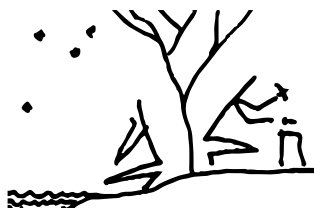




PERGUNTAR



DIRETO



COMPREENDER



PENSAR

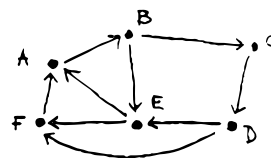


REAGIR

# YONA FRIEDMAN

---

# DEMOCRACY



COMUNICAÇÃO



EU



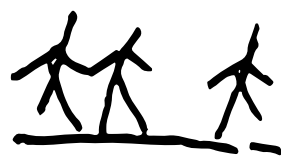
IMAGEM



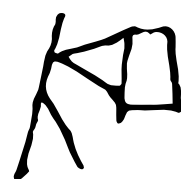
VOZ



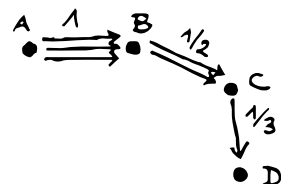
TRANSMITIR



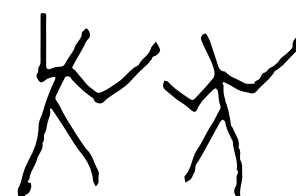
PASSAGEM



PROPRIEDADE



INFLUÊNCIA



DEBATE



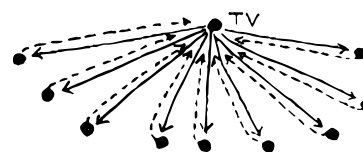
SUFICIENTE



VER



LEI



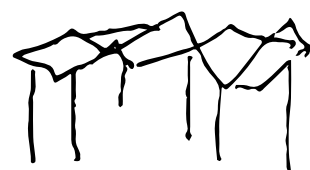
FEEDBACK



JUNTO



AGENTE



ESTRUTURA IRREGULAR



INFORMAÇÃO



ARQUITETURA



CONEXÃO

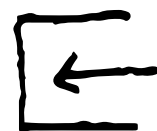


MEMORIAL DA  
RESISTÊNCIA  
DE SÃO PAULO

06/26/2021  
03/07/2022



ESPERANÇA



DENTRO



PROTEÇÃO



SOCIEDADE



CIDADE

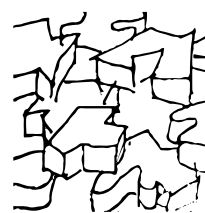


REDE



NECESSÁRIO

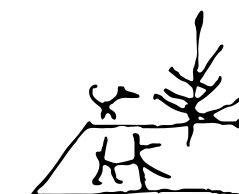
Pictograms  
from  
Dictionary  
(2014), by  
Yona Friedman



CIDADE ESPACIAL



LUGAR



NATUREZA

With the exhibition **Yona Friedman: Democracy**, the Memorial da Resistência de São Paulo shares the legacy of Yona Friedman (1923-2020) on communication, a topic to which he dedicates a major part of his production in an attempt to create a universal, accessible language to talk about individual autonomy, social issues and human rights.

Curated by the Resistance Memorial team, the exhibition is held in a partnership with the Fonds de Dotation Denise et Yona Friedman, Jean-Baptiste Decavèle, and in collaboration with the Centre National Édition Art Image (Cneai) and Sylvie Boulanger. By proposing alternative forms of communication, Friedman tried to encourage people to think for themselves and to revert what he deemed to be one of the greatest political and planning problems of modern society: the fact that modern societies base their thinking on abstract ideas, such as the financial market, success and progress, and as such become estranged from individuals' actual needs.

Using a casual, easily conveyable language - cartoons - Friedman proposes the right to understand and to interpret as a basic human right. The exhibition directs our gaze to manuals produced by Friedman from the 1970s in a partnership with institutions such as Unesco, the United Nations University (UNU) and the former International Council of Scientific Unions (ICSU), now International Council for Science (ISC). The manuals, republished after 2000 by Cneai, encapsulate his intention to make knowledge public in order to educate. Friedman saw the streets as a museum, a public platform open to social

participation. Following this lead, the exhibition is an act of sharing which encompasses urban interventions in collaboration with collectives Paulestinos and casadalapa, makes the above-mentioned manuals available for the public's spontaneous use and brings in Unicornia, a concrete proposal for turning certain territories in huge open-air museums. Public meetings are also set to be held in collaboration with Sesc Bom Retiro.

In an illustrated reflection on democracy and its imperfections, Friedman ponders our forms of social organization while explaining concepts such as laws, poverty and economy and pointing out how they can reproduce inequality and injustice and suggesting means for their transformation.

He saw a potential for action in the act of understanding itself. Interpreting democracy becomes the central issue: what is it and in whose service does it exist?

