

The Configuration of 'Young' Spaces in Brasil in the late 1960s: Pop Domesticity Through the Perspective of the Magazine *Casa & Jardim*

Marinês Ribeiro dos SANTOS*

Federal Technological University of Paraná, Brazil

Joana Maria PEDRO

Federal University of Santa Catarina, Brazil

Carmen RIAL

Federal University of Santa Catarina, Brazil

Abstract: The pop movement appeared in industrial Western societies as a manifestation of the urban youth culture. It is frequently associated with the worldwide behavioral revolution of the sixties. Part of the youth population used pop expressions with irreverent and strong visual impact as generation markers. This article affirms that pop artifacts of the 1960s and 1970s found in Brazilian interior decoration are part of the material culture of that period as included in domestic spaces designed for youth. We argue that pop artifacts and interior decoration in the country both expressed and shaped new behavioral patterns among young people. Our sources are particular representations of domestic spaces published in issues of the popular magazine *Casa & Jardim*.

Keywords: *Pop design, Brazilian design, domestic interiors, Casa & Jardim magazine, material culture.*

Introduction

Since the 1960s, and particularly during the first half of the 1970s, pop language was broadly explored by the magazine *Casa & Jardim*¹ in the configuration of domestic interiors associated to the notion of 'young spaces'. Directly linked to the behavioral revolution

that exploded internationally in the 1960s, pop language arose as a manifestation typical to urban youth of Western industrialized societies. Expressed in irreverent statements with a strong visual impact, the pop aesthetic bolstered those segments of youth interested in creating spaces that marked their identity capable of

*email: ribeiro@utfpr.edu.br.

distinguishing them from conventional values, and used as a generational marker.

This study highlights articles published between 1967 and 1969 that are representative of this phase in which *Casa & Jardim* launched the bases of an aesthetic vocabulary that became consolidated as a predominant trend in the following years. The decision to take this historic perspective was made to present the initial trajectory of the discursive strategies used in the construction of domestic environments in dialog with youth culture. In addition to emphasizing the incorporation of pop ideas into domestic decoration in Brazil, we affirm that as an expressive portion of the material culture produced at the time, the pop environments are also a constitutive part of new behavioral standards experienced by youth in that period.

Understood as the internal arrangements of residences, domestic interiors are defined both by the architectural space and by the layout of the furniture and other artifacts, whether useful or decorative, chosen for the functional and symbolic organization of daily life. It is worth emphasizing that these arrangements, often seen as the result of individual decisions, occur in dialog with the currently circulating social values (Aynsley and Grant, 2006).

In this sense, we are interested in the social processes that guide the preferences for certain types of artifacts. According to Victor Margolin (2002), the artifacts with which we interact are not only 'tools' supposedly created to facilitate the realization of tasks. Integrated to human experiences, they also influence our understanding

about the social world and the positions that we occupy in it.

Supported by the articles in *Casa & Jardim* magazine, we seek to demonstrate how discursive representations, in this case presented in print media, contribute to the construction of the meanings that we attribute to the artifacts. We are also interested in the influence of these meanings on the regulation of the individuals that we are or can come to be. This encompasses, among other questions, considering the participation of home-decorating magazines in the formation of standards of taste and of consumption practices.

The conceptual approach chosen to study the home-decorating magazines is based on their characterization as lifestyle media. Operating as cultural intermediaries, the lifestyle media produce, promote and legitimate particular forms of knowledge, values and behaviors (Bell and Hollows, 2006). In this perspective, during the period in study, the magazine *Casa & Jardim* disseminated various ways of life associated to domestic living. It also represented a means by which people could develop ideas about their own identities, whether in the individual or collective plane, offering the reading public points of adhesion for the constitution of subjectivities of class, genre and generation.

Pop language in the Brazilian context

Linked to the society of consumption and the expansion of the mass media, the pop movement emerged in the art world (Honnef, 2004). Internationally,

the background to its rise was the economic prosperity in industrialized societies in the mid-1950s, the Cold War, and counterculture movements. Pop language is the result of the integration that occurred between art and design in the 1960s, due to both fields' interest in common themes. The themes of pop art included comic books, Hollywood movies and consumer products presented in advertising on television or in magazines with wide circulation, creating an environment of dialog between so-called 'high art' and the commercial and popular arts (McCarthy, 2002).

