

Panel

The Future of Architecture and the Architecture of the Future

Ruth Estévez— Moderator

Good afternoon. Let's begin as quickly as possible, to hopefully have time for questions and a small discussion at the end.

The panel that brings us together today has to do with a matter that is fundamental when discussing the future, which is the role that architecture plays in its creation, not just because it is responsible for creating new spaces and structural possibilities, but as far as how it affects the way of living and, therefore, how it creates communities among objects.

That's why I think that in terms of the main guidelines we can mention the following: what is the architect's responsibility in all of this and also that of the citizens who are going to live in these spaces? To be very brief, I believe that whenever we talk about architecture, it's about the architecture of the future, and those science fiction movies come to mind, where (and we will also speak of this) these nearly aseptic spaces are occupied by technology and there is very little space for individual subjectivity. However, I think that the architecture of the future is quite connected to the architecture of the present, and there are many architects (like the ones we have here) who think not so much about the transcendence of their buildings or about creating symbols, but rather about how they can enhance and do truly functional things for society. And lastly, too, although it was discussed in the previous talk, we will address the role that utopias have played as models of thought in order to imagine a better architecture. Such utopias were left within the guts of history, but back in their day they also served to question certain architectural hegemonies.

Here, we have three professionals who, from different perspectives —practice, theory and a combination of the two— have launched diverse models of thinking about and doing architecture, often looking back to the past and rescuing phono-ocular techniques, as they work in the present, aware of developing sustainable and adaptable projects, but above all, more than thinking about architecture of the future, they think about, as Oscar Hagerman defines it: an architecture of hope or for hope.

Inti Guerrero— Flávio de Carvalho:
The Laboratory of Erotica, and *New Look*

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This text originally appeared as Inti Guerrero, 'Flávio de Carvalho: From an Anthropophagic Master Plan to a Tropical Modern Design', *Afterall*, issue 24, Summer 2010, pp.109–117.

In 1930, Brazil's Antropofagia avant-garde group sent the architect Flávio de Carvalho as its representative to the IV Pan-American Congress of Architecture, which took place that year in Rio de Janeiro.⁴ De Carvalho (1899–1973), who had returned to Brazil in 1923 after having studied engineering and painting in Durham and Newcastle-upon-Tyne, delivered a lecture to the Congress introducing a master plan for a new city to be built in the tropics. His proposal, 'A cidade do homem nu' ('The City of the Naked Man'), imagined a metropolis for the man of the future, which he saw as a man without god, without property and without marriage. A 'naked mankind' that had stripped itself from its cultural constructs—or in de Carvalho's words, from 'scholastic taboos'—would be 'free for reasoning and thinking', and could begin a painstaking process of wonderment, change and becoming in this new city.⁵ In his proposal, de Carvalho also urged the architects participating in the Congress to understand the anthropophagic nature of their subcontinent on which the city would be built: 'the City of the Naked Man seeks the resurrection of the primitive, free from Western taboos [...] the savage with all of its desires, all of its curiosity intact and not repressed [...] as it was by colonial conquest.'

In Search of a naked Civilisation!' ⁶

De Carvalho envisioned this anthropophagic urban utopia as a number of centres and laboratories placed in concentric circles: a teaching centre, a breeding centre, a laboratory of erotica (where inhabitants could exercise their libido without repression), a laboratory of religion (located within the latter) and a huge research centre where inhabitants could discover the wonders of the universe, the pleasure of life, the 'enthusiasm to produce things, the desire to change'.⁷ These areas of individual creativity, de Carvalho told the participants in the Congress, were absent from their cities and denied to the population in their current bourgeois organisation of labour. Being part of a generation of functionalist and systematic architects who evaluated the productivity of their creations through the symbiosis of their form and function, de Carvalho also defended his rhizomatic urban composition, one that was meant for the tropics, based on the grounds of its efficiency. In his case, however, efficiency was defended by the productivity of people's energy: de Carvalho's urbanism presupposed an existing energy within the subjectivity of the individual, a type of energy coming from

a person's psyche and the impulse of his or her desires, which would be stimulated within the different urban scenarios.

