

# HABITAT 4

ENGLISH Summary

## First of all schools

pag. 1

Let us start with schools. Before one endeavors to reform men, it stands to reason that they must be trained first, and this where schools come in.

Schools, schools and more schools has become a dogma which by the force of constant repetition has developed into a dim and weary problem, entering the range of abstract enterprise and ministerial discussions. The question of schools is, however, a very much alive, dramatic and up-to-date one and should be regarded as such.

—What is a school for?

It is a place where one learns how to read and write, how to tell the time and to take advantage of it and most of all, to be proud of one's own Country, thanking God every day for being born in X instead of Y, whose inhabitants are notoriously less intelligent than we are! Yes, many are the things we learn at school and the summary of it all becomes our heritage for life.

—What is a school like?

A School is something with a look of its own and a very particular smell about it, is something with teachers in it who work on the horse-racing system — a medal to the winner. Finally, it teaches a combination of things which follow us throughout our lives together with a fundamental knowledge of things.

Someday when we have to put knowledge into practice the question will arise: "What is right and what is wrong?" The mind will start analysing and will search for the origin of its convictions and these lay in the far away past: in school. One can hardly stress too much the disastrous results brought about by erroneous and obsolete convictions.

Which is the responsible part, the men or the schools? It is a vicious circle schools depend on men and they, in their turn, must be made by schools.

There is an urgent need to remove the crystallized crust of hundreds of obsolete notions and commonplace inherited throughout centuries. In our opinion the only possible solution would be a sort of humility which might perhaps prevent the periodical appearance of new dogmas which although "true" and thrilling at their time of birth are bound to become routine and commonplace with time.

This humble condition should be constantly cultivated and enhanced so as not ever to become something which is taken for granted. We believe in the possibility of self-improvement.

Although it may not look like it at first sight, the above considerations are intimately linked with the problem of architecture. The school buildings shown in

this issue are all strictly modern. The expanding lines, the gardens, the large windows, the lack of severity are the first steps towards the destruction of barriers. The "prison-school" belongs to the past. The very fact alone that modern architects have been chosen to design all these schools seems to us a good omen. Let us start, therefore, both with schools and with architecture.

Lina Bo

## A forecast of progress in Brazil

pag. 2

Amongst the permanent conflicts and contradictions which hamper the development and progress of our Country, the new Brazilian architecture represents a remarkable exception, to which all necessary support is being given.

Perhaps this movement could be considered today the most characteristic expression of what Brazil should be like if the vices of its social formation would not have chained it to the worst possible kind of passivity and parasitism.

This new movement also involves a number of conclusions as 1) the liberation from obsolete notions 2) the courageous adaption of old functions to new necessities and 3) a strong confidence in men's capacity to solve their own problems.

Could this not be a start for the outburst of latent powers? Could this not be a sign that the sleeping giant will soon awake and live up to the responsibility of building intelligently the structures of his own destiny?

Complementing the above considerations we think it opportune to introduce the new school-buildings which are being erected in São Paulo in accordance with this new movement of Brazilian architecture. This is an enormous achievement but unfortunately still incomplete due to the lack of proper educational systems.

These buildings could be compared to impatient pomeys, full of life, strenght and joy, but still untamed. Brazil needs lyricism — which is the capacity to forget — and virtue — which is the capacity to conquer. Modern architecture is an excellent lesson of these two redeeming attitudes.

## Considerations about the "Educational Agreement"

pag. 3

P. M. Bardi, diretor of the "Museu de Arte" of São Paulo, was right in remarking that the Educational Agreement was discovered by the "Habitat" editors. They once came to us and wanted to find out about a

number of modern buildings which had appeared in town rather suddenly and we explained then what our work was for and how we went about it. Ever since "Habitat" has become an efficient cooperator, sharing our endeavour to accomplish something valuable for the education in our Country. The work of the executive commission of the "Agreement" actually started in 1949. Every single school of São Paulo was examined in order to ascertain the number of children without school's and also the conditions of the existing ones which were found to be unadequate from every point of view. It must be said that the less encouraging the results of this investigation, the more energy and enthusiasm grew amongst the members of the Commission in order to find a quick solution for this most serious problem.

