

Celacanto

WHAT DOES IT MEAN FOR ARCHITECTURE TO BE ETHICAL?

This year we will set out to reflect on this and other questions responding to a site based in Rio de Janeiro, Brazil: the Parque Lage School of Visual Arts. The school is housed in a heritage-listed eclectic mansion, located in what is left of the Atlantic rainforest that once surrounded the place, the Tijuca National Park. Many of the most iconic Brazilian artists in the contemporary scene, including Adriana Varejão, Ernesto Neto, Lucia Laguna and Beatriz Milhazes, have studied here. The site has been used as a setting for cult movies such as Glauber Rocha's *Terra em Transe* (1967) and Joaquim Pedro de Andrade's *Macunaíma* (1969); and, today, aside from housing the school, Parque Lage hosts important cultural and counter cultural events happening in the city.

This will be an inspiring setting from which to ask the question of whether – and how – architecture can play a role in starting to rehabilitate a social and political structure that seems to have been fundamentally, and irretrievably, damaged. Rio de Janeiro is one of the most complex and fascinating cities in the world. It is a place of stark contrasts, with sprawling *favelas* set against luxurious gated communities, and a lush nature insisting on making itself present against growing urbanization. The problems of Rio are local as well as global. While reflecting the particularities of a specific culture, they resonate with some of the most urgent challenges confronting our contemporary society, including social inequality, urban violence, the crisis of democracy and environmental issues.

We will collectively learn about the complex situation we will be dealing with through site visit, and through the analysis of specific films, documentaries and artworks (including work of alumni of Parque Lage School of Visual Arts). Responding to this first impression, each student will be invited to dig deeper into a chosen topic in order to create a vocabulary for an architectural intervention. Making use of this vocabulary, you will propose a pavilion for our site. In the end of the year your work will be reviewed by our client Giacomo Pirazzoli, who is an architectural lecturer from the University of Florence and head of International Affairs at Parque Lage School of Visual Arts.

Our programme is integrated in the series of events leading up to UIA 2020 Rio: 27th World Congress of Architects, and Rio 2020: World Capital of Architecture – Unesco UIA.

FILMS

01.10.2019

The Edge of Democracy

PETRA COSTA

This documentary, released earlier this year, gives an overview of the current political scene in Brazil, showing a country in deep political crisis, amidst corruption scandals and social injustice. The filmmaker entwines her personal history with the political transformations that happened in Brazil in the past forty years, telling a story that is specific to the country while universally appealing.

08.10.2019

City of God

FERNANDO MEIRELLES AND KATIA LUND

Based on an autobiographical account, this film (released in 2002) depicts the escalation of organized crime in Rio de Janeiro, from its amateur beginnings in the 1960s to the hardcore drug wars of the 1980s. While it shows sprawling poverty and shocking violent behaviour, it played an important role in disseminating – and, to an extent, glamourizing – the aesthetics of the *favelas*, giving visibility to a portion of the population that the wealthier Brazilians tend to ignore.

15.10.2019

The Second Mother

ANYA MUJLAERT

This 2015 film portrays the tensions between the members of different social classes in Brazil. It tells the story of a live-in housemaid of an affluent family in São Paulo, whose daughter moves temporarily to the city in order to apply for an admission exam at the university. The film lays bare the prejudices that rule Brazilian society, showing the resistance the more wealthy

make to prevent the less privileged progress towards social equality.

22.10.2019

Wasteland

LUCY WALKER

This documentary from 2010 follows renowned artist Vik Muniz as he works in the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. His original intention was to simply photograph the local pickers of recyclable materials for an art project. However, as he starts to get to know them and their life stories, his initial idea develops into an ambitious collaborative art project.

ARTWORKS

2008

Celacanto provoca Maremoto

ADRIANA VAREJAO

One of the many celebrated alumni of the EAV Parque Lage (our site for this year), Adriana Varejão critically revisits and reinvents the Baroque traditions of Brazilian culture, denouncing its roots in bloody stories of racism and subjugation. In this particular work, she also celebrates the subversive culture of urban graffiti. See <https://www.nytimes.com/2016/07/14/arts/design/waves-of-darker-history-break-on-artists-seas-in-rio>.

