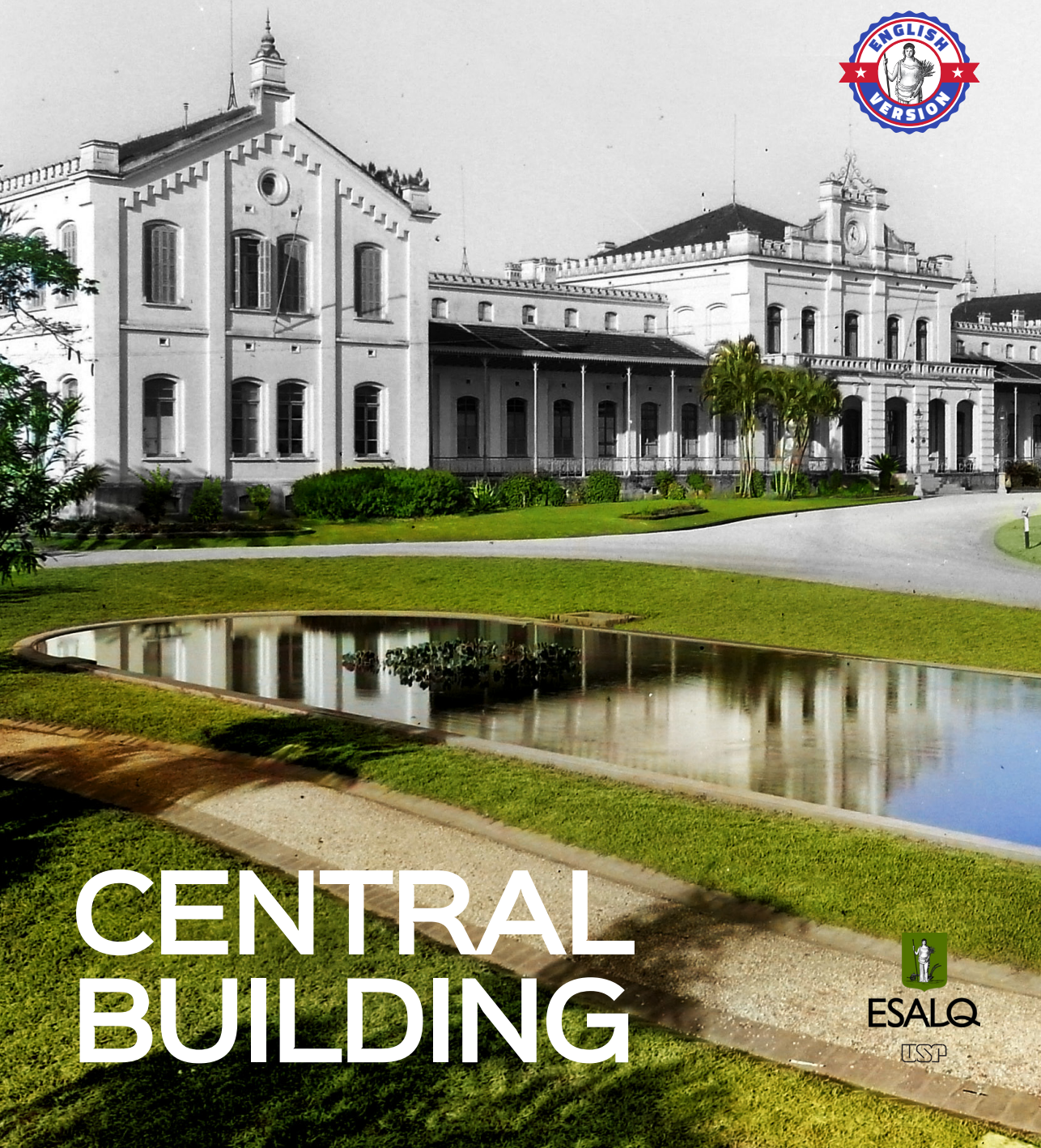


ESALQ SEMPRE

APRIL 2025 - #4



CENTRAL BUILDING



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One of the most iconic architectural projects of the “Luiz de Queiroz” College of Agriculture (Esalq), at the University of São Paulo (USP), is the **Central Building**. During their trips to Europe, Luiz and Ermelinda Queiroz sought an imposing architectural style for headquarters buildings, one that would reflect the contemporary design and the significance of their greatest legacy.

The solid building has been maintained without losing its original characteristics and has been worthy of being listed as a symbol of the history of regional and national Agriculture.

But internally, in its rooms full of artistic works and relevant records of its evolution, remains the human capital that keeps the dream of their idealizers shaping a promising future.

Good reading!



