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## SAO PAULO, THE CITY OF CULTURES

The excitement caused by the 11 million inhabitants guarantee Sao Paulo the title of the biggest city in South America. Opposite to the image that most foreigners have of Brazil, Sao Paulo does not attract it's visitor's attention due to natural beauty. There are no beaches, no big tropical forests and the population does not mobilize itself to help the tourists. Sao Paulo is a sophisticated megalopolis filed with superlatives, both populational and economical.

Text Julia Carol Fotos Alexandre Soma, Zupi Archive

**A**n eventual historical consultation of the city would bring us to its golden age of coffee, miscegenation between the people, the era of the great constructions, the modern buildings and the construction of Avenida Paulista (Paulista Avenue) itself. As a matter of fact, the history of Sao Paulo shows us how the city carries within it a spirit that is Spanish, Portuguese, English, French, African, Arab, Japanese, Brazilian, and all this without leaving aside its essence of being Paulista (from Sao Paulo). Sao Paulo is the result of an urban swelling that practically lacks planning. It reflects the

encounter between the many diverse cultures existent in Brazil along with the incorporations of its outsiders. The sophistication, the transgression, the modern and the avant guard are all a part of the Paulista's style. During its formation, Sao Paulo became a pole for fashion, music and art. Hundreds of theaters, cinemas, museums, stores, modern architecture and free art spaces compose the city's intense cultural life. **XXXXXXXXXXXXXXXXXXXX** Everything in Sao Paulo refers to this mixture. The hip hop movement, graffiti, street wear culture are all very strong in the city. The urban

art that the Paulistas produce make Sao Paulo an icon when compared to other cities. Artists from all over the world visit the city to see its graffiti decorated façades. The artists become internationally renowned, even in cities that are already symbols of urban art. Within the contemporary reality, graffiti is seen not only as a form of protest, but as a reconquering of space. It creates a language that enables direct communication between the city and its culture. In Sao Paulo, the artists take advantage of all the space allowed by the public, occupying streets in all of its surroundings. The façades, fences and walls gain colors and recover the dialogue between the city and the individu-