In product design, the involvement with pop language emphasized ludic and informal concepts, aligned to the youth culture forged at the time. Solutions with strong visual impact, although ephemeral and low cost, allowed the continuous consumption of goods in response to a desire for the new (Whiteley, 1987). The common association of furniture with the idea of durability was questioned by the use of unconventional materials, such as corrugated cardboard and plastic. Irreverent approaches emphasized symbolic meanings, more closely related to the emotional than rational universe, such as play and humor. The proposals were steered towards relaxed and informal behavior and allowed the interference of people in the forms of use (Sparke, 1987). The contribution of pop went beyond the configuration of a new visual typology for product design. As a constitutive part of the behavioral revolution of the 1960s, the pop language was one of the means youth used to express their values and concerns.

In the 1960s, Brazil also experienced

the effects of the international process of urban and industrial expansion, seeking to establish itself as a modern country, although with conditions less favorable than those of the more advanced economies. The search for languages linked to modernist or nationalist ideals were present in both the art and design produced in this context. Since the 1950s, the International Style had been solidifying as a trend in Brazil, with characteristics such as a pared down look, geometric shapes and the absence of decoration, influenced by a rationality associated to mass production (Denis, 2000). It was also in this period that, combining the functionalist orientation of the International Style with a national-popular movement², a series of professionals working in the furniture sector designed pieces that characterized distinctively Brazilian production (Santos, 1995).

The Brazilian military coup in 1964 changed the political situation, imposing a dictatorial regime. In cultural production, the defeat of emerging leftist policies implied a critical review of the national-popular ideal, shaking the foundations of the activist art that had become a dominant trend in intellectual circles. This process opened space for the manifestation of affinities for foreign influences in different fields (Canongia, 2005; Hollanda and Gonçalves, 1995). Accompanying the transformations triggered in the realm of ideas and artistic practices at the end of the decade, pop language became an important influence in furniture design and the planning of domestic interiors, as we can see in *Casa & Jardim*. Therefore, one of the ways to study

the appropriation of pop ideas through design made in Brazil is to look at the dialog that design historically maintained with the artistic vanguard. But this does not discard a study of the relations between pop language and the transformations found on the behavioral plane.

The transition from the sixties to the seventies was marked by the intensification of the military dictatorship. The climate of moral and political repression instilled by the government, allied to the modernization of society and to influences of the counterculture movements from abroad, provided fertile soil for the agglutination of initiatives in opposition to the ruling canons. These included the various social movement that emerged at the time, such as those in defense of black people, homosexuals, feminism and the philosophy of the hippie movement³. In principle, although their importance was not well recognized at the time, these manifestations were responsible for a behavioral revolution with profound implications for society, even on politics. According to Ismail Xavier (1993: 24),

At the heart of the behavioral revolution, the more somatic derivations of a culture of authenticity are clear, this culture was activated after World War II by existentialism and taken up by youth in their criticism of common sense and the limits of language and bourgeois decorum (the hypocrisy of power, a litany of parents). This culture, until 1968, maintained more or less tense relations (which did not exclude points of convergence) with the militant segments of youth (the student movement,

political parties, revolutionary organizations). After AI-5^[4], a vigorous matrix of expression was established, not exactly a pure and simple escape from politics, as many wanted, but of a style of opposition to order in which the dimension of culture came into the foreground and for this reason quite directly articulated the transgressions of daily life through artistic production.

It is important to question if it is possible to think of product design and interior decoration as part of these productions. It was also in the early 1970s that some segments of society were benefited by the so-called 'Brazilian miracle'. The economic growth from 1969-1973 was made possible by holding down the salaries of the working classes and actions that favored large Brazilian and multinational companies and the opening of the economy to foreign capital (Prado and Earp: 2003). During this period, the military dictatorship tried to co-opt the support of the middle classes with a policy to stimulate consumption. For Xavier (1993: 270), the government's strategy proved to be an opportunity to 'combine the poverty of the majority with the constitution of a society of consumption, which required the creation of a new structure for communication and the industrialized culture'. About this question, Marcos Napolitano (2004: 82) explains that:

With economic growth, cultural goods came to be consumed on an industrial scale: telenovelas, the news, book collections and special sections about various issues, magazines (like *Veja*, which was created in 1969) demonstrated the new industrial and 'mass'

trend of cultural consumption, which would become definitively consolidated in the second half of the 1970s.

