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(NOTES TOWARD AN) INTRODUCTION 1

and interests in architecture among the literary and artistic avant-gardes. 30

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1903	Francisco Pereira Passos begins a project to "civilize" Rio de Janeiro by applying Baron Haussmann's ideas as an answer to the tropical (lack of) urbanism. 7	1925	Modern architecture begins with Gregori Warchavchik and Rino Levi publishing manifestos on the new architecture; catching up to the 1922 Semana de Arte Moderna. 34
1904	Víctor Meano, Francisco de Oliveira Passos, and Emile Jéquier build a Latin American character with a classical vocabulary. 10	1925-а	Estridentópolis en 1975: Literary Architecture an the Avant-Garde 38
1906	Julián García Núñez's Hospital Español defines a characteristic search for a new	1925-в	José Villagrán García, Instituto de Higiene y Granja Sanitaria 40
	language: Secession/Art Nouveau. 14	1928	The Columbus Memorial Lighthouse Competition sparks an investigation into what architecture for Latin America should
1914	Jesús T. Acevedo and Federico Mariscal lecture in Mexico on the character, impor- tance, and role of the Spanish colonial		be like. 42
	legacy. 18	1929-a	The Ibero-American Exhibition opens in Seville, revealing the complex and contradic tory relations between Spain and its former
1915	Antonin Nechodoma introduces the Prairie style to Puerto Rico. 21		American colonies. 47
1922	In an attempt to create a building expressive of the "cosmic race," José Vasconcelos inaugurates in Mexico City the headquarters of the Secretaría de Educación Pública and formalizes the muralist project. 23	1929-в	Le Corbusier's first encounters with South America: lectures and early projects for Argentina, Brazil, and Uruguay 51 AR - BR - UY
	A MX	1929-с	With the History of the Skyscraper, Francisco Mujica articulates the skyscraper's Latin
1923	Mario Palanti; Palacio Barolo and Palacio Salvo 28		American dimension. 55
1924	Martín Fierro presents Alberto Prebisch and Ernesto Vautier's Ciudad Azucarera en Tucumán and formalizes the connections	1929	Sergio Larraín and Jorge Arteaga's Oberpauer Building initiates a new direction in Chilean architecture. 59

ART TECHNOLOGY W UTOPIA

AR ARGENTINA BR BRAZIL C: CU CARIBBEAN: CUBA C: DO CARIBBEAN: DOMINICAN REPUBLIC
C: PR CARIBBEAN: PUERTO RICO CL CHILE CO COLOMBIA MX MEXICO PE PERU UY URUGUAY VE VENEZUELA

1930-A	Getúlio Vargas takes power in Brazil and appoints twenty-eight-year-old Lúcio Costa as director of the Escola Nacional de Belas	1937	Cine Gran Rex and Argentine Classicist Modernism 92
	Artes (ENBA), 61	1938	Characteristic of the growing reach of surrealism into architecture and Latin America, the Chilean architect-trained artist
1930-в	Commemorating the centenary of its inde- pendence, Uruguay takes the first Soccer World Cup at home, and Montevideo is at the center of its modern ambitions. 64		Matta publishes "Sensitive Mathematics— Architecture of Time" in Minotaure. 94
	A UY	1938	Joaquín Torres-García, Monumento cósmico, Montevideo, Uruguay 99
1930	Flávio de Carvalho, "City of the Naked		987 - 140 - 151 -
	Man" 69	1939	The European diaspora brings architectural talents to Latin America on an
1931	Juan O'Gorman, Diego Rivera and Frida Kahlo Houses and Studios 71		unprecedented scale. 100
1933	In his Pláticas sobre arquitectura lecture, Juan O'Gorman highlights the existing polemics between functionalism and	1939	The Brazilian pavilion at New York World's Fair 105
	academic architecture. 73	1941	Pampulha represents an encounter that would change the future of Brazil. 108
1936	Le Corbusier is back in Rio de		
	Janeiro. 77	1942	Amancio Williams, Casa sobre el Arroyo 113
		1943-A	The Brazil Builds exhibition at the Museum
1936-а	The Kavanagh Building is finished, becoming the tallest skyscraper in Latin America. 83		of Modern Art in New York highlights the architectural and political interests of U.S. relations with Brazil. 115
1936-в	Francisco Salamone: Fascism and Monumental Architecture in the Pampa 84		E∆ BR
		1943-в	Town Planning Associates (TPA) is com-
1936-с	Julio Vilamajó, School of Engineering 86		missioned to design a new Brazilian town around an airplane factory, Cidade dos Mo-
1937	Wladimiro Acosta's Vivienda y ciudad high- lights the relationship between ecology, new forms of leisure, the house, and the city. 88		tores. This will be the beginning of TPA's involvement with Latin America that will include not only plans for Chimbote, Peru, but also master plans for Medellín and Bogotá, Colombia, and Havana, Cuba. 118