An extensive programme has been drawn in order to remedy at once this alarming deficit which by the time of São Paulo's 400 anniversary in 1954 will be absolutely saned. School-buildings are now being erected in a very swift rythm and we do not hesitate in express our pride and satisfaction over this achievement.

The influence of this activity, so far as primary education is concerned, becomes obvious from the below graphic: gradual reduction of scholar deficit which will disappear entirely in 1954.

We believe that this influence will go farther, to the field of education itself, indicating new directions which always have been stagnated by old and improper surroundings.

It will only be a natural claim imposed by new conditions for a better educational system.

## The problem of schools and Architecture

pag. 4

After so many international experiences with to getting a deeper insight in this charming little world called "child", here in Brazil very little has been accomplished to this effect, so far.

Now, however, São Paulo is engaged in an extensive school-building programme resulting from the new "Educational Agreement". Although this appears to be a solution for the quantitative problem, much is yet to be done from the quality point of view.

Two important experiments have been carried out here. One is the aforementioned "Educational Agreement" started in S. Paulo and another movement was started in Bahia by the Secretaria da Educação. We shall give a summary of both these movements below, starting with the "Educational Agreement". Starting in



1949, the first three months were spent in careful investigation of schools and their shortcomings. As a result of this study, it was considered that a period of at least 5 years was required to overcome the existing deficit of schools. This plan set out a minimum of 20 primary schools to be built yearly.

The quantitative angle being thus solved, it was also thought of new teaching systems and a number of modern and healthy educational directions were set out. Of course, these were bound to upset completely the old-fashioned existing systems and now we can say that this happened. A new era is beginning for São Paulo's children.

According still to the 5-years plan, each school will have at least four class-rooms and a museum. This museum will not be a dark and sombre place but a living exhibition where children will be able to see and touch things as they please. A lovely example of a child's mind is given by Pitigrilli: Once a girl was asked to describe a cow and she said: "A cow is neither an ox nor a horse; it is a rather big animal with legs reaching down the ground."

Now a few words about Baia's experiment, the importance of which can be realised by the below summary of a message sent by Anísio Teixeira of the Secretaria da Educação to Baia's Government: "The natural urgency arising out of the precarious economic and political situation of our country, leads us to hurried last-minute decisions which, tending to overlook the actual educational aim, bring about most unfortunate results. Education is an extremely complex art, entirely subjected to surroundings and degree of development. Obviously, our standard cannot be compared with that of more advanced countries. Now, if these devote their closest attention to the problem of education, it is easy to imagine what amount of effort we still have to employ."

Our final conclusion is that nice buildings alone will not be sufficient to solve this acute problem. Architecture is only a valuable complement to a perfect educational programme.

### **The architectures of the 'Educational Agreement'**

pag. 7

It is no small achievement that nowadays plants and flowers have become an indispensable complement of school-building.

The monument-school, severe and majestic, is being substituted by the horizontal and cheerful building set in the middle of a garden. It is more important for a child to be taught the love of nature than history, specially that sort of history which consists of names, dates and abstract events only. There should be a new subject for study called "Nature", with all its truth, its beauty and basic lessons of life. The architects of the 'Educational Agreement' appear to have opened the doors for this new teacher.

But where shall these new teachers come from? What we now need is a teachers' school which will educate the new Brazilian educators of the XX Century.

### **Invitation to young people to become collectors**

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To collect pieces of art is by no means the privilege of elderly ladies with a cash overdraft and no better ideas as to what use it for. The pleasure of collecting can be extended over a much larger circle than would be expected.

It all depends on a certain degree of culture and, of course, enough passion for such a kind of amusement.

This hobby can, however, present a positive and a negative side. The latter case might be exemplified as a passion only directed to worthless objects.