The growing development of the communication media intensified the promotion of new behavior and consumption standards. Brazilian decoration magazines that presented environments decorated in a pop style were part of this context. Since the late 1960s, *Casa & Jardim* began to publish a series of articles that registered the incorporation of the pop language in the configuration of domestic middle class interiors. The option to assume the version of pop domesticity portrayed in *Casa & Jardim*, as a support for our study involves a few considerations. Since it involves a particular approach to this phenomenon, far from being impartial or open to generalizations, it is a perspective committed to a number of factors, including the magazine's editorial policy, the influence of the official regulatory agencies, the relationship with ads and sponsors and to the receptivity of the reading public. Moreover, we understand that this does not compromise the validity of the study because we did not turn to these sources for a 'mirror of reality' but for a set of representations that established a dialog with the transformations in social life at the time.

Pop domesticity in *Casa & Jardim*

In harmony with the values associated to youth culture, pop domesticity in *Casa & Jardim* arose as support for the expression of interests aimed at this generational group. Among these interests was the proposal for a new

aesthetic and behavioral vocabulary, capable of allowing investment in a distinctive social identity, as we will address below. Thus, the category 'generation' is an important identity marker for the understanding of pop language. The concept generation can be understood as 'a collective of individuals who live at a certain epoch or social time, that have approximately the same age and share some form of experience' (Motta, 2004: 350).

The sense of belonging to a generation is a particular type of identity with a situation that involves the experience of age groups in relation to the historic-social process. Thus, the generational experience is not only related to the existence of a biological rhythm in human life, generally expressed in phases such as childhood, youth, adulthood and old age. It also depends on the common exposure to the same phase of historic transformations, which are indicative of a certain shared predisposition to characteristic ways of thinking and acting. Nevertheless, this does not imply that generational groups must be seen as homogeneous groups. As Alda Britto da Motta (2004, p. 131) observed,

The same social context does not equally affect all of the individuals of an age group with similar experience – classified or self-identified as a generation – it is found that segments of this generation may assume different social postures and paths, or even opposite ones.

Even without overcoming these constitutive differences, the category 'youth' conquered the status of independent social agent in the 1960s.

The emphasis on this phase of life as a type of ‘final stage of complete human development’, allied to its relevance in demographic terms and its recognition as a ‘concentrated mass of consumption power,’ mainly in developed capitalist countries, would contribute to the affirmation of a specific youth culture (Hobsbawm, 1995). Postures of opposition to authority of parents and other institutions of the adult world, the search for alternative behavioral standards and the interest in mass cultural products are some of the identity markers that were shared on a global scale.

In the pages of *Casa & Jardim* we can see the influence of youth culture in the configuration of domestic Brazilian spaces. The January 1967 edition presented the initiative of a ‘modern and dynamic’ girl who, ‘com muita bossa’ [with lots of brass], covered the walls of her room with images cut from illustrated magazines⁵. Another article about bedrooms, published in July of that year, presents the strategies used to construct two distinct representations, that is, the ‘girl’s room’ and ‘grandma’s room’, whose meanings are highlighted by the contrast⁶. Based on the same set of furniture – a bed, a night table, shelves, a desk and a chair – the decorator sought to express an interpretation about the differences between the lifestyles of young and elderly women through the inclusion of accessories and complements considered representative of the tastes and habits of each one of these generational groups.

While the grandmother’s room was idealized for a more contemplative life, aimed at the past and traditions – for example a rocking chair was combined

with handicrafts and a desk was used for cards and photo albums – in the girl’s room everything must be ‘exuberant and in movement’. In it, ‘the young student listens to records, pins things to the wall, posters of cinema-nôvo, mementos, stuffed animals, sociology and political books, all in a joyful and colorful environment’⁷.