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1944	Henry Klumb moves to Puerto Rico and formalizes investigations of modern architecture in the tropics. 123 C: PR	1952	The debates of plastic integration, modern architecture, and the development of new city forms come to the forefront in two major universities: the UNAM in Mexico City and the Universidad Central in Caracas,
1945	Antoni Bonet, Punta Ballena, Uruguay 129		Venezuela. The first exemplifies figurative, legible, and socially conscious art: the sec-
1946	Affonso Reidy's Popular Housing Blocks 131		ond, abstraction. 162 MX • VE
1947-а	Luis Barragán and Max Cetto, the émigré German architect, begin working on the design of the first houses in Mexico City's	1952	Eladio Dieste, Iglesia de Cristo Obrero, Atlántida, Uruguay 170
	Jardines del Pedregal subdivision. 134	1953-а	Affonso Reidy: halfway between the Carioca school and the Paulista school 172
1947-в	Seeking to symbolize postwar efficiency and organization, Latin American cities em-		■ BR
	brace the North American "architecture of bureaucracy." 140 AR - CO - MX - VE	1953-в	El Eco Experimental Museum in Mexico City opens its doors, advocating for an "emotional architecture." 176 MX
1947-A	Oscar Niemeyer sketches the UN building in		
	New York but takes no credit. 144	1953-с	Max Bill's critique of the São Paulo Biennial has a significant impact in Brazil: Oscar
1947-в	Mario Pani—Multifamiliares 147		Niemeyer writes a "mea culpa," Sérgio Ber- nardes invests in designing a technological
1947-c	Agrupación Espacio 149		utopia, and João Filgueiras Lima devotes his life to prefabrication. 180
1949	La ciudad frente al río is released, showing the transformations of Le Corbusier's plan for Bue-	7 252 2 277 (1)	∏ BR
	nos Aires. 151	1953-а	Félix Candela, Church of Our Lady of the Mi- raculous Medal, Mexico City 184
1950	Public housing reaches a monumental scale: Mario Pani, Carlos Raúl Villanueva, Affonso Reidy, Oscar Niemeyer. 153 BR MX VE	1953-в	Mario Roberto Álvarez, Teatro General San Martín, Buenos Aires 186
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1951-в	PROA magazine publishes Arquitectura en Co- lombia, articulating an identity that survived the		dental architect 190
	second half of the century. 159	1955-a	Fruto Vivas, Club Táchira 193
1951-c	Lina Bo Bardi inaugurates her Casa de		
	Vidro. 160	1955-в	The Helicoide in Caracas: The Ultimate Parking and Shopping Center 195
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1956	Brasília: A modernist utopia? 199	1965-в	The (re)invention of Curitiba: from the plan of Jorge Wilheim to the implementation by Jaime Lerner 237
1957-A	Mies van der Rohe, Bacardí Buildings for Havana, Cuba, and Mexico City 206		BR BR
1957-в	Lina Bo Bardi, São Paulo Museum of Art 208	1965	Juan Borchers, Cooperativa Eléctrica de Chillán, Chile 240
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1959	The appeal of Corbusian monumentality and béton brut: Clorindo Testa's Government Building in La Pampa and, with SEPRA, the Bank of London and South America in Bue-	1966	United Nations as client and advocate: Emilio Duhart's CEPAL Building in Santiago 242
	nos Aires 210	1967	Hélio Oiticica builds Tropicália, challeng-
	■ AR		ing the traditional boundaries between art, popular culture, construction, and
1961-A	Fidel Castro, in conversation with Ernesto		architecture. 246
	"Che" Guevara, decides to convert a golf		El BR - VE
	course into art schools in Cuba. 214	1967	Jesús Tenreiro-Degwitz-Venezuelan
Except 1		1307	Postmodernism 250
1961-в	João Batista Vilanova Artigas and Paulo Mendes da Rocha articulate the Paulista	1968	TI 01
	school: free ground plan, generous social	1300	The Olympic Games provide Mexico City with opportunities for new forms of national
	spaces, and opaque envelopes. 218		representation through architecture; deadly
	■ BR		student protests highlight the contested use
1961	João Batista Vilanova Artigas, School of Architec-		of public space. 252
	ture and Planning, University of São Paulo 221		AND WA
		1969-A	Inventing new educational paradigms,
1962	Nelson Bayardo, Columbarium,		Alberto Cruz Covarrubias and Godofredo
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1963	In Bogotá, Rogelio Salmona takes old bricks to		in Chile. 257
1505	a new dimension in Torres del Parque. 225		IEE CL
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1964-A	The military dictatorship ends Delfim Amorim		bring in the best architects in the world to
	and Acácio Gil Borsoi's investigations into an		address squatter settlements. 262
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1964-в	Pedro Ramírez Vázquez, Museo Nacional de	1969	Francisco Bullrich publishes on Latin American
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1964-с	Martín Correa and Gabriel Guarda, Las Condes	1971	Formalizing the legacy of the Madí (Mo-
	Benedictine Monastery Chapel 231		vimiento de Arte de Invención) and utopian urban projects, Gyula Kosice proposes a
1965-A	Parque do Flamengo: Roberto Burle Marx re-		hydrospatial city. 267
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1976	Mexican postmodernism: Teodoro González de León's Colegio de México expresses modern architecture's new historicizing sensibilities. 281	1991	Angelo Bucci and Alvaro Puntoni win the competition for the Brazilian pavilion at Seville Expo 1992, marking the end of the postmodern reign and the beginning of neomodernism. 322
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1979	Pampulha magazine is launched in Minas Gerais, marking the beginning of Brazilian		□ BR
	postmodernism. 291	1994-в	As a model for internationalization, NAFTA becomes emblematic of the new character of late-twentieth-century Mexican
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