

Traveling Architecture as a Bridge to Creative Entrepreneurship: The Gambiarra Case

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Keywords— *itinerant architecture, changes, Gambiarra.*

Abstract— *This work aims to provoke the reader to reflect on itinerant architecture as a bridge to entrepreneurship from the dialogue between body and architecture, this body, in turn, as an agent of innovation and itself, an agent provoking other bodies. Therefore, connection between body-space that generates new ideas, new businesses.*

I. INTRODUCTION

Constant changes in the last decades have marked the job market and the way entrepreneurs face the creative processes, a movement concomitant with the whole crisis that affects the world economy. Faced with the chaos in which the Brazilian scenario finds itself, in particular, it is necessary to mobilize collective intelligence as a way of solving the basic problems of these aforementioned processes.

In this way, it is possible to find abundance in the surplus capacity, that is, all the accumulated experience that is not shared. For this reason, this project seeks to become an open platform to this excess capacity by engaging people from different areas, as creators uniting passion, inventiveness and customized local applications to create flexible systems with real solutions for cities and for their own businesses through the exchange and meeting of information.

As we connect with more people and with their knowledge, this new possibility of finding the right expert has led to increasingly valuable results [...] all over the world, large trucks run empty around 30% of the time. time! Exposing and making this excess

capacity available makes it possible to send and receive cargo at reduced prices for those willing to accept more flexible terms (CHASE, 2015, p.91 and 102).

It is this connection as a generator of new businesses and ideas that the house proposes as an object and a means for this: to become a physical space that welcomes several entrepreneurs in the area of Creative Economy, aspirants in the area and the curious who seek study or exchange of experiences. .

It aims to create the ideal scenario for these professionals to work in a shared environment, better known as coworking, as well as the place to be conducive to study through the library composed of books in the area, as well as courses and debates, eventually taking place in the same space.

In the early 2000s, several North American coffee shops became “offices” for many workers. Flexibility in relation to work and communicative mobility allowed these people the incredible ease of working together, even being in separate places. The main difficulty of these workers was to find

an ideal place to develop their activities, since they could do it wherever they wanted. This is how the first hubs and coworking offices appeared in the North American country. [...] The business model proposed by these environments is based on the sharing of the same space, by different people, who share the experience of working together, even if their activities are not related. [...] The central idea of a coworking office is the sharing of space, experiences and knowledge among the consumers who use it. (HECKLER, Henrique, 2012)

This “multi” feature shows the need to build a highly flexible space that can become either a classroom or a coworking space in a short space of time, focusing on the development of furniture that is easy to assemble-dismantle, as well as easy storage for thinking about a compact space.

In the current scenario of the test site for the trailer, flexible structures that resemble this proposal were not registered in research, but important places were found to be registered here as a way of contextualizing the current scenario of spaces that serve these actors. in study.

Being designed in a general area of 9.48 m², O Gambi has a detachable box profile and seeks to insert itself in the Inácio Barbosa forest, respecting the surroundings and making itself sensitive to the relationship of the residents with the neighborhood. For this first proposal for the insertion of the itinerant structure, a land was delimited within the Otávio de Melo Dantas Park located in front of Tiradentes Square, bordering the river and Av. Cecília Meireles, close to houses and Pizzeria Manjerição, a restaurant opposite the aforementioned square.

Having as an aesthetic and conceptual reference the Google offices developed by different architecture offices around the world, but always following the same concept, the space seeks to stimulate the exchange of experiences in the workplace and study through characteristics such as: of ideas during the working day with spaces/furniture layout that directly stimulate this practice, create a fun environment with games for occasional breaks in the daily work and tools that encourage the longest possible stay in the place.

II. GAMBIARRA: EVENT SPACE

The case was designed to be a point of convergence for the itinerant creative economy, reaching as many professionals as possible, with the main function of becoming a meeting point for creative entrepreneurs as a

favorable scenario for this, generating networking and new connections, as a result. , new business.

Aiming at strengthening the creative chain, initially at the level of Aracaju, it assumes the role of flexible architecture and aims to meet the demands of: education, entertainment and work, as can be seen in the organization chart of Figure 1. The three points are interconnected and show how the space needs to be flexible to meet different demands, including a musical show open to the public, a debate between professionals in the area and even a workplace in the form of a shared office (coworking).

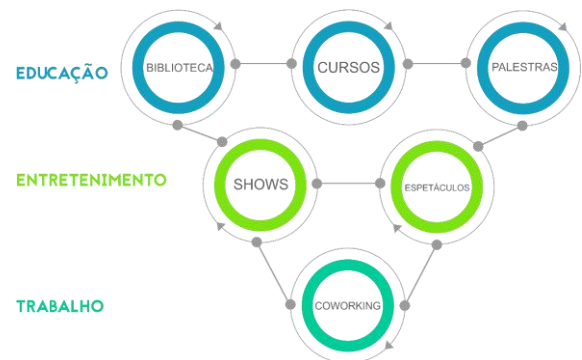


Fig.1 - Organizational chart of Casa Gambiarra's areas of activity

SOURCE: RIBEIRO, 2022.