On the other hand, the positive side is represented by objects of cultural value which prove most educating, not only to their owner, but also to every-one who gets into contact with them.

The sizes, types and origins of these objects are of secondary importance. What really matters is the development of art by means of comparison between several masters and a finer knowledge of the smallest details.

There is a great pedagogic value involved in the habit of collecting, regardless of the monetary cost of these objects. For this reason it should be practised by young people and not only snobbish millionaires. Those who collect for the pleasure of it and for the love of the beautiful, will always have the Museu de Arte's fullest support.

With little expense very good things can be had. Take for instance Souza's refreshing and naive paintings serving both the purpose of collecting and decorating homes.

For all this the true and sincere fashion of collecting should be started by our young people.

### **Sambonet**

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Roberto Sambonet is a young Italian painter, presently living in Brazil. São Paulo will certainly remember his excellent exhibition in the Museu de Arte, which was accompanied by a small book called "Massaguassú", after the little village's name where he found most of his inspirations.

The author of this book rightly says that Sambonet's work is plenty of good results and positive efforts — unconcerned with current fashions — have greatly contributed to the creation of a most favourable atmosphere for our art. Meanwhile Sambonet, calm and aware of the fact that art is the result of patience, dedication and hard work, is continuing with his research and discovery work. Some of his drawings reproduced in this issue have called our special attention. They seem to us a genuine contribution to true art, which unfortunately in our country still is a somewhat vague activity. Yet they appear to have been refused in a last-minute organised exhibition by people who were obviously too concerned with the fact of "organising" itself, thus becoming just as blind as justice sometimes does.

### **Souza, a good painter**

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Souza was a completely unknown painter, without tradition and schooling. We do not know which were the reasons which induced him to start painting but eventually he became the painter of his beloved Itanhaém. The ocean, fishermen, some scarcely spread churches and huts became his preferred subjects. People started buying those neat little paintings and Souza started being spoken of, and, supported by some well known painters as Volpi, Bonadei and Milliet, who saw real value in his work, he became even well known to a certain extent. The poor old Souza died short time ago in a hospital in Santos and was given a homage from the Museu de Arte by exhibiting his work. Certainly after this, his work will have a greater number of appreciators.

Somehow painting has become the privilege of a few only. Beware God of those who having been born poor, painters could not afford schooling and are, therefore,

automatically separated from art. That is not true. Painting was a dear companion to a simple man as Souza has been.

I did not have a chance to meet him personally but the look of his paintings, so full of honest poetry and colour harmony always made me feel good. Of course his art was limited to his surroundings, but it is worth for all it got in phantasy balance and natural, self-born skill.

### **Shapes**

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Humanity creates its architectures and time endeavours to destroy them. When it does not succeed to do so, at any rate it ruins and buries them.

Humanity, in its constant forward trend, considers yesterday outdated and erects new buildings with different shapes and new ideas, never pausing for a moment. Twenty or thirty centuries ago people must have been much calmer. Architecture progressed in a slow, normal rhythm. Columns were eventually omitted, giving place to arcs and curves; later columns came into force again and so it went on with little major changes.

Time flies in our days. Men have invented new means of locomotion which only serve to make its rhythm swifter still.

Looking over the past centuries one finds great identity between architecture and customs. In the XVII century people build according to their actions and thought in line with their buildings. One might say that at those days architecture was shaped morals.

He, who moans after antique shapes is outside his era. For instance, a tower once built by a gothic master in Milan, to lift his faith up to God, in our days is used as a radio-transmission station.

Architecture changes and so do their purposes. Fortifications which in 1500 were considered undestructable, were looked at as mere screens half a century later.

Nothing can last in architecture. Every day Fashion's restless nature, changing things probability to the improbable. Saint Peter's dome could be done nowadays, twice his size with only half the material employed. Fashion's restless nature, changing things at each new season, is partly responsible too. One actually desires the new. Not even the lines of cars, airplanes or boats have a long life. After a year's time new items are added or removed. This is also architecture's destiny.