Individual and crowd psychology, therefore, were major interests within de Carvalho's diverse and multidisciplinary work, which included expressionistic portrait painting, engineering, theatre directing and playwriting, amateur anthropology, dance, scenography, art criticism, journalism, film-making, fashion design and, of course, architecture. His creations were analytical, highly influenced by the writings of Sigmund Freud and of the social anthropologist James Frazer. Freud's *Totem and Taboo* (1913) and Frazer's *The Golden Bough* (1922) were extensively quoted in de Carvalho's own writings as a journalist and author and formed a core part of his atheist, iconoclastic secular attitude, which saw traditional religious institutions as a cultural rather than theological phenomenon. Freud would become the basis for Carvalho's research on crowd psychology in relation to the city, modern architecture and urbanism — an investigation that led to his most intriguing propositions.

City of Anguish

As a journalist for the Rio de Janeiro newspaper *Diário da noite*, and along with literature critic Geraldo Ferraz (who was the editor of *Revista de Antropofagia*), de Carvalho interviewed Le Corbusier upon his first visit to Rio de Janeiro in 1929.⁸ During the interview de Carvalho directed the conversation towards the topic of architecture's ability to awaken diverse feelings in its users, and focused especially on the feeling of anguish.⁹ Confused by de Carvalho's psychological take on architecture's consequences, it is said Le Corbusier smiled,¹⁰ perhaps because for him modern architecture was meant to create a place from where the individual looked out; his houses were mechanisms for seeing the world outside, not places for looking in, especially not into one's subjectivity.¹¹

Prior to Le Corbusier's 1929 interview, psychological factors in relation to the efficiency of a modern design had already started to become of great importance in de Carvalho's own architectural proposals. An example of this is a 1927 design he made in response to an open call to build the new Government Palace in São Paulo, which he titled and signed with the pseudonym *Eficácia* (*Efficiency*). His proposal was a fortress constructed from monumental and austere volumes that hosted gun machines, catapults and a heliport — all of which at first instance had the manifest goal of improving the stability of the government. His futuristic (and militaristic) plan may have been a direct reaction to the Government Palace's destruction three years before: in 1924 an uprising led by a military faction sought to overthrow the oligarchic political-electoral system of the República Velha, or Old Republic, which had been established in Brazil after the abdication of Emperor Pedro II in 1889. Under the República Velha,

a political coalition of elites from the states of São Paulo and Minas Gerais alternated in the position of the presidency. The rebels of what is now known as the 'forgotten revolution' burnt down the Louis XIV-pastiche Governmental Palace, popularly known as the 'Champs-Élysées palace' and were later attacked by air by the Federal Government, which resulted in the destruction of two São Paulo neighbourhoods.

Three years after these events, de Carvalho's *Eficácia* paradoxically seems to attempt to both strengthen the political status quo and to expose its vulnerability. Though *Eficácia* was not chosen by the selection committee, it received an enormous amount of media attention. Its 'oddity' sparked controversy and triggered public debate, as it was a clear break with the tradition of architecture in Brazil and, more importantly, because it was a hostile building.¹²

One could say that *Eficácia* entered the public realm through the debates in the media, despite it not actually being built. It caused anguish in the public because of its violent vision of a government that is in a position of self-defense towards an unstable polity, and also for being perhaps a premonition of the repressive regimes that were to come.

Perhaps because his career as an architect was not going that well —he did not win any of the public architecture competitions he participated in¹³—, in the 1930s de Carvalho began to analyse crowd psychology more directly and with greater economy of means than in his architectural proposals.

He initiated a series of actions he called *Experiências*, which could be considered art performances *avant la lettre*. The first known one, dating from 1931 and titled *Experiência no.2*,¹⁴ took place early in the morning during a Corpus Christi procession in São Paulo's city centre. De Carvalho 'infiltrated' the procession without removing his cap, thereby demonstrating disrespect to the religious ceremony. Stared at with anger by the Catholic devotees, he began to walk against the direction of the crowd, leering libidinally at the women taking part in the procession. Ultimately a group of men began chasing him while the crowd chanted, '*Lyncha! Lyncha!*' ('Lynch him! Lynch him!'); he took refuge on the rooftop of a café until the police arrived and took him to the station, where he was released after explaining to the officers that he was simply analysing crowd psychology. Months later, in order to leave a record of *Experiência no.2*, de Carvalho published an artist's book that included a text in which he discussed the emotional crescendo of the religious crowd (again leaning heavily on the writings of Freud and Frazer), and the way in which his irreverent act led them to abandon their secular, civilian ethics for unbridled vigilantism. As he writes, *Experiência no. 2* intended 'to reveal the soul of believers through a mechanism that made it possible to study their physiognomic reactions, their gestures, walk, gaze; in summary, to feel the environment's pulse, to psychically touch the tempestuous emotion of the collective soul, to register the