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Photo: Luiz de Queiroz Museum Esalq/USP

Framing the Central Building, the student's beloved flamboyant tree

I - Design, construction and architectural project

One of the most iconic symbols of the “Luiz de Queiroz” College of Agriculture (Esalq), the Central Building, was construction began in 1904 and its official inauguration took place on May 14, 1907, along with the landscaping of the park, becoming the architectural complex of the USP “Luiz de Queiroz” Campus.



This building was inaugurated in 1907 to house the boarding college. In the center of the building was a banner that read “Avante São Paulo” (Forward São Paulo).

The 1895 project foresaw a long symmetrical building two-storey building with three prominent transverse bodies. Built in the main area of the property, it connected on the one hand, with the model farm” on the one hand and the “zootechnical station”. Of the original proposal, only the Building was built in this the others were built elsewhere on the farm.

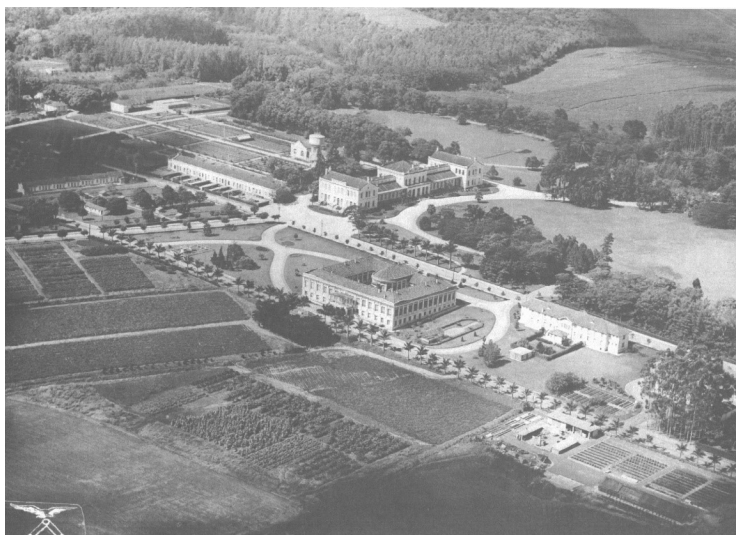
Soon after its inauguration, Professor Ricardo Ernesto

Ferreira de Carvalho referred to the building: “... for its vast college accommodation, and for its the sober and graceful style of its architectural and graceful style of its architectural forms, it defies comparison with its counterparts in Europe, where, as a rule, castles and monasteries are used for this purpose from old feudal and religious estates”.

With the expansion of the College’s activities, other buildings were built, making up the complex that corresponds to the current campus. Designed in the neoclassical style by the English architect **Alfred Brandford Hutchings** and designed to be a boarding

college, with the capacity to house more than a hundred individual apartments, with 3.81m wide x 4.27m long x 4.27 high. These would be units with combined bedroom and living room with cold water sink installation, English style. On the first floor 54 apartments and 62 on the upper floor.

This is a description of the interior of the college building, found in various sources of the time: a vestibule with a reception cut out by a gallery, with a laboratory to the left and right, the reception, the secretary’s office and the dean’s office. On the ground floor were the lower floor housed the kitchen, pan-



Campus in the mid-1930s, with the Chemistry Pavilion in the spotlight



Side view of the Central Building

try and utility rooms (toilets, nursing), classrooms, the largest for primary school and the smallest for secondary school, laboratories, offices, study room, topographical drawing room and accounts. A balcony next to the façade connected the three transversal bodies of the building. On the upper floor, accessed by wooden stairs, there was a central pavilion next to a luxurious hall for solemnities and congregation sessions. To the right were the museum, the balcony and the library. On the two side bodies, the living quarters and dependencies. On this floor, the three bodies were connected by long corridors.

Classes began at the institution on June 3, 1901, in an old building next door. With the resumption of construction of the Central Building in 1904, that building became part of the construction site; classes were now held in a house at 777 Voluntários de Piracicaba Street, in the center of Piracicaba.

When work restarted in 1905, under the now state president Tibiriçá, the Central Building project underwent changes to some internal distribution details and to the façade, according to a project **by the Belgian architect José Van Humbeeck**, a designer for

the then State Public Works Directorate. The building was finally completed and inaugurated in 1907.