2019

Sopro (Blow)

ERNESTO NETO

Another EAV Parque Lage alumni, Ernesto Neto has, since 2013, been working with indigenous communities and trying to learn from them how to respectfully engage with

nature. His work celebrates traditional textile crafts – like, for instance, crochet – creating highly stimulating sensorial environments that invite us to reinvent the way we live and interact.

MUSIC

2011

Subirusdoistiozin

CRIOLO

{click to activate sound}

2014

Cartão de Visita

CRIOLO

{click to activate sound}

Rap artist Criolo was raised in extreme poverty in a slum in São Paulo. His music portrays his unique perspective on Brazilian life, revealing the harsh realities of the *favelas*, while making a poignant and often humorous critique of the mindless consumerism and empty values of the Brazilian upper classes.

DANCE

2019

Gil

GRUPO CORPO

Grupo Corpo is considered to be the most esteemed dance company in Brazil. Its artistic approach reflects the unconventional manners of Brazilian people mixing the historical with the contemporary, and the erudite with the popular. This year the company pays tribute to one of Brazil's greatest musicians and former Minister of Culture, Gilberto Gil.

ARCHITECTURE

1936

Gustavo Capanema Palace

LE CORBUSIER, LUCIO COSTA AND TEAM

The first modernist building in Brazil and one of the first modernist blocks to be ever built, the *Gustavo Capanema Palace* not only launched Oscar Niemeyer's architectural career (he was an employee at Lucio Costa's studio at the time), it also started to define a whole new branch of architectural modernism. Le Corbusier worked as a consultant in this project, and, even though the team changed it considerably after he left, he still published it in his *Oeuvres Complètes* as his own design, failing to credit his Brazilian collaborators.

1951

Casa das Canoas

OSCAR NIEMEYER

Designed as his home, this building is perhaps the best example of Oscar Niemeyer's eccentric take on modernism. Its sensuous curves and visceral celebration of nature make for a memorable and unique spatial experience. Walter Gropius visited this house when he went to Brazil and said it was 'beautiful but not reproducible', to which Niemeyer responded by defining his Bauhaus school as the 'paradise of mediocrity'.

1960

Brasília

OSCAR NIEMEYER AND LUCIO COSTA

In the documentary *The Edge of Democracy*, film director Petra Costa criticises the architecture and urban design of the Brazilian capital for 'forgetting to care about people'. Yet, Brasília is an important landmark of the modernist movement, having inspired architects worldwide as well as successfully rebranding Brazilian culture as daring, optimistic and progressive.

1977–1986

Sesc Pompeia Factory

LINA BO BARDI

Elevated to the status of a *cult* building in the context of contemporary culture, the *Sesc Pompeia Factory* is a clear manifestation of architect's Lina Bo Bardi's highly original yet socially accountable design approach. It is one of the most lively and democratic spaces for the interaction of people from different social backgrounds, offering a diversity of leisure-related activities, ranging from sports to culture.

1995

Casa Bonomi

FREUSA ZECHMEISTER

Zechmeister is better known internationally as the costume designer of the Grupo Corpo dance company. Yet, she is also an extremely talented architect, interior and furniture designer, having worked as well with the design of theatrical sets, most notably in Portugal. Zechmeister's visual language is a unique *mélange* of historical, modern and contemporary references, articulated with exceptional sensibility and finesse. The spaces she creates are rich in texture and colour, light and materiality, creating pleasant and harmonious scenarios devised to frame experiences rather than call attention to themselves.

2017

Sesc 24 de Maio

PAULO MENDES DA ROCHA

Mendes da Rocha is well-known for his bold design approach, which follows the steps of another well-known Brazilian modernist, Vilanova Artigas. In this building, which houses a complex set of recreational facilities and services, he reinvents Le Corbusier's architectural promenade as a playful ramp that brings the urban dimension inside. The building also features a spectacular swimming pool on the roof.