expression of that emotion, to provoke revolt in order to see something of the unconscious.¹⁵ De Carvalho's text was accompanied by a series of illustrations recounting the different moments of the street action, interspersed with surreal and expressionistic drawings that interpreted the feelings of anguish, fear and repulsion experienced by those devout worshippers who eagerly called for de Carvalho to be killed. The street —'the only region of valid experience' as André Breton would say¹⁶— was again the place where 25 years later, in 1956, de Carvalho staged his next *Experiência*, this time bringing together performance, his architectural utopian desires and fashion.

Tropical Modernity

Splitting his time between his modernist farmhouse on the outskirts of São Paulo and his accelerating cultural and social life in the city, by the 1950s de Carvalho was an active and leading figure of the modern art movement in Brazil. He co-founded the Club of Modern Artists (where concerts, artist's talks and exhibitions were held), founded and directed the short-living Theatre of Experience and even represented Brazil in the 25th Venice Biennale (1950) with a series of paintings. However, it was not until 1956 that he created his *Experiência no.3*. In this case, de Carvalho deemed the dress code for male office workers in São Paulo —a pair of trousers, a matching blazer, a long-sleeved collared shirt and a tie— inappropriate for the high temperatures and humid conditions of the tropical metropolis, especially during summer. His main concern was the unhygienic conditions caused by a regular suit's enclosed design, which trapped the body's sweat within the heavy clothing's texture. De Carvalho's solution was culturally, economically and climatically specific: a two-piece suit consisting of a white pleated miniskirt and a black, red or yellow striped short-sleeved blouse, with holes in its armpits and an inner-wire corseting structure that separated the thin cloth from the torso of the person wearing it. The design of the suit also included a removable neck cloth to garnish the blouse, fishnet stockings (to cover varicose veins) and raw leather sandals. Titled after a Christian Dior *haute couture* advertisement, de Carvalho's *New Look: Moda de verão para o novo homem dos trópicos* (*New Look: Summer Fashion for a New Man of the Tropics*) enabled the free circulation of air around the body. As the schematic figure from his sketches suggests, body temperature would vary according to the velocity with which air came in and out of the suit; it was designed 'to function as a pump or a valve to pump air [...] with only three arm movements air would be refreshed'.¹⁷ The outfit was a mechanical symbiosis of body and clothing, form and function, as if it were one of Le Corbusier's *machines à habiter*: cheap to fabricate, easy to wash and dry, fitting both the fat and the skinny and, last but not least, with 'vivid colours that would restrain desires of aggression, avoiding wars'.¹⁸

On 18 October 1956 de Carvalho launched this tropical futuristic outerwear in the same streets of São Paulo where years before there had been calls to lynch him whilst performing *Experiência no.2*. This time he strolled through the city centre wearing, or rather crossdressing into, his *New Look*, followed peacefully by an amused crowd composed largely of businessmen. The walk in the financial district of São Paulo included a stop for coffee and a fifteen-minute visit to a cinema that had a strict jacket-and-tie dress code, and concluded at the headquarters of the media enterprise *Diarios Associados*, where, standing on a table, de Carvalho gave a press conference explaining the qualities and advantages of his creation.