Assuming the role of an itinerant structure, Gambiarra intends to reach as many people as possible, inside and outside the state, so, after several studies, the project develops from the study of existing structures, such as snack or tour trailers. , widespread in the country and even in Aracaju.



Fig.2 – 1st edition of the Feirinha da Gambiarra, in the São José neighborhood, in Aracaju

SOURCE: Mota Collection, 2012.

This project originates from the Feirinha da Gambiarra, the first creative street fair in Sergipe that emerged in 2012 (Figure 2), in the São José neighborhood, bringing together on a Sunday, in the same scenario, 12 exhibitors from different creative sectors with small stalls selling their own

products and small shows with bands from Sergipe. This, in turn, had its last two editions in a new location: the Bosque do Inácio Barbosa.

The Feirinha has been consolidating itself in the cultural scene of the city as an environment of exchange and movement of creative areas such as traditional and contemporary crafts, clothing, decoration, gastronomy, music, among others, in addition to provoking the feeling of belonging to the city through the choice of places such as streets, squares and cultural facilities, such as the Epifânio Dórea Public Library, as can be seen in Figure 3.



Fig.3 – 6th edition of the Feirinha da Gambiarra, in the São José neighborhood, in Aracaju

SOURCE: ALLEN, 2015.

It is from the need to disseminate, professionalize and consolidate these creative sectors in the state that the idea of creating Gambiarra arises, bearing the same name as the event as a way of facilitating the link with the public and other stakeholders, in addition to strengthening it. A multipurpose and flexible space that welcomes creative entrepreneurs with their different needs and desires through free courses, space for debates, library, meetings, space for work and exchange of ideas, designing an experience space with the itinerant profile that the fast pace that the term that debate requires.

The choice of the Inácio Barbosa neighborhood to host the idea is due to the positive response from the local community, the exhibitors involved and the general public with the last edition of the Feirinha da Gambiarra, which took place for the first time in this place occupying the forest with music, gastronomy and creativity. It, in turn, is inserted in the space respecting the notorious sensitivity of the residents towards the square, with an architectural project that respects the organicity of the existing space and causes the local movement of people who have as a principle respect and reciprocity towards the urban space.

For the insertion of the structure in the proposed land, the positive response from the residents of the neighborhood was taken into account with the experience of two editions

of the Feirinha da Gambiarra event that took place in December 2017 and May 2018 and field interviews. It was also found, with field research, good acceptance of exhibitors, who sell their products at the event on stalls and carts of creative sectors ranging from Gastronomy to Clothing.

Popularly known as Bosque do Inácio by local residents, Parque Otávio de Melo Dantas borders the river and has mangrove vegetation, being heavily wooded with almond trees (*Terminalia catappa* or beach almond) and other species. On this point, seedlings were recently planted by groups of volunteers formed by residents of the neighborhood itself. Large trees, such as the species mentioned above, create a microclimate for the square, bringing thermal comfort to those who use it with excellent shading and protection from the weather.

The roads have an average flow of cars caused by the profile of the surroundings, which is essentially residential, having commercial points such as restaurants - such as Sr. Inácio, Brejas Bar, Pizzaria Manjerição and Confraria do Cajueiro - and small businesses such as bakeries and neighborhood "sales", usually attached to the houses of the residents. There is also a record of public transport flow, with a bus stop at Praça Tiradentes, in front of the land chosen for the project. The pedestrian flow is reasonable and there is an important record of residents who walk their dogs daily in the place, as well as children accompanied by parents and grandparents, making the environment familiar and always alive.

The street parallel to the Bosque has a two-way street, speed bumps, but does not have a proportional parking lane, with some spaces at 45° in part of the forest. In this case, on days with a greater flow of people, such as during events (such as the Feirinha da Gambiarra) or even on days with a greater flow of people in the bars and restaurants in the area on weekends, it is observed that the cars park in an irregular on parallel streets.



Fig.4 - Inácio Barbosa Bosque Record

SOURCE: Author's personal collection, 2018.

The sidewalks are not adapted to the guidelines of the Free Sidewalk booklet, and there is no record of signaling lanes for people with special needs, neither directional throughout the flow, nor warning signs for equipment such as poles or ramps. The sidewalks are in good condition, but with improvements to be made, with small parts damaged.

