

and images. Now it has become a much more mobile and agile platform.

MUSIC AND FINE ARTS

A recent highlight in music is the thematic project entitled *Móbile*, completed in 2014 and coordinated by Professor Fernando Iazzetta. The idea was to bring together researchers from music, visual arts, scenic arts, computer science, and engineering to develop new musical processes centered on the interaction among the various apparently unrelated sectors. The project especially sought to question the technology fetish, following the initial models of experimentalism focused on high-tech studies and equipment. “Very often, too much technology can trip you up (...). The more complicated articulation has to take place in artistic thought, not in engineering,” said Iazzetta in an interview with *Pesquisa FAPESP*. The researchers in *Móbile* exhibited the results of the project during an international tour. The show featured six scenes in which “traditional” works were mixed with instruments and scores; other scenes used improvisation; and three were based on searches through the interaction among music, technology, and other arts.

In the field of fine arts, one of the ECA highlights is the work by Professor Regina Silveira, who has since retired. An intermedia artist, Silveira’s work circulates among various artistic media, from photography to painting, passing through postal art and intervention focused on urban architecture. In the 1960s, she studied painting with Iberê Camargo in Porto Alegre. In the 1980s, as part of her PhD project in arts at USP, she produced a series of engravings and drawings entitled *Anamorfás*, about distortions in perspective. “It may seem paradoxical, but being both a figure from academia and a transgressive artist were never, in my experience, incompatible terms (or attitudes),” Silveira said in 2010. “On the contrary, academia gave me a good ‘niche’ in which to exercise my freedom to experiment and violate rules. First, I was able to produce a lot of works and projects that were really new and experimental, thanks to support from research grants, such as from FAPESP and the National Council for Scientific and Technological Development (CNPq). I would not have had the chance to take the risks I took if those works had been destined for the art market which, at least at the time, was nascent and conservative,” she said. ■



ARCHITECTURE

Social progressive

Vilanova Artigas and Mendes da Rocha promoted the idea that cities should be more human and accessible

João Batista Vilanova Artigas and Paulo Mendes da Rocha were professors at the School of Architecture and Urban Studies (FAU-USP) and advocates of a progressive architecture that was socially responsible and who left in their wake an agenda for Brazil. Artigas is considered to have been a central figure in the so-called “São Paulo architecture,” that flourished during the turbulent years of the 1960s and 1970s. He was responsible for the symbolic building occupied by the FAU, which was designed to be an edifice that cannot be closed up and that encourages people to engage in fellowship with each other. “You become infected by the shape, and so no one who studies there can produce mediocre, insignificant architecture,” says Professor Alvaro Puntoni, who worked at the Vilanova Artigas Foundation. Puntoni’s “master” was the proponent of a unique, humanistic way of teaching the subject, based on the principal of “calling upon the necessary bodies of knowledge (philosophical and technological) and with a very clear idea of generosity and the duty

to share that knowledge with new generations.” For his part, Mendes da Rocha, one of the most recognized disciples of Artigas’s work, was the second Brazilian to win the Pritzker Architecture Prize, the world’s most important award in architecture, in 2006—the first was Oscar Niemeyer. The award served as recognition of the importance of São Paulo architecture, which placed greater emphasis on intelligent construction and less on exuberant forms. Professor Milton Braga, also from the FAU, had already worked with Mendes da Rocha on projects ranging from the Avenida Rebouças corridor in 1995, to the 18-story SESC 24 de Maio building under construction in the historical center of São Paulo. “He was always concerned about technical construction in Brazil. If in the 20th century there was regional disorganization, the 21st century agenda that calls for a focus on the major cities persists,” he explains. In other words, the teachings of “masters” like Artigas and Mendes da Rocha left to subsequent generations the lesson that it’s not enough to build houses; we have to equip cities with sufficient transportation, accessible sidewalks, and an attractive urban environment so that they can be more humans. ■