The launch of the *New Look* had been announced months before through the media, including a *Time* magazine article titled 'Brave New Look', in which de Carvalho was quoted as saying: 'When people realise that my new style is not only more cheerful, edifying and comfortable but economical too, everybody will try it. I will have liberated mankind from a depressing slavery.'¹⁹ Since March of the same year, de Carvalho had also published 39 articles under his weekly column 'House, Man and Landscape' in *Diario de São Paulo* newspaper, where he wrote a 'universal history of fashion'. Going from the Neanderthals to his *New Look*, and mostly dealing with Western references, every article was illustrated with miniature silhouette drawings of human figures copied from historical paintings and archaeological artefacts which de Carvalho had seen in European museums.²⁰ The recurrent narrative throughout the articles was the cultural and biological implications of the use of curves or straight lines in fashion. De Carvalho speculated, for example, on the number of layers in women's skirts as a sign of fecundity, in relation to the need to increase or decrease procreation; or he associated the adoption of the same waistline height and the use of the same fabrics in male and female fashion in certain historical periods to the abolishment of a gender division of labour. His intent was that by the time the *New Look* was presented to the public, it would be legitimised by his published argumentation. Rather than portraying it as the development or logical conclusion of Western fashion, de Carvalho claimed it was the result of a deconstruction of this tradition and its normativity. The *New Look* was derived through a sophisticated process of quotation, appropriation and cultural cannibalism (i.e. antropofagia) that synthesised various historical fashion archetypes, leading to this transgendered, transgressive, primitively modern and functional tropical suit.

The *New Look*, with its attempt at psychological and socio-cultural transformation through the suit's bright colours and 'simple' forms, suggests de Carvalho as a precursor of Neo-Concretists such as Lygia Clark and Lygia Pape.²¹ Indeed the use of cloth in his design and the performative aspect of his *Experiência no.3* directly connect it to Neo-Concretist corporal experiences, and perhaps even more to Hélio Oiticica and his *parangolés*, which date from 1964 onwards. However, it is important to underline that

the cultural transgression of de Carvalho's outfit was different from the sensual and poetical one of Oiticica's capes. The *New Look* sexualised the male body not by an abstract 'stimulation' of its sensuality,²² but by subverting the cultural signs of gender division: by dressing a man in the cultural codes of women he is simultaneously transformed into a desired, feminised body that exteriorises its sexuality by virtue of its exposure.²³ But perhaps the greatest difference between the *New Look* and the *parangolé* is that Oiticica's corporal experience, although highly influenced by the social components of his surroundings and even performed within his vernacular context, did not seek to modify it directly. In contrast, de Carvalho, with his tropical modern design clothing, sought to modify behaviour by acting upon the everyday, by introducing what, according to him, was an adequate design for the modern tropical man.

De Carvalho's functional and efficient suit subverted social conventions but, at the same time, was based on one of modernity's main subtexts, hygiene. The improvement of hygienic conditions justified the fundamentals of modern design, architecture and urbanism, which sought to regulate and standardise urban and domestic space; homogenising and *medicalising* life.²⁴ Perhaps de Carvalho used hygiene in an ironic manner in order to defend the functional efficiency of his dress, which was both liberating and emancipatory but at the same time normative, as the *New Look* also seems to have been designed as a kind of uniform for the future in the tropics.

The year de Carvalho introduced his *New Look* was also the year that the newly elected president of Brazil, Juscelino Kubitschek, began plans for the flagship of his radical modernisation programme: the new federal capital, Brasilia. A brand-new metropolis was to be built in the tropics, with an architectural language that was a far cry from the anthropophagic urban plans of de Carvalho's 'A cidade do homem nu'. Brasilia, conceived by the urbanist Lucio Costa and built in collaboration with Oscar Niemeyer and landscape architect Burle Marx, appeared as the end product of a history of official Brazilian modern architecture, which by 1956 had already been internationally celebrated.²⁵ The state endorsement of a modernist vision through the construction of Brasilia seems paradoxical, intending to create a national identity through the implementation of the international architectural style. This style, even though it had been locally appropriated and adapted to a certain extent by the Costa-Niemeyer-Marx tradition, clearly belonged to a hegemonic language that had expanded worldwide precisely because its austere symbiosis of form and function was *a-contextual*. De Carvalho, by contrast, modified the architecture of the body through a modern design that was conceived specifically for the new man of the tropics. Despite not realising his master plan for a 'City of the Naked Man', with the *New Look* and *Experiência no.3* he succeeded in undressing the city, freeing those who followed him from 'scholastic taboos' in their contemporary urbanity.

Oscar Hagerman— The Architecture of Hope: Architecture of the Future

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Thank you so much for inviting me to speak a little about architecture.