This excerpt is interesting, to the degree to which it combines various types of cultural products that mobilize the interest of youth in that period. Music, mentioned first, became one of the main expressions of youth rebellion (Hobsbawm, 1995). The text alludes to the Brazilian record industry. During the second half of the 1960s, the record industry aimed a broad range of options at the youth public. In addition to the foreign waves of rock-n-roll and ‘yeah-yeah-yeah’ [as pop-rock was known in Brazil], options were provided that could be identified with the protest songs linked to the tradition of activist art. These included the naive ballads of the Jovem Guarda’s ‘yeah-yeah-yeah’ and the provocative and renovating sounds of ‘tropicalismo’, a vanguard, political and artistic movement that exhibited a vision of a country of contrast where the archaic and poor are side by side with the modern and wealthy (Napolitano, 2004). Musical programs transmit by television, including those like the ‘Festival da Canção’, (a musical competition with a large auditorium audience) contributed to the popularization of new artists, expanding the range of consumption possibilities. According to Marcos Napolitano (2004), from 1966-1968 music festivals became the main vehicles of manifestation of activist and national music, attracting

young students in animated fan clubs.

Meanwhile, the use of Cinema Novo posters was a reference to both the film movement that was one of the main cultural productions of the vanguard at the time – cultivated mainly by a public of young leftist intellectuals (Hollanda and Gonçalves, 1995) – and to the incorporation of the mass media to the repertoire of home decoration. The text also mentions the presence of ‘sociology and political books’, indicating the close ties between culture and politics as a strategy of resistance to the military dictatorship, and to the protagonism of the student movement in the organization of protest demonstrations, including the marches that intensified in 1967 and 1968 (Hollanda and Gonçalves, 1995).

The books share space with ‘stuffed animals’ and ‘personal mementos’, reminding us a bit of the age of many youth involved in political activism. In addition to university students, high school students also participated in the movement, and were even part of clandestine groups that opted for radical methods of struggle, turning to armed intervention (Sirkis, 2007). In this context, the idea of a ‘joyful and colorful’ environment contrasts with the reality of repression and violence experienced at the end of the decade and the signs of resistance are integrated to the new standards of capitalist consumption.

Three other articles about bedrooms published between August 1967 and March 1968 reveal another facet of the formation of youth culture in the realm of domestic space. In the article ‘4 sugestões para quarto de solteiro’ [4 suggestions for a single person’s bedroom], all the environments

presented characterize the bedroom as a space that should not only be designed for socializing, but that, above all, should look like it is for that purpose. The text that accompanies the proposal of the São Paulo company Arredamento explains the issue well:

But this doesn’t look like a bedroom!

That’s right, Arredamento (as do the youth) think that a young person’s room should look less like a bedroom.

And why?

Well, because a single person’s room is his or her small world inside the home and as such, it should have a bit of everything that the young person imagines. After all, it is there that, alone or with friends, he or she passes most of his time at home.

It’s a place that serves to study, listen to music, practice the string bass or play chess, without the interference of adults.

For this reason, the decoration is practical, colorful, youthful and modern.

To begin, there is no bed but a streamlined sofa that, during the day, does not say bedroom.

The four stools can at any moment be transformed into a center table, or vice-versa (after all they are furniture by Arredamento, right?).

The well-placed pallet serves as a corner table for the light, but also functions as a chair when there are many guests⁸.

In the same line, the September 1967 edition has an article about bedrooms for young people with a title that asks: ‘Quarto ou sala de estar?’ [Bedroom or living room?]⁹. And in March 1968, the article ‘O quarto da menina-môça’ [The room of a young woman] presents

another suggestion from Arredamento that clarifies the requirements observed in planning the environment:

The minimum of imposition and the maximum of imagination. Few fixed elements which 'she' uses as a foundation to give the touches that indicate and affirm her personality. Evidently, there will be a lot of change in this room, where the idols will go up and down the shelves and walls, accompanying the evolution of the adolescent to a woman. The furniture should allow maximum participation of the young woman in shaping the environment¹⁰.

There is an emphasis on imagination, flexibility and participation of people in the arrangement of environments. These presumptions establish themselves as key issues in the discourse associated to the pop domesticity in the following years. However, it is in the proposal of the Mobilinea company, presented in the same article, that there is greater approximation with some of the characteristics of this language. This includes the use of lacquer as a surface finish for the furniture, the use of accessories in strong and contrasting colors – as is the case of the pillows and mattress covered in 'royal blue' and 'citric green' fabric – and the application of decorative elements on the walls by means of collages or painting (Figure 1). The text that accompanies the image indicates new values for the youth at the time:

SUGGESTION IN WHITE, BLUES AND GREENS FOR A YOUNG WOMAN'S ROOM.

(After all, she already knows, in our century, that life is not rosy and pink, but all colors, for all personalities).