Can one ask for balance and harmony in architecture, considering the constant race and pell-mell condition of our modern world?

Yes, times have changed. One seeks simplification, maximum functionalism and utility. Yet, there is a possibility that this reduction to the purely rational angle of life will lead us back to an ardent desire of the "artistic inutility".

Nowadays one can start an art collection with little cash, and good drawings or engravings for instance could be a very good outset. Such work can be had at the Museu de Arte which has its own engraving course given by Poty and Aldemir Martins. There is also a xylography study, headed by Karl Heinz Hanssen, shortly arrived from Europe whose work exhibited in our Museum. He, together with elements like Lisa Ficker-Hoffmann, Yolanda Mohaly, Mella Salm, Elsa Saft-Teilheimer and Silo-Flues-Hoeltje are engaged in the study of xylography's expression possibilities.

Considering the different origins and traditions of these artists, this work will prove most valuable and we look forward with interest to the future achievements arrived at by this group.

In the present exhibition and also in future, splendid engraved works can be had at very reasonable price indeed.



## Museums outside their limitations

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Coming from the museum the other day, I passed a long queue of people who patiently awaited their turn to get into a cinema. It occurred to me that a museum could be made just as interesting and fashionable as a movie.

We know what museums are like all over the world: very fixed organisations, always specialised and limited in the choice of their objects and in their educational efficiency.

A new sort of museums should be started, outside the narrow limits of traditional exhibitions. Instead of supplying vague information it should be a source of education and lively interest. A museum should, therefore, not be a cemetery where old memories linger and dead things are buried. Art must be kept alive as a form of existence and not hidden in a dust-covered shrine.

It is the tendency of old-fashioned museums to separate the different kinds of art from each other, forced by the very structure of their buildings and serving the purpose of historic necessity only. Art however must be considered as a unity as otherwise it becomes dry and uncomplete.

I think that the time of reforming museums has now come. Museums will serve to educate people's taste and teach them the love of art.

I come from Europe where I often tried to raise this question, with very little results. Museums in Europe are installed in historic palaces and nothing new can possibly be done in this field. America will, in my opinion, be the first one to understand the educational values involved in such a prospect.

Yet it appears to me that people in Brazil must still realise that daring ideas are never utopies whilst, on the contrary, utopies are never daring.

P. M. Bardi

## The Gallery of the Museum of Art Toulouse-Lautrec

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As can be observed in our former issues, the Museu de Arte never misses a chance to publish the list of new gifts which have been added to its collection by generous dispendors.

A sharp and witty observer of the Parisian world, Toulouse-Lautrec can be considered as one of the most outstanding painters of the nineteenth century.

Born in Albi, in 1864 from noble family, he lived there for fourteen years and then moved to Paris. As a young boy he suffered two accidents in a short interval and became a cripple for the rest of his life, which no doubt had a strong influence on his way of life and consequently, his painting.

In 1881 he still follows his teacher Princeton, while 1882 opens new horizons to him as he starts attending studios of artists like Cormon, Emile Bernard, Anquetin and Gauzi. In the same year he meets Van Gogh and a new period starts for his painting. He remains 13 years working in the same studio and his favourite subjects become Montmartre with its gay bohemian life, the cabarets and its queer people, which he sees both with a certain amount of sarcasm and a deep and human feeling. This man of high birth, despises ethics and conventions, living a miserable life only to find a new and true angle of human existence.

The eight new paintings which have been added to our collection this year at the same time serve to honour his memory on the 50th anniversary of his death.

## Toulouse and the placard

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The recent show of Swiss placards organised by the Museu de Arte lead us to a number of considerations in regard to the necessity of improving this activity in our country, such an effort coming from the museum itself and other similar entities.

Although some progress has been made in this field, it is still very far from the expected level. Of course, perfection of graphic art cannot be achieved over night. Generally we approve of the new and advance ideas of other countries. What we regret is the influence exercised by North American placards with their indispensable "Coca-Cola girl", which means, half-naked girls as the main motive on placards, whether there is a reason for it or not. Could that be just a lack of ideas?