To me, talking about architecture means discussing ways of life, customs, experiences and trying to build harmonies. If we talk about the future of architecture, then we're talking about how we would like to live, how we would like our world to be in the future.

At many architecture schools and in professional life, I have found concerns and changes towards architecture that I find very encouraging. They tell us of people coming together and doing things together. I think that the best way to explain is to share some examples.

First Example

For many years now, I have worked with friends, primarily in rural areas, as they create dreams and I try to construct the spaces in which these dreams are realized. (Alvar Aalto used to say that architects are builders of utopias.)

Many years ago now, I designed a small school for the community of San Miguel Huestita. We made the first classroom with sheets of asphalt roofing, using 800 pesos that had been donated to us. I still remember the opening day: the whole town, along with their traditional musicians, and the great joy of having a middle school where young people could study.

Later, when friends of the community got more resources, we were able to make classrooms with bricks and a sheet roof insulated by a layer of earth. Now the school has grown, and the children who studied there back then are professionals, rural teachers, agronomists who work on different agricultural and livestock development projects and professionals in other fields. But it all began with that little room made with sheets of asphalt roofing.

Also, together with the Patronato pro-Educación Mexicana (Patrons of Mexican Education), we designed schools in Chiapas, and now, 18 years later, when I go visit them, I'm happy to see that the directors and teachers are students who were at the school when we built it. I admire how they've cared for the school and how they've filled it with plants, and I remember how they laughed when I asked them to move a classroom in order to save a small tree that is now a magnificent oak.

This was architecture of the future, and it will continue to be so as long as the community feels it is theirs.

Second Example

Ten years ago, in a little town in the Sierra Mixteca, architect Juan José Santibáñez organized a group of ten women to make their own houses. He taught them how to make adobe and how to construct their roofs using traditional building systems. Now, 30 houses are being built in the towns of San Juan Mixtepec and Amatlán, using the same methodology as ten years ago. Every two weeks, Juan José, architect Joao Carreiro and 20 architecture students go to lend a hand with the construction. I have joined their group and help them as much as my strength allows. Many foreigners have also joined the group: Swedes, Frenchmen, Egyptians, Spaniards who have seen what is being done, on the Internet, and take part enthusiastically in this dream.

This group of young architects teaches and learns through constructing real projects in communities where there are a lot of needs, and their enthusiasm has an energy that transforms architecture into something extremely vital and different.

Third Example

This past Christmas vacation, I went to Yucatán, and with people from the Consejo Nacional de Fomento Educativo (National Council for Educational Promotion, Conafe), we visited small communities that are in need of pre-school, elementary and middle school classrooms. Since they are such small villages (ten or 20 families), the Ministry of Education can't help them. Conafe has served this school population for over 40 years, in one-room schoolhouses, where students of all ages take classes together. Teachers at these small schools are young people who have finished middle or high school and who, after taking a training course, teach the little ones, receiving in exchange a three-year scholarship if they give a year of service, and a six-year scholarship for two years of service as instructors. This scholarship is granted on the condition that the young teachers continue studying toward a degree.

The idea of this trip was to see the places where Conafe plans to build new classrooms in order to improve what already exists.

In Cetun, one of the communities we visited, we met a young teacher, 15-year-old Mario Canec, who was in charge of a group of nine preschoolers. He showed us the classroom where he taught classes. It was a poor room with a wooden structure and roof made of a sheet of asphalt roofing. Mario told us that dogs would come in through the mud walls, and that seeing the classroom when he first came to give classes made him want to cry. The responsibility for the education of those children was on the shoulders of that young teacher and his advisers.

Can you imagine that young teacher? Do you realize what a marvelous country we live in, where thousands of young people help their "brothers" have a better life?

These teachers have turned out to be really good due to the effort they and their instructors put in.

I, too, felt like crying when I saw him in his classroom.

Fortunately, Conafe now has a program for building and improving classrooms, and this situation is going to be solved soon.