It is important to note that intervention actions are already taking place on the part of the residents of the neighborhood itself, as reported in an interview (Appendix C) by young Melício Britto Araujo, who has lived in Inácio Barbosa for 26 years and is at the forefront of actions such as the urban garden.

According to him, the planting activities began in 2016 and today they harvest the fruits, literally, cultivating papaya, corn, beet, among others.



Fig.5 - Inácio Barbosa Bosque Record

SOURCE: Melício Britto's personal collection, 2018.

About this reality, Britto's report, provided during the research, is fundamental for understanding the project and the context in which it is inserted.

In this history of a few years, it is necessary to consider the participation of so many other people from different neighborhoods of the city, the state and even foreign tourists who passed through here and shared with our activities, however, as long as there is common sense of those who want to interact with us, respect this place we live so that we can work together. After all, there are annual events here that are not well accepted by the mostly elderly and elderly residents. I believe that any mobilization with a proposal similar to Feira da Gambiarra is welcome in any urban space that today cries out for novelty and always needs a culture that renews the environments. The benefits of interventions

such as those that embrace the family circle, economy, health and environment are remarkable.

In addition to the existing vegetable garden, cultivated and maintained by the community itself, Cine Mangueira is a cinema with films and documentaries with the support of the Secretary of the Environment, but it does not have the same community engagement regarding the aforementioned vegetable garden. Another activity is the Community Garden, which transforms organic waste from residents' homes into fertilizer for planting local trees.

III. GAMBIARRA ACTORS

Gambiarra's target audience is made up of entrepreneurs from different sectors of the creative economy, including photographers, dancers, visual artists, architects, among others, who see in that space a way to directly or indirectly meet their professional needs.

Wherever the ancient city still functions satisfactorily... it's a complex order. Its essence is the complexity of the use of sidewalks, which brings with it a constant succession of eyes. This order is made up of movement and change, and while it is life and not art, we can imaginatively call it an urban art form and compare it to dance. Not a synchronized precision dance with everyone lifting their feet in the air at the same time, twirling in unison and bowing in harmony, but an intricate ballet in which each individual dancer and group play distinct roles that, miraculously, reinforce each other. others and compose an ordered whole. The ballet of the good urban sidewalk is never repeated elsewhere and everywhere is always full of new improvisations (JACOBS, 2013).

The project also stands as a point of convergence for students and aspiring creative entrepreneurship as a way of further valuing the creative area and strengthening the scenario of this economic niche. This same function is placed in front of the community of the Inácio Barbosa neighborhood, placing itself as an open space for those who want to understand the creative universe, create their own business or study.

From a questionnaire applied, the profile of the creative entrepreneur and their real desires and needs were traced. Among them we can point out: Young – between 21 and 39 years old; Predominantly female; They live in the neighborhoods: Aeroporto, Aruana and Inácio Barbosa; Work from home: *home office* or studio; They feel alone,

they want to share ideas with other entrepreneurs; have difficulty in discipline yourself Working in House, managing household chores with everyday life.

Immersed in this context of economy/business, a pause is necessary, a literal pause in time from the rhythm in which these entrepreneurs walk. Creative work – which does not necessarily have to be linked to the creative sectors – requires a break. Pause for what is to come, pause to be inspired, feel new looks, create other means from what seems simple. It is here that the inevitability of time for leisure is perceived and here the role of architecture as a way to build playful paths that provide this hiatus.

If we compare the flâneur, the urban explorer, the bohemian, the dreamer or that cultured person who has time to walk around the city with the thousands of people who travel every day from home to work with the pressure of converting that time into a productive space, we notice that the in-between time is missing, transformed into a space for production (LABIRINTO do tempo, Revista AU, São Paulo, year 28, nº 230, 2013, p.51)

Here, space must bend to give space to time, revering all its nuances and giving value to each sign of those who use it. Here the project contextualizes its intervention proposal bringing a knot, a setback with playfulness, inspired by the children who pass in the woods, the dogs that walk daily with their owners in the Inácio Barbosa neighborhood and proposes a small complex of temporary and flexible elements that provoke the actor to its various uses.

IV. FINAL CONSIDERATIONS

It is undeniable that the connection between space and actor is important in the creative process, in all its moments and scenes, even in the non-creative actor as a professional. The understanding that creativity is inherent to the human being makes us reflect on the urgent need to take the creative sectors to a level of prominence and attention in civil society.

This reach, in turn, is one of the key points of this proposal: Aracaju as an incubator for an object of practice and strengthening of the creative scenario that expands, not only in its form, but in its itinerancy to reach the largest possible number of people .

It is moving together and knowing that several nodes can be created, in a space that promotes exchange, a firm scenario that integrates the various sectors and, especially, aware of their role in society.

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