinating class. (SEGAWA, 2015, s.p., our translation)

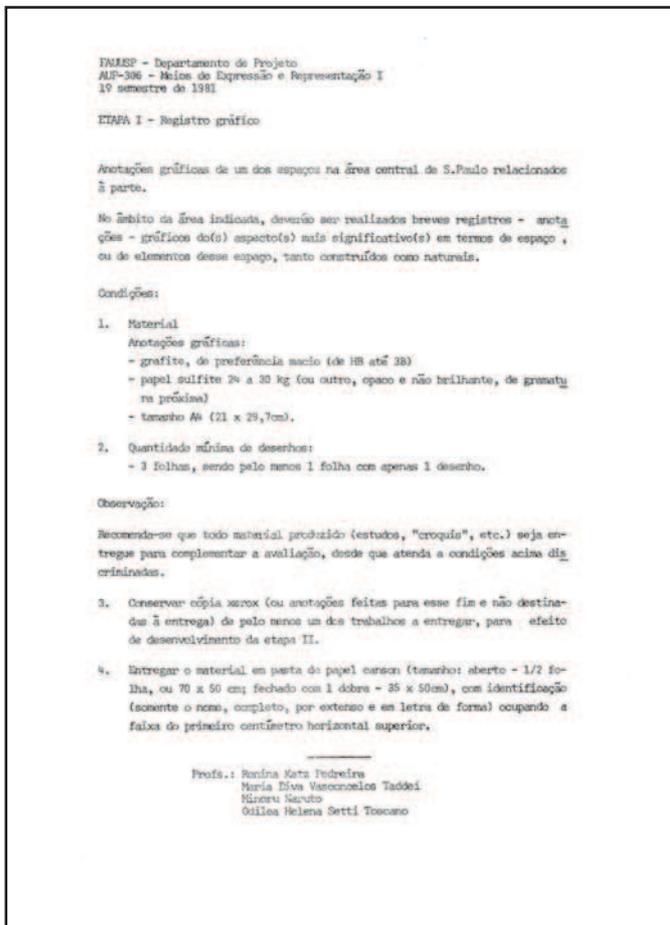


Figure 16: Facsimile of the program of mandatory discipline *Means of Expression and Representation* (1981). Historical archives of the Department of Design (FAUUSP).

Figures 17 and 18: Facsimile of a proposed exercise of the elective discipline *Languages of Resources of Graphic Production*, presented in duet with Vicente Gil Filho (1996). Historical archives of the Department of Design (FAUUSP)

FAUUSP
AUP 335
EXERCÍCIO 2
2º SEMESTRE 1996

UN PATIO

Con la tarde
se cansaron los dos o tres colores del patio.
Esta noche, la luna, el claro círculo,
no domina su espacio.
Patio, cielo encauzado.
El patio es el declive
por el cual se derrama el cielo en la casa.
Serena,
la eternidad espera en la encrucijada de estrellas.
Grato es vivir en la amistad oscura
de un saguán, de una parra y de un aljibe.

Jorge Luis Borges
em "Obras Completas", página 23, Editora Emecé Editores SA, Buenos Aires, julho 1980

A partir do texto e do alfabeto "Linotype Didot" fornecidos, elaborar um exercício gráfico onde o texto deverá ser interpretado espacialmente. O alfabeto ou partes do mesmo, deverão ser utilizados como elementos gráficos, desde que, contenham os elementos principais definidores da tipologia do alfabeto. O campo, de formato obrigatório A4 (210 x 297mm), poderá ser tratado com técnica à escolha do aluno.

DIDOT ROMAN

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z a b
c d e f g h i j k l m n o p q r s
t u v w x y z 0 1 2 3 4 5 6 7 8 9
, ; : ? ! # @ % & * + \$ ã ~ [{ }

Nome Linotype Didot
Classificação Didone
Design Adrian Frutiger

W O R

Grande contraste entre as espessuras das linhas. Linhas muito finas. Linhas curvas com eixo vertical. Serifas sem arrematamentos triangulares.

Over the years, she taught also elective disciplines which marked the formation of several generations of students. Her lectures exerted strong influence especially for those students who previously showed an inclination to the visual communication area. The electives offered the advantage of working with smaller classes. Daniel Bueno, an architect graduated from FAUUSP in 2001, registers in this sense the following statement:

If I can quote a key moment, I consider the elective discipline of scenography (The Space of Representation), in the very end of the course of Architecture of FAU, a fundamental moment for me to start to think about being an illustrator. Given by Professor Silvio Dworecki, it had also the participation of Professor Odiléa in many classes. Look at the privilege: I could spend all afternoon, sometimes alone with them, showing my drawings to Silvio and Odiléa. (Testimony of Daniel Bueno to the authors, April 2015, our translation)

Within the scope of the elective disciplines, Odiléa Toscano considered a variety of developments of the central theme of visual languages, such as the expressive landscape drawing or the craft processes of graphic reproduction – woodcut, screen printing and typography – experienced in the Laboratory of Graphic Production of FAUUSP. We can highlight her expertise in the elective discipline *Languages of Resources of Graphic Production*, ministered in duet with Vicente Gil Filho in the 1990s, in which the visual exercises were developed from a given typographic alphabet, taking pictures and texts on the space of architecture as a stimulus for work (Figures 17 and 18).

Within the scope of the Graduate Program in Architecture and Urbanism of the FAUUSP, she participated in several judging committees, and was the tutor of five Master's dissertations: "The landscape: his poetic, its representation" by Ariane Cole (1998); "Space of relationship: the presence of playful in recreation activities", by Marcia Benevento (1999); "The artistic languages and the city", by Jorge Bassani (1999); "Editorial Design in Brazil: Senhor magazine", by Fernanda Sarmento Barata (2000); and "An itinerary in graphic design and visual communication" by Ruth Klotzel (2007).

CONCLUSION

To follow the trajectory of Odiléa Toscano give rise to the opportunity to redeem a long and little-known chapter in the history of Brazilian and Latin-American Design, its development and consolidation. Her activities as a teacher is noteworthy, being contextualized in the early design education in our country, through training in design at FAUUSP aimed at architects and urban planners. Another relevant point in her life and work refers to the role of woman in creating the design, especially in a predominantly masculine professional domain.

The artistic work of Odiléa expresses, with *sui generis* aesthetic character, the building of a work style that influenced several generations of professionals. For many years the design was restricted to elitist circles, as a sign of prestige, but Odiléa was committed to its democratization, leading it to the public spaces of the megalopolis and expanding access to their creations.

Sadly, the authors of this article lamented her passing away, on a sunny afternoon in the fall of 2015. We lost our comrade, but her work will remain vibrant and ready to be exploited, for better understanding of the relationship between the design and the built environment.

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Editor's note

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