After that, we visited many of these communities, and in Santa Clara Xemax, we found a small elementary classroom that had been built by architecture students from the Universidad Autónoma de Yucatán, UADY, with UNICEF. The classroom was built with traditional local techniques. Instead of putting mud on the walls, there was a flat cement surface made from chicken wire nailed to the wooden structure. The walls had been painted with a locally produced paint, and the children's work had been hung there. The parents and teachers were happy with the classroom, and for the children it was like home. Big windows to either side of the door illuminated the interior. Not only was there a lot of dignity in the space, but the harmony between the people and the architecture could be felt. This is the architecture of the future.

Finally I would like to show you a photo of a classroom made by students at the Universidad Autónoma de México (UNAM) for a Conafe school in Xilitla.

This project was entered in a competition among students, with teachers Bilbao and the architect Daniel Fijoi, as part of their coursework in project proposals, and the winners helped to build it. It's a fabulous example of this new architecture conceived and made by great young architects.

I wanted to put forward these examples of what I see as an architecture of the future: a new architecture that excites young people around the world, that somehow says no to the sensationalist architecture that didn't consider costs, to an architecture with three or four superimposed façades that sought to create icons of an era, and which is currently a symbol of the crisis.

Architecture of the Future

When we design it, all architecture should be architecture of the future. I mean building dreams so people can live better. All architecture should be architecture of hope.

Today young people are finding the way, and they're excited by it. They're fed up with traditional university curricula. They want to get out and work with people, learn to build and do it together.

I think that architecture is not about forms but rather harmony with the physical and emotional needs of people and of the human group for whom we are working. The greater the needs, the greater is the architecture.

This new architecture is one of joy and hope.

To accomplish this, we have to understand reality, get familiarized with our country and our people, understand which needs to prioritize, get close to people, learn about their joys and their sorrows, laugh and cry with them and sing with them to build hopes for a better world.

Thank you. Thank you very much.

Michel Rojkind—

1 At the end of the 1970s, when wars and economic crises seemed to annul the 60s' promises of peace and love, the punks' battle cry or their cry of desperation was: there is no future.

2 And if anything is certain, it is that any prediction about the future has a good chance of failing.

3 For example, the libertarian spirit of the 1960s, with its experimentation, sex, drugs and music...

4 ...culminated in a not-so-friendly reality: AIDS, Prozac and music that seemed to embody protest taken and used by the system to which it was opposed.

5 Once again: the only sure thing about predictions of the future is that they almost always fail, at least for the most part.

6 A hundred years before man would reach the Moon, Jules Verne wrote about it — he predicted it, some say—, and 35 years after Verne, George Méliès imagined the ship as a great bullet fired by a gigantic cannon. It wasn't like that, at least not quite.

7 When the Mexican Revolution was beginning, the French architect Eugène Hénard presented his ideas about the future of Paris at a conference in London: a city of towers, train stations, and aerial transport. It wasn't like that, either, at least not quite.

8 A few years later, the Italian architect Antonio Sant'elia, a member of the futurist group, imagined a "new city" of skyscrapers connected by systems of mass public transit. It wasn't like that, either, at least not quite.

9 Neither was Le Corbusier's plan for Paris, which concentrated the mass of buildings in tall towers separated by gardens.

10 Nor was Ludwig Hilberseimer's, who, like Le Corbusier, also imagined a city of multiple layers of traffic separating vehicles and pedestrians.

11 Not very different from what Fritz Lang portrayed in his classic 1927 sci-fi film, *Metropolis*.

12 Instead of towers and density, Frank Lloyd Wright imagined an extended, almost universal city that owed to the success of the automobile —a machine that Wright esteemed highly.

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13 Also depending on the automobile —it couldn't have been otherwise— was the city imagined by Norman Bel Geddes, industrial designer as well as designer of theatrical effects, for the General-Motors-sponsored pavilion at the 1939 World's Fair: Futurama, a city that proposed a radical reorganization of the territory.

14 Reality was different from these imagined cities. There were great projects...

15 ... but not always with good fortune —even though the disaster of Pruitt-Igoe, the public housing projects designed by Minoru Yamasaki, who also authored the Twin Towers in New York, might not be attributable only to its architect but also to the social and economic conditions of the time.

16 That didn't stop people, in spite of everything, from continuing to imagine other, new forms of inhabiting...

17 ... new cities —even if they were merely drawn on paper...

18 ... or critical collages of apparently incompatible realities: the aircraft carrier and the field...