In the old days, a young woman's bedroom had a permanent color that was just right – pink – and no one dared suggest another solution. The bows, frills, and organzas etc., were found both in the room of the most romantic young women as well as in those whose more determined and practical temperament were precursors to the 'young women' of today. The rule now is to balance the practical with those elements that are closer to the personality of the young woman who will live in the space¹¹.

Once again the room is defined both as a leisure space for individual use, as well as a 'permanent space for get togethers and conversation'¹². The presence of the model in the photo of the room should be emphasized, she represents 'today's girl'. Wearing a blouse and mini-skirt, barefoot, she is informally relaxing on the bed next to a portable record player. A number of record covers were carefully spread around, indicating a certain carefree attitude.

An important issue in the conception of the room as a space for socializing is the challenge to mark borders between the spaces understood as public and private in the domestic environment. The sectorialization of residences encouraged by modern architecture into specific zones – social, intimate and for services – is confused when the room (one from the intimate sector) assumes, by definition, functions previously destined to the social sector. The same situation can also be observed in articles about small studio apartments where the functions of a living room, eating space and bedroom are concentrated in the same space.

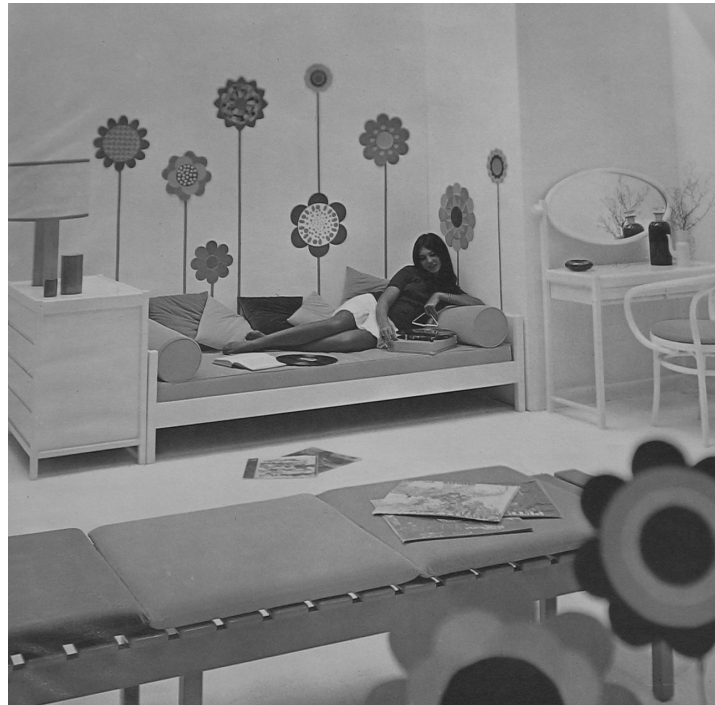


Figure 1: *Proposal from Mobilínea for a young woman's room.*
Courtesy of Casa & Jardim, vol. 158, March 1968: 55.
Periodical archives Paraná Public Library.

Both the studios and one-bedroom apartments with a living room are frequently presented in *Casa & Jardim* as types of residences suitable for students or young couples. When they are aimed at the latter, the life of the couple in a smaller space is presented as a provisory condition, mainly due to the perspective of the arrival of children. Thus, small apartments, and the bedrooms of young people, are places emphasized in the representation that address the configuration of youth culture in the domestic environment. In October 1969, *Casa & Jardim* published a report that illustrates these affirmations well¹³. The article is divided into three parts, each one functions as a counterpoint to the others.

The first part, entitled 'Sala é sala'

[A living room is a living room], shows an arrangement for a room to receive guests programed basically with two sofas facing each other, two arm chairs, side tables and a center table. The typology of the furniture, as well as their layout in the space, follow the characteristic scheme of a conventional living room. The predominant colors are light browns, neutral and somber, with the exception of the Oriental rug which is predominantly red. The space portrayed serves as an example of a traditional living room. The second part of the article, entitled 'Sala é quarto' [A living room is a bedroom], presents a solution for studio apartments (Figure 2). This time, the proposal seeks to minimize the problems created by the multi-functionality of the 'single space', which according to the text, 'is

the crux of the problem' in this type of residence:

First we must think of the bed, which is also a sofa. Normally it is against a wall, tending to be bordered by side tables. Here it is not. The side table, together with a shelf, and a desk are combined in a versatile element, whose layout we present to facilitate its execution by a furniture maker. Of course, at meal time, the desk becomes a table for two, which is quite comfortable. Two chairs, small arm chairs, a cute center table that is also a bar, two light chairs and that's it; there's no more furniture¹⁴.