Photo after the inauguration of the Central Building



Practical class in the laboratory using an anatomical equine model in the Central Building



Room for solemnities and Congregation sessions

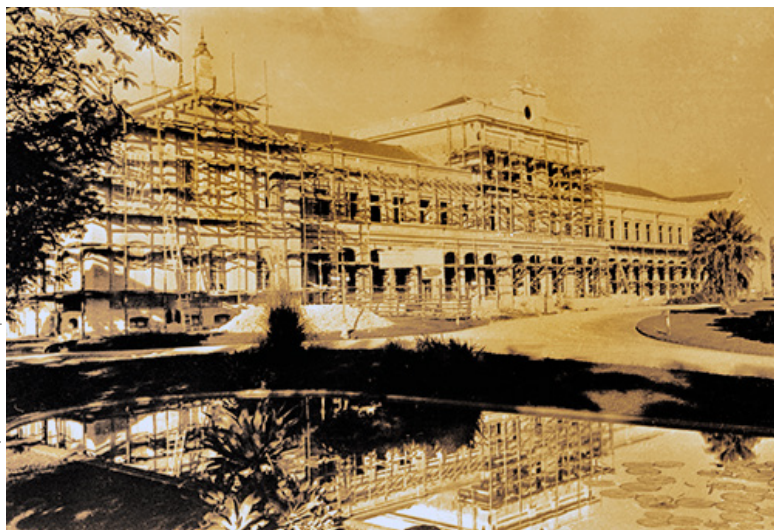


II - Expansion and Refurbishment of the Central Building

In 1941, work began on extending the Central Building with the construction of a dome, which was completed in 1945. The third floor currently houses the offices of the Dean and Vice-Dean. On the other

floors, administrative sectors have been organized with the departure of academic environments that have been incorporated into departments, and on the first floor there is also the office of the USP Luiz

de Queiroz Campus Administration Center. The building has more than 4,800 m² of built area on its four floors, including the basement, where there are 182 windows, windows and access doors.



Reform being carried out between 1941/1945

Photo: Luiz de Queiroz Museum Esaki/USP

Side view in mid-2020



CRMacedonio

Photo: Carlos Roberto Macedônio

III - Incorporation into the Council for the Defense of the Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo (Condephaat)



Photo: Luiz de Queiroz Museum Esalq/USP

Cutout of the Professor Phillipe Westin Cabral de Vasconcelos Park around the Central Building

In 2006, the headquarters building, together with the park that surrounds it, were listed by the Council for the Defense of the Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo (Condephaat), as they fall into the category of cultural, historical, architectural and environmental assets as State Public Heritage.

Now called **Professor Philipe Westin Cabral de Vasconcelos**, the English-style park was designed by the Belgian architect and landscap-

er **Arsenio Puttemans**, who worked at Esalq until 1913. He had the help of **Luiz Teixeira Mendes**, professor of Fruit Science and Forestry at the College at the time.

An area of rich plant variety with native and exotic species such as ipê, pau-brasil, jequitibá, alecrim-de-campinas and jatobá, the English style is characterized by breaking with the straightness and symmetry of the lines and the distribution of trees and shrubs, promoting a clear approximation with nature.

The only park in this style in Brazil whose characteristics have been partially preserved, the site covers approximately 15 hectares, spread over large lawns and wide paths, which enhance the topography of the land.

Few people know that the park does not cover the entire campus. It covers an irregular quadrilateral bounded by Pádua Dias and Monte Alegre avenues, Palmeiras Boulevard and the Central Building itself.

A photograph of a park with a large, flat, green lawn in the foreground. In the background, there are trees and a tall, white, cylindrical structure. A stone plaque is visible in the lower right corner, reading: PARQUE PRINCE PHILIPPE VESTIN, COMBRIAL DE VASCONCELLOS, 18 - MAIO - 1960.

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IV - Some precious artworks in the Central Building

• Undergraduation pictures •

Esalq has maintained the tradition of displaying the photo frames made by the undergraduates in the Central Building, where the glamorous undergraduation balls also took place. From 1973 onwards, as the building could no longer hold the pictures, the classes began to produce bronze plaques, which are displayed on the building's ground floor balcony.

The wooden frames, which are distributed throughout the corridors, display photographs of the undergraduates, from the first class that graduated in 1903. Through each picture, it is possible to find out who the dean and rector of the time were, the honorees, patrons and paronyms of each class, the

respective undergraduates and personalities.

The paintings feature elements of cultural and historical value, which refer to the symbolic universe of the graduates, with sculptural works, coat of arms ornaments, mythological gods and references to patriotism.

The first painting, displayed next to the elevator in the Central Building, brings together the first four classes of agricultural engineers who graduated from the then Escola Agrícola Prática São João da Montanha (1903, 1904, 1905 and 1906). These academics, ranging from three to seven in each class, came from the states of Minas Gerais, Rio de Janeiro, São Paulo and Sergipe.