19 And from the house built in 1929 by Buckminster Fuller, who said that any architecture had to be asked, "How much does it weigh?"...

20 ... to that which from 1957 and 1967 was exhibited at Disneyland's Tomorrowland, constructed in a collaboration between Monsanto and MIT, and whose interior novelties —like the microwave— have come to be part of our everyday reality to a far greater degree than the architecture itself.

21, 22, 23 (I'm not sure if these are necessary: more radical and with greater freedom, the cinema didn't always imagine the future with precision, either.)

24 Maybe that's why the future is always elsewhere, not exactly where we imagine it.

25 The future is adaptability. The future is not closed ideas and forms but rather open and transformable ones that enable other uses, multiple uses instead of just one...

Notes

¹ "El hilo de Ariadna," *Xipe Totek*, vol. XX, no. 4, p. 319.

² Gabriel Cámara, *Otra educación básica es posible*, Siglo XXI Editores, Mexico City, 2008.

³ Iván Illich, *Deschooling Society*, New York, Marion Boyards Publishing, 1970, p. 101. (The passage Illich quotes is from Aristotle. — Trans.)

⁴ The term 'antropofagia' was used by the Brazilian artist and poet Oswald de Andrade (1890–1954), for his 'Manifesto Antropófago' from 1928. The term, synonymous with cannibalism, was used by Andrade to mean cultural appropriation, a kind of 'cultural cannibalism'. The Antropofagia avant-garde movement

represented the attitude of a group of modern painters, sculptors and writers based in São Paulo who self-consciously mixed and layered references, origins and genealogies within a territory and a population that shared a mixture of indigenous, African and European lineage. 'Tupi or not Tupi', the third line of the manifesto, announces this type of unfixed cultural identity: phonetically, the sentence refers to Shakespeare's *Hamlet*, but the Tupi were the main indigenous population of Brazil.

⁵ Flávio de Carvalho, 'A cidade do homem nu', lecture presented at the Pan-American Congress of Architects

in Rio de Janeiro (1930). The lecture was later published as an article in *Diário da noite*, July 1930, republished by Luiz Carlos Daher, in *Flávio de Carvalho: Arquitetura e Expressionismo*, São Paulo: Ed. Projeto, 1982, and published in English in Valeska Freitas (ed.), *100 years: Flávio de Carvalho: Revolucionário romântico* (exh. cat.), Rio de Janeiro: CCBB, 1999, p. 58.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ Le Corbusier was a key figure in the development of modern architecture in Brazil. His *esprit nouveau* resonated with powerful intellectuals in the country in the early 1930s. He was commissioned to design, with Lucio Costa, a new building for the Ministry of Education and Public Health-MESP in 1936, for which Oscar Niemeyer was an intern.

⁹ The questionnaire that structured this interview included the following questions to Le Corbusier: '1. Do you think architecture is a philosophical problem?; 2. Should architecture be logical? What logic?; 3. Should architecture have colour? Which is the predominant factor: colour, form or the functional idea? What qualifies as pleasant in colour and form? [...]; 6. Is that pleasantness subjective or objective?; 7. How to introduce the psychic factor in architecture?; 8. Should the idea of the structure be sacrificed because of the psychic factor or not?; 9. Should the desire to progress grasp humanity or should mankind grasp the desire to progress?' Geraldo Ferraz and Flávio de Carvalho, *Diário da Noite*, 24 October 1929. Questions translated by the author.

¹⁰ Antonio Carlos Robert Moraes, *Flávio de Carvalho*, São Paulo: Editora Brasiliense, 1986, p. 17.

¹¹ In *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, MA and London: The MIT Press, 1998), Beatriz Colomina compares the experience of the gaze favoured by the architecture of Adolf Loos to that of Le Corbusier: the first keeps the inhabitant's eyes within the house, experiencing its interiors, so that when you walk through a space in a Loos house you always turn back to see it again. In contrast, Le Corbusier's houses, because of their 'horizontal window' principle, produce a cinematographic perspective from the inside towards the panoramic outdoors. De Carvalho, through his interest in psychology, brings yet another approach to the gaze

in modern architecture: the psychological interiority of the individual.