METHODOLOGY

09–12.2019

Term One RESEARCH

During Term One students will work on a book and a film that summarize their research and articulate their project thesis. The book will also include a proposed methodology to guide the development of a catalogue of materials, architectural types and procedures during Term Two. Inspirations for the film include the repertoire listed above as well as the work of *Living Architectures* and *Flores i Prats* architects. The book should be in A3 format portrait and divided in three main themes: 1. Research; 2. Thesis; 3. Methodology.

26.10–02.11.2019

Field Trip RIO DE JANEIRO

During the field trip, students will have guided visits of relevant buildings, urban areas, public spaces and artworks in Rio. They will be introduced to different aspects of Brazilian life through the interaction with people working in different sectors,

including institutional, educational and creative fields. In addition, they will take part in a workshop with students of EAV Parque Lage. Flight tickets to Brazil cost, in average, £700-1,100 for the return trip, and accommodation costs £40/student/day.

01-03.2020

Term Two CATALOGUE

During Term Two students will develop a catalogue of materials, and architectural types and procedures, drawing from their Term One research. The materials will be tested and adapted for use in the design and construction of their proposed pavilion. Technical studies for third year students will be focused on material testing, considering structural, maintenance, and health & safety issues. The outputs for Term Two are: 1. a book, A3/portrait, that documents their design process; 2. a minimum of three material prototypes in scale 1/10 to 1/1.

01.2020

Term Two CERAMIC WORKSHOP

In January 2020 there will be a ceramic workshop to aid students develop their material prototypes. The workshop is aimed at teaching students techniques for working with ceramics, including casting and glazing with analogue and digital tools. It is expected that students that do not choose to develop their prototypes in ceramic still take part in the workshop and transfer the skills acquired to their chosen materials. This workshop is organised in connection with the Technical Studies module.

04-06.2020

Term Three PAVILION

During Term Three students will work further in their design, using the materials they developed, and the types and procedures they researched, to propose a pavilion for the site. The project should be presented in the form of detailed architectural drawings (A1 format) as well as models in various scales that address: relationship to physical context; materiality; environmental issues, activities.

NETWORK

As part of the EAV Parque Lage Programme of International Affairs, and in preparation for UIA 2020 Rio and Rio 2020, two other architectural schools will be working in our site this year: WITS University Johannesburg and EPFL Lausanne. There are talks of collaboratively building a pavilion on site for the event, subject to funding and negotiation. Students will be encouraged to investigate this possibility further if they wish, in association with the above-mentioned schools.

KEY DATES

The studio days are Tuesdays and Fridays. The dates of the Ceramic Workshop are yet to be confirmed and may include Saturdays. The date of the Introduction to Technical Studies is yet to be confirmed; all Third Year Students should attend. Apart from Film Screening, Jury, Preview and Review dates, there will be individual tutorials and the list will be sent to students, via email, the day before.

In **Term One**, juries will take place on **Friday 15 November** and **Friday 13 December**.

In **Term Two**, the jury will take place on **Friday 14 February**. **Second Year Previews** are on **Monday 9** and **Tuesday 10 March**. **Third Year Previews** are on **Monday 16** and **Tuesday 17 March**.

Third Year students will take **Technical Studies Option 2**. The **Interim Jury** will take place on **Week 9** (date tbc). The final submission is on **Wednesday 22 April**.

In **Term Three**, the jury will take place on **Friday 15 May**. **Second Year Reviews** are on **Monday 1** and **Tuesday 2 June**. **Third Year Previews** are on **Monday 8** and **Tuesday 9 June**. **External Examiners presentations** (Third Year students only) will take place on **Tuesday 16 June**. **Projects Review Exhibition** opens on **Friday 19 June**.

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Eduardo Galeano, *The Open Veins of Latin America: five centuries of the pillage of a continent*, Serpent's Tail, 2009

Giancarlo Latorraca, *João Filgueiras Lima*, Editorial Blau, 2000

Zeuler Lima and Barry Bergdoll, *Lina Bo Bardi*, Yale University Press, 2013

Zeuler Lima, *Lina Bo Bardi: drawings*, Princeton University Press, 2019

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(students are required to further develop their bibliography relating to their own research interests)