In the piece of furniture that combines various functions, the area destined for the backrest is small and low. This factor, allied to the depth of the mattress, makes it impossible for someone to lean against the straight column. The presence of the cushions reinforces the idea of a more

relaxed bodily posture, related to the act of reclining. The studio also has a built-in closet composed of an open module, used as a shelf, bordered by two closed compartments. The doors are lined with printed fabric, forming large decorative panels that disguise the presence of the armoire. The predominant colors are bright orange and tones of green. In this space, the theme of multi-functionality served as support for alternative solutions to the standards expected for 'specialized' furniture. The result is playful and informal, and does not fit into a conventional lifestyle, contrasting with the space presented in the portion 'A living room is a living room'. Finally, the last segment of the article, entitled 'Quarto é sala' [A bedroom is a living room], focuses on bedrooms for young people. The text explains:

This is how forward thinking young people resolve this problem today. Not creating a formal space, just for sleeping. The dominant general idea is to put the bed



Figure 2: 'Multifunctional' furniture for studio apartments. Courtesy of *Casa & Jardim*, vol. 177, October 1969: 32-33. Periodical archives of the Paraná Public Library.

against a wall, turning it into a sofa,
and to fill the room with everything
that pleases your personality¹⁵.

For example, the magazine shows the bedroom of an architecture student whose strongest personality trait is his 'passion for music' (Figure 3). The arrangement of the space the furniture, sound equipment, a piano and a guitar

were placed against the walls, leaving free the entire central space of the room for gatherings. No chairs in the room, only a bench for the study table and the classic piano bench. Pillows piled in a corner resolve the problem of accommodations.

The walls, covered with posters and paintings by our future architect, give a youthful touch. Another factor of enormous interest in this scheme is the fact that both the paintings as well as the small chest, the entrance door to the room and a few more details, are treated with special glow-in-the-dark paint¹⁶.

The text explains that the room is equipped with a black light, installed to

highlight the special paint, particularly when friends are gathering. Thus, it is possible to infer that this effect, added to the music, creates a unique atmosphere in the environment, capable of alternating – even if tenuously – people's perceptions in relation to the surroundings. Here, more than a living room, it is the combination of the effects of the light and sound present in discotheques or rock concerts that serve as a model. Invented in the 1960s, discotheques were conceived as spaces for sensorial stimulation by means of the play of lights and loud music, seeking the temporary obliteration of 'rational thinking' (Sparke, 1987).

In this period, the desire for alternative forms of perceiving the world came in the wake of the psychedelic movement linked to the counter culture in the United States and was based on hallucinogenic drugs. Appropriated by youth discontent with the ruling social prescriptions, psychedelic drugs signified catalyzers and contexts in which individuals could expand and thus, free themselves



Figure 3: Young person's room, decorated by an architecture student. *Casa & Jardim*, vol. 177, October 1969: 36-37. Periodicals archives of the Paraná public library.

from the limiting psychological precepts (Goffman and Joy, 2007). In rock concerts with psychedelic bands, colored lights simulated the visual sensations provoked by drug use. In addition to the artifacts painted in 'acid' colors that glowed in the dark, other decorative items present in the room also related to the psychedelic language, such as the light with spiral designs and various posters, including one with the letters LSD printed in large letters¹⁷.

Red and white predominate, creating a warm and intense atmosphere. The pillows thrown on the carpet, as the text of the article emphasizes, indicate an option for informal and relaxed bodily postures. Thus, as in the portion 'The living room is the bedroom', the proposal 'The bedroom is the living room' questions the conventional standard of rooms from the perspective of youth behavior. In these two cases, there are various approximations with pop language: the challenge to traditional practices, irreverent postures, the psychedelic inspiration, the bright colors, the decorated surfaces, the taste for posters and other graphic reproductions linked to the mass media. These resources compose the aesthetic repertoire that would be intensely explored in *Casa & Jardim* during the first half of the 1970s, a period in which pop domesticity was solidified as a trend in the magazine.