¹² Although de Carvalho's *Eficácia* is considered a founding moment of modern architecture in Brazil, two years earlier, in 1925, Russian émigré architect Gregori Warchavik wrote the foundational manifesto 'A cerca da arquitetura moderna' ('About Modern Architecture'), and in 1927 he constructed his *Casa Modernista* in São Paulo, considered the first modern house in Brazil. However, if we take into account the domestic aspirations of Warchavik's architecture, *Eficácia* may well be the first truly modern public building in Brazil.

¹³ De Carvalho did build two architectural projects, but they both were private houses. One is known as Alameda Lorena (1936) and another, his own country home, Fazenda Capauva (1929).

¹⁴ Flávio de Carvalho's biography *O comedor da emoções* (São Paulo: Unicampi 1994), written by his friend J. Toledo, and the book *Flávio de Carvalho* by Antonio Carlos Robert Moraes speculate over what would have been *Experiência no.1*. According to both, *Experiência no.1* may have been a public action at a social event during which de Carvalho faked choking to death.

¹⁵ '[D]esvendar a alma dos crentes por meio de um reagente qualquer que permitisse estudar a reação nas fisionomias, nos gestos, no passo, no olhar, sentir enfim o pulso do ambiente, palpar psiquicamente a emoção tempestuosa da alma coletiva, registrar o escoamento dessa emoção, provocar a revolta para ver alguma coisa do inconsciente'. Flávio de Carvalho, *Experiência no. 2*, Rio de Janeiro: Nau, 2001. Translation the author's.

¹⁶ André Breton, *Nadja* (translation Richard Howard), New York: Grove Press, 1960, p. 113.

¹⁷ From the writing on Flávio de Carvalho's sketch drawing of the *New Look*. Translation the author's.

¹⁸ *Ibid.*

¹⁹ 'Brave New Look', *Time*, 25 June 1956, p. 30.

²⁰ Between August 1934 and February 1935, after having delivered a lecture at the VIII International Congress of Psychotechnique in Prague, de Carvalho travelled throughout Europe. His notes and drawings made during that period became the foundation for 'House, Man and Landscape' and were also printed

in his book *Os ossos do mundo* (Rio de Janeiro: Ariel, 1936; republished by Editora Antiqua in São Paulo in 2005). The book narrates his departure from São Paulo, conversations with intellectuals at bars in London, his quest to interview the King of Gypsies and the Nazi participation at the congress in Prague, amongst other subjects.

²¹ The 'Manifesto neoconcreto' ('Neo-Concretist Manifesto') was published in the *Jornal do Brasil* in March 1959.

²² 'Already Hélio's earliest *parangolé* capes, as clothing, are by nature transsexual. They have no attachment to conventional signs of either masculinity or femininity. [...] Gay sexuality could be traced in his work, but all his proposals related to sexuality seem to be non-divisive, transsexual.' Guy Brett, 'The Experimental Exercise of Liberty', in *Hélio Oiticica* (exh. cat.), Rotterdam: Witte de With Centre for Contemporary Art, 1992, p. 233.

²³ In 1956, a woman's skirt would reach roughly below the knee.

²⁴ By 'modern architecture' I do not only refer to the historical avant-gardes where de Carvalho's utopias can be located, but also, to the great civic reforms

which purified urban and domestic space (i.e. eighteenth-century sewage) where hygiene was used within the discourse of progress, creating social, racial and religious divisions. 'What emerges during the last decades of the 18th century is a "curing machine" [*machine à guérir*] [...] a technology of power that allows a whole knowledge of the individual, but through this also a new form of individuation to take place. The forms of architecture have to reflect in the most precise way the new forms of techniques for assessing and determining health (to separate, but also to allow for circulation, surveillance, classification, etc.).' Sven-Olov Wallenstein, *Essays, Lectures*, Stockholm: Axl Books, 2007, p. 384.

²⁵ During the first mandate of Getulio Vargas (1930–1945), architects Costa and Niemeyer built the Brazilian pavilion for the 1939 New York World's Fair in an austere modern language, showing to an international audience that Brazil was modern and progressive. In 1943, the Museum of Modern Art of New York endorsed Brazil's specific take on what the museum itself had coined as the 'international style' by programming the exhibition 'Brazil Builds: Architecture New and Old, 1652–1942'.