On a retrospective look at the beginnings of placard history we find names of outstanding artists like Cheret and Toulouse-Lautrec who devoted their art to placard painting. Toulouse-Lautrec's work is the result of a great artist's experience applied to the placard and should be considered as excellent material for study in this field.

## Gilbert

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Gilbert Stuart is the first North American historic painter now represented in the Museu de Arte. He lived from 1755 to 1828, a period in which the U.S.A. were fighting for their independence and preparing to start a new life as a free nation. Yet his paintings cannot deny English origin from his mother's side and the many years he spend in England where he painted king George III and Louis XVI of France. Returning to the States he made portraits of George Washington, Thomas Jefferson and other famous personalities, thus becoming one of best known portrait painters of his time.

He beholds all the charm of the "Sturm und Drang" movement (which sought for the sentimental values in nature) untouched by the cruelties of the ensuing French Revolution. These resources were employed by him in a most charming and pleasant way.

## Picasso

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Picasso's new painting, "the athlete", which the Museu de Arts is proud to add to its collection, will show us a further phase of this artist's development, so far only represented by one painting of the so-called "blue phase", the "Picture of Mme. Suzanne B" (Habitat n.º 1).

The present work was done in 1909 in the "cubic phase". This was for Picasso a phase of shapes renewal, a stage when colour and dimension still meant something to him. Picasso does not look at his subjects as objective nature but rather approaches them from the psychologic point of view. Parting from this principle he represented shapes as geometric elements, like curves and angles. Perspective and classic norms were abandoned completely. According to cubism, canvas is a straight bidimensional surface to which colours must be added. Thus a symbol had to be found for the representation of the third dimension. This was tied with the deviation of painting into stereoscopic shapes. The first step was to give new life to all representations existing on the surface of a canvas, and a new balance too.

These deformations were of great importance to Picasso for they lead him to abs-

tract composition, to a new conception of colour harmony and finally to the syntesis of figures, which is the real spirit of present days art.

## Constable

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It is interesting to note that from its early beginning English painting always considered nature as a beautiful background, an almost indispensable complement to portraits. Yet nature was never more than a scenery.

John Constable (1776-1837) represented in the Museu de Arte by his "Landscape with the Salisbury Cathedral", on the other hand tried to give nature a deeper and more important meaning and can justly be called the fore-runner of modern landscape-painting.

His technique is free and easy, almost draft-like and transmits the immediate impression he got from nature. The way in which he uses his greens and the pleasant light effects remind us of the impressionists. As a matter of fact one might say that Constable was a real incetement for the European landscape-movement which followed.

## Ausomatism

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Last August the "Museu de Arte" had a chance of exhibiting Frederic Karoly's work. He lives in New York at present and came to Brazil especially to get acquainted with our artistic world.

His paintings have an exclusively decorative character in the way of abstract composition and his excellent technique and colour-harmony have always granted him enormous success. Simultaneously with his show in Brazil his work was also exhibited in the Independent Art Exhibition of Toquio and the "Realités Nouvelles" saloon in Paris. We transcribe below some of the artist's remarks in connexion with his way of imagining and executing his paintings.

## The lady of Odonais on the Amazonas

pag. 60

Fear had turned her hair into snow. It was not easy in those days, between 1770 and 1780, to get near her. The Lady Godin de Odonais wanted peace and forgetfulness only. Unable to come near her we must be contented in watching her from distance. In her small but elegantly furnished room everthing seems to speak of a far away past. Some pieces of leather are displayed on a small table.