Conclusion

For Jean-Pierre Warnier (1999), material culture is intrinsically related to the perception that individuals have about themselves, bodily conduct and

the positions that they occupy in the social world. In this sense, the author understands behaviors mediated by material culture as modalities of subjectivation, or that is, as privileged locus for the production of identities and differences. Throughout this text, we emphasized some of the discursive strategies, both textual as well as imagetic, used by the magazine *Casa & Jardim*, in the construction of this specific typology of domestic interiors associated to middle class youth. In the magazine, pop domesticity began to be forged in the late 1960s, supported in the behavioral revolution that blossomed internationally at the time.

The resonance of the youth culture in the organization of residences gave priority to the bedrooms of single youth and small apartments, such as the combined 'living and bedroom' and the studios. The bedrooms of young people came to be conceived both as individual hideaways and spaces for gatherings with friends, blurring the borders between zones understood as intimate and social. The same situation would occur in the studio apartments, due to the need to concentrate distinct functions in a single space. The small apartments frequently appear as temporary residences, aimed at students or young couples.

The pop orientation required new consumption practices that involved attitudes different than those supported by traditional furnishings. Aligned with the iconoclastic posture of youth at the time, the behavior modulated by pop engendered new possibilities for interaction with the surroundings, privileging a relaxed body and postures. Sitting stiffly in sofas and chairs was deprecated in favor of

reclining on mattresses or pillows. In a period in which youth began to use transgressive behavior as a means for cultural and political questioning, pop environments served as material and symbolic resources to support the expressions of liberty in domestic space.

Notes

¹ *Casa & Jardim* is an illustrated magazine launched in Brazil in 1952. With an editorial project that resembles the North American title *House & Garden*, it addressed middle class feminine readers, and was the first domestic interior decoration specialized magazine with a nationwide distribution and circulation (Santos, 2010).

² Renato Ortiz (2001) remarks that during the nineteenth fifties and sixties, nationalistic ideals strongly influenced political and cultural activities. Expressions of this constructed idea of a 'true' Brazilian culture – which attempted to normalize what the 'authentic' Brazilian should encompass, from its people or the country itself – were present in a wide range of goods, including interior decoration and furniture design.

³ For a deeper description of these movements see Ken Goffman; Dan Joy (2007).

⁴ The Ato Institucional Número 5 (AI-5 – Institutional Act Number 5), which was issued in December of 1968 by the Brazilian government, a military dictatorship since 1964, amplified the State's mechanisms of control and repression. Articulated with other political and administrative measures, it legally enabled the government to close the National Congress, to suspend political rights, to restrict freedom of expression,

to arrest dissidents, to institutionalize censorship, and to scrutinize the content produced by the Press, the News, the Arts, and of many other ways of expression (Pilagallo, 2004).

⁵ O apartamento e a môça [The young woman and the apartment]. *Casa & Jardim*, vol. 144, janeiro de 1967: 78-81.

⁶ Ontem e hoje [Yesterday and today]. *Casa & Jardim*, vol. 149, junho de 1967: 32-33.

⁷ Ibidem: 32.

⁸ 4 sugestões para quarto de solteiro [4 suggestions for a single person's bedroom]. *Casa & Jardim*, vol. 151, agosto de 1967: 37-38.

⁹ Quarto ou sala de estar? [Bedroom or living room?] *Casa & Jardim*, vol. 152, setembro de 1967: 24-25.

¹⁰ O quarto da menina-môça [The room of a young woman]. *Casa & Jardim*, vol. 158, março de 1968: 54, emphasis in the original.

¹¹ Ibidem: 52, emphasis in the original.

¹² Idem.

¹³ Sala é sala. Sala é quarto. Quarto é sala [A living room is a living room. A living room is a bedroom. A bedroom is a living room]. *Casa & Jardim*, vol. 177, outubro de 1969: 28-39.

¹⁴ Ibidem: 35.

¹⁵ Ibidem: 39.

¹⁶ Idem, emphasis in the original.

¹⁷ Abbreviation for lysergic acid diethylamide, a psychoactive drug in circulation in the 1960s (Maciel, 1987). To forge an aesthetic vocabulary, the psychedelic movement combined visual, ethnic, and mystic references, those from the arts and mass culture with distorted shapes and psychedelic colors resulting from experiences with hallucinogenic drugs, including LSD. See Philippe Garner (1996) and Nigel Whiteley (1987).

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