Table of images of the first classes of agronomists at "Luiz de Queiroz" 1903, 1904, 1905 and 1906

100 years after,
2004



• Stained glass •



Photo: Luiz de Queiroz Museum Esalq/USP

Esalq stained glass

The stained glass window by **Conrado Sorgenicht**, considered to be Brazil's greatest stained glass artist, is one of the most popular images of Esalq, illuminating the entrance hall of the Noble Hall. Installed in 1951, the glass panel depicts scenes from the school's daily agricultural life.

To create the work, which measures 1.25 x 4.10 m, Sorgenicht traveled through various towns in the interior of São Paulo State, documenting and portraying rural scenes.

Arriving in São Paulo in 1888, the Sorgenicht family founded Conrado Vitrais, which was also responsible for the stained glass windows in the Sé Cathedral, Municipal Theatre, Central Market, Largo de São Francisco Law School, Júlio Prestes Station and more than 300 churches.

In 2023, as part of the renovation of the Central Building, the stained glass was restored by a specialized company.

The stained glass window has been used as a backdrop for significant photos throughout Esalq's history.

• Bust of Luiz de Queiroz •

Located in the entrance hall on the first floor of the Central Building, the bust is a replica of the one that already exists on the campus lawn, identified as the herma of Luiz de Queiroz, installed in front of the College Portal, the work of the Swede **Ferdinando Frick**, the initiative for the tribute was taken by representatives of the Luiz de Queiroz Academic Center (Calq), on the Centenary of Luiz de Queiroz's death on June, 11, 1998.

The vision of the creator contemplates everyone who have the pleasure of living or getting to know about his contribution to Brazil, our proud Esalq.

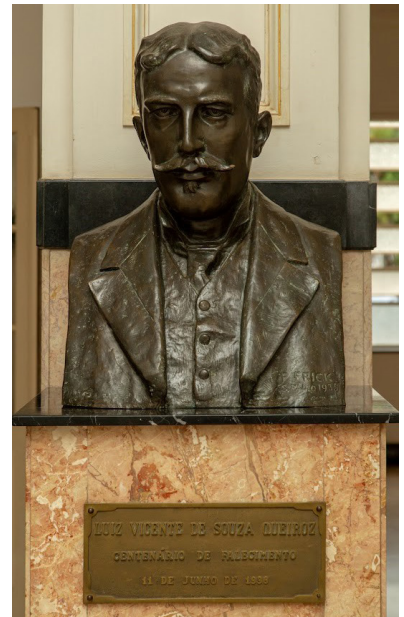


Photo: Luiz de Queiroz Museum Esalq/USP

Bust of Luiz de Queiroz

• Emblematic paintings •

Photo: Luiz de Queiroz Museum Esalq/USP



Painting: The shipment of coffee at the Port of Santos

The paintings: The shipment of coffee at the Port of Santos and Harvesting and processing cotton, painted in 1911 and 1916, respectively, by **Oscar Pereira da Silva** (1865-1939), depict the goddess Ceres, the cultivation, harvesting and marketing of the agricultural products that were the major regional agricultural force at the time of their creation.

A curious fact about the painting Harvesting and processing is that the goddess Ceres has six toes on her foot, a highlight to differentiate her from mortals. As an allegory, she represents the complete cycle of the crop: planting, harvesting, processing and export to the port of Santos.

The **Goddess Ceres**, represented in the two paintings, commissioned from the author of the canvases, in Roman mythology, is the deity of Agriculture and Fertility of the earth, equivalent to the Greek goddess Demeter. The two moments recorded were from relevant cultures at the beginning of the 20th century.

The cotton painting is on the third floor, in the Boardroom, and the coffee painting is on the se-



Painting: Harvesting and processing cotton

cond floor, in the Noble Hall.

Another work to be highlighted is the marble and bronze plaque with the effigies in profile of Jorge Tibiriça Piratininga, President of the State of São Paulo, and Carlos Botelho, Secretary of Agriculture, Commerce and Public Works, offered by the Paulista Society of Agriculture, Commerce and Industry, dated 1906, located on the third floor, in the Board of Dean's office.



Plaque with the effigies in profile of Jorge Tibiriça Piratininga, President of the State of São Paulo, and Carlos Botelho, Secretary of Agriculture, Commerce and Public Works, offered by the Paulista Society of Agriculture, Commerce and Industry 1904-1908

Photo: Luiz de Queiroz Museum Esalq/USP

Photo: Luiz de Queiroz Museum Esalq/USP

Special thanks:

Professor Marly Therezinha Germano Perecin, PhD in Social History of Brazil (USP), has published works in the field of History and Literature, especially on historical themes involving the “Luiz de Queiroz” College of Agriculture.

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