Eventually I heard her coarse, nervous voice. I had not asked her any question nor did she actually speak. Imagination only started working and let her tell, herself, the sad story of those queer objects. She said—:

"On the 1st October 1769 I left Riobamba accompanied by members of my family and 31 indians to carry our luggage. I had not seen my husband for 20 years as he was a sea-merchant and looked forward very much to seeing him in Oyapok where he waited for me. After wandering for some time we arrived in Canelos which we found completely deserted due to a small-pox epidemy which had killed part of the population while the remaining ones had taken flight as fast as they could. There all our indians left us running away in panic, and we had to go on by ourselves fighting with increasing difficulties. Not a living soul whom we might have asked for



help, could be seen anywhere. Deadly tired, hurt by thorns and badly bitten by insects our gloomy caravan dragged along. Finally, with no more energy left we had to surrender and await the fulfillment of our bitter fate.

There are no words to express my horror and distress as I watched one by one of my family's members, two brothers and a nephew, and four other companions, struggling with death and perishing. I had lost conscience of everything and for two days lay between my brothers' corpses. Somehow I woke from that death sleep, my clothes torn to pieces and barefoot. I cut off the soles of my brothers' shoes and fixed them to my naked feet. I cannot remember how I ever got to Bobouasa. The memory of that dreadful picture and the horror of taking with me whatever I could in the certainty that all were dead chased me ever since through my days and nights." Thus, after a 20 years' separation and having lived through that unbelievable nightmare, she sunk into her husband's arms.

There she sits in her big arm chair and stares at a pair of soles which is all that was left from her dead brothers and the horror she had witnessed.

This is just a report of what happened. No fiction had to be added as the story, itself, is more than imagination could create.

## Zamoysky

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As we already have stressed before, in former issues, one of the Museu de Arte's main concerns is that of education. We are constantly thinking of new schools and programmes but owing to the increasing number of paintings which lately have been added to the museum's collection, space is no longer sufficient for additional class-rooms and studios. Therefore, it has been considered to acquire ample ground at Marumbi and build large studios for all the schools we have in mind, i.e. for sculpture, frescos, cenography and ceramics.

We are also glad to inform that sculpture teaching will be at the care of Zamoysky, the Polish sculptor who after a successful past in Europe and America has settled down in Rio de Janeiro where he started an important school. This was based upon his past experience in Poland where art was cultivated with a spirit of cooperation and comradeship, regardless of social standing. We can only hope that this will also be his orientation for this new school.

As these pages are reserved for Zamoysky's work, we consider it very enlightening to transcribe below an interview in which the artist summarises his teaching method as follows—:

—"Which is your teaching programme?"

—"Art cannot be taught but anyone who wishes to express himself freely needs a secure instrument. I want to put all my acquired experience at the pupils' disposal. I will try to give them all necessary technical knowledge, such as cutting stone, polishing it or preparing their own instruments.

Apart from sculpture and model drawing it self, they will study philosophy, history of art and so on."

—"Which is your artistic orientation?"

—"I do not really want to impress any sort of orientation upon my pupils.

I only will try to bring them into a close and sincere contact with life, through their work. I shall encourage them to see nature in a personal authentic way, free of prejudices. I shall help them to resist the temptation of falling into commonplace formulas for easy and quick success, should they feel unable of having true and original emotions. In the subjectivity of the look and of the authentic emotion, there is enough margin for originality."

The programme of the new generation will disregard academism completely and open the doors to new discoveries. Art will not be considered as a pastime but as a serious means of life which puts us into contact with the unexplainable mysteries of existence. If real art seeks eternal values it must find its emotions in Eternity and its inspirations in the Divine, which will lift us out of our apparent loneliness onto something higher and better. Here lies the transcendental value of art. In order to transmit these indispensable values to the pupils we must first let them have a complete knowledge of the practical side. This is what I intend to teach."

## The picture, resemblance and art

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Futility wants the image to be a picture. Futility is right, because the artist gives his work a person's name, thus proving that he meant to represent a certain person. This equally involves the responsibility for him or representing a certain person and not just any one.

Yet, futility under the influence of photography so far as painting is concerned and plaster copies in connexion with sculpture, has a wrong conception of resemblance. According to this conception the features should be reproduced on the paper as they are seen by one's eyes.

This alone, however, does not reveal a thing about a person's innermost self.

It is a hard way an artist has to go in order to arrive, through a variety of outer forms, to the essence, the soul, finally the true personality of his subjects. Both photography and plastic copies only succeed to show a face in a certain unchangeable disposition.

Painting has to deal with surfaces and sculpture with space.

The painter only has to work with two dimensions and his is not the problem of the sculptor who has to face three dimensions.

The sculptor must dominate space. The painter must give life to his angles.

The sculptor searches for a law of shapes. Once this cubic law is found his only task will be to integrate it in his subject.

Count Augusto Zamoysky is the first sculptor who follows this directive. About his working system I could say that once, in my studio, he finished within two hours a bust of myself. Although there is a hole at the place of my eyeballs, people who look at it remark that it holds mysteriously the power of my look.

Adolf Loos

## Architecture and religion

pag. 77

Many readers have been writing us, inquiring why we neglect Brazilian religious architecture. They tell us what is being done in other countries, for religious architecture for instance, and as a matter of fact we find it distressing to think what is being done here in this respect, with the exception of a few contemporaneous churches only. Most of them, however, are actual attentates against architecture itself and also against the expression of religious ideas. Take the São Paulo cathedral which has nothing whatsoever to do with architecture nor with the religious ideas and nature of our people.

We can only hope that its pseudo-gothic style, so contrary to our present conception of architecture with its correct proportions, will not be looked at as an example of what religious architecture should be like. In this connection it occurs to us what said by Joséphin is his "Finis Latinorum" "art regains the meaning of ideal and the Church regains the meaning of beauty."

## Open Letter

pag. 78

Dear Mr. Cicillo,

I was very pleased to hear of your appointment as organiser of the festivities which will take place in 1954 for the commemoration of S. Paulo's 400th anniversary and I am quite certain that in your hands these festivities will be prepared with a great sense of art and good taste.

Together with my heartiest congratulations I should like to convey to you a few suggestions which come from competent people, regarding the programme for this important event which will have such a high meaning for São Paulo and its position toward South America and the world.

Perhaps you will be lead to think that the Museu de Arte is trying to interfere or considering it its duty to patronize arts but this is not so. As a matter of fact we are rather shy about it and all we really want is to cooperate, just like you, in the development of art.

For this reason we have decided to publish from now on our proposals and suggestions. The below proposal refers to the architecture show which is planned for the festivity and we are sure it will interest you for all it has got in novelty and daringness.

*Proposal for a contemporaneous architecture show on the 400th Anniversary of São Paulo.*

Twenty of the most outstanding architects of the world should be selected by a comitee of critics and each of them should be indicated a proper ground to build a house. The group of twenty homes thus build, one near the other, will represent the architecture show. Estate-companies could greatly cooperate with this undertaking.

Everyone can easily realise what it would mean for S. Paulo to have a group of houses built by Wright, Gropius, Le Corbusier, Mies van der Rohe, Aalto, Niemeyer, Neutra and other."

Alencastro

## "Cortizona" for Terpsicore

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Eusculapio, Hipocrates and his opposer Galeno could never have dreamed that the most ethereal of all muses, the divine Terpsicore who rules over dance, would be victimated by an ailment so contrary to her very nature. rheumatism!

The poor girl got it right here in São Paulo.

The disease in question seems to have acquired a chronic character in São Paulo, a dity of two million inhabitants with only five or six, poorly organised, ballet-schools.

No wonder that young people who study in these schools, seeing no chances for a carriere, without remuneration and proper teachers, give up hope and pass on to show-business or boites.

Meanwhile the public watches astonished the world-famous groups on our stages and wonders why a country like ours, rich in fascinating popular tradition, could not do likewise.

With daily training given by first class teachers, a perfect dancer can be trained within two years. In São Paulo young people study uselessly for ten years without getting anywhere.

Local dance-teachers must realise that ballet is not a competition business amongst schools. Dance is the ultimate expression of a country's cultural standing and all assistance should be given to those who want to improve and develop this art.

Laura Moret