In a time in which issues that are non-negotiable for the Memorial da Resistência are everywhere being called into question and negated, Yona Friedman's defense of an open and participative form of knowledge sharing is crucial for our reflection on the role of communication in the struggle for the appreciation of democratic principles, for the exercise of citizenship and for human rights education.

#### **Ana Pato**

Coordinator, Memorial da Resistência de São Paulo

#### **Jochen Volz**

Director-General, Associação Pinacoteca Arte e Cultura (APAC)



I must first warn the reader that this text is neither technical nor architectural, but simply personal. Although he is not here to tell us so, I know that my father would be very happy with the show at the Memorial da Resistência de São Paulo. He absolutely loved Brazil and São Paulo, and the topic of democracy was very close to his heart, as can be discovered throughout the exhibition.

The relevance of the location, Memorial da Resistência, is also particularly touching to me, as I think my father was himself a living monument to resistance, pushing back against oppression of different types all his life, starting with his youth in fascist Hungary during World War II.

At that time, racial laws forbade Jews from going to university and he attended classes as an auditor without being registered, resisting the system that prevented young people like him to get educated. Simultaneously he joined the resistance underground in Budapest and used his natural drawing skills to forge fake identity papers and save Jewish refugees escaping Nazi-occupied Austria and Poland. He was arrested in October 1944 by the Gestapo after being denounced by an informant, and interrogated for two months without giving away any of his resistance network. He miraculously escaped during transport to the firing squad, as Russian bombs rained on Budapest. Twenty years to the day after his arrest by the Gestapo, in October 1964, my father gave a lecture in English - although he spoke fluent German he had refused to speak it after the war - to a full amphitheater at the Berlin Academy of Architecture. When he revealed the significance of the date, he received a standing ovation from the audience of students, and from that



day on resumed speaking German. It was a tremendous validation for him and a lesson for me as a child, that resistance eventually leads to resolution and recognition.

At the end of the war my father and his parents ended up in a displaced persons camp in Romania where they lived in a tent, which entirely changed his outlook on architecture. Living in a predefined fixed temporary space inspired him to invent his Mobile Architecture where the inhabitants are the decision makers and designers of their own interchangeable living space. His entire outlook on the role of the architect in society changed because of his post war experience. In coming up with his new vision of architecture he also became an active resistant to the classical system of the architect as sole decider for other people's space.

His ideas were not welcomed by the establishment. In 1962, following the publication in a French professional magazine detailing his Mobile Architecture proposals, the French Architects professional organization actually sent him an order to stop calling himself an architect with the threat of legal consequences if he continued to do so. Undeterred he continued, but not in French professional publications, which paradoxically may have helped spread his ideas abroad.

My father resisted pressure from the architecture world and persisted in his quest to share his architecture vision with all, democratically. As his quest for an architecture-for-all continued, he expanded his research to communication methods and sociology, resulting in the publication in 1972 of his book "How to Live Amongst Others Without Being Chief and Without Being Slave". The reaction of the ar-

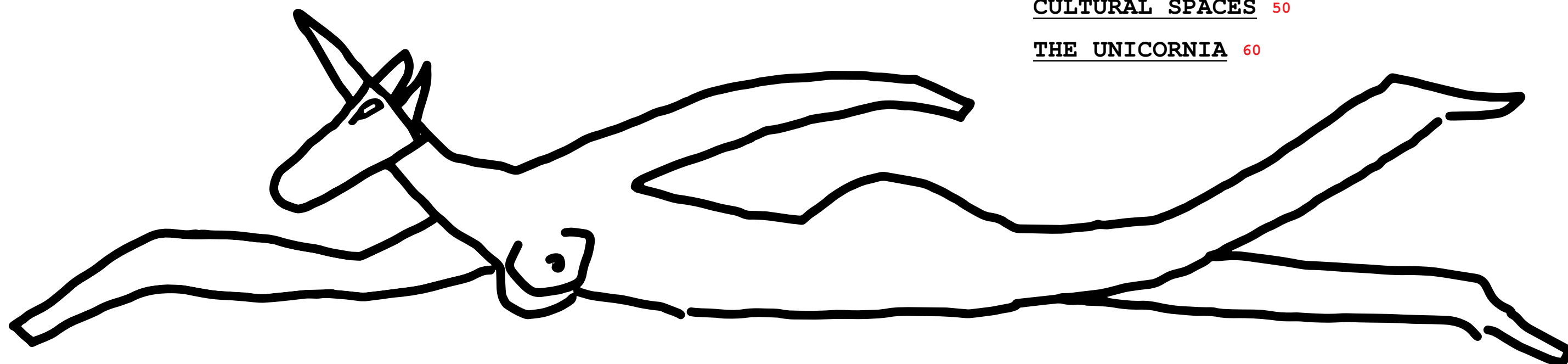
chitecture world was to ridicule him, yet fifty years later, his book could be seen as the answer to the question asked by the 2021 Venice Architecture Biennale "How Will We Live Together?"

With his many fields of interest my father resisted the social codes dictating that we have only one occupation, one professional identity. To some people he was an architect, to some he was a Venice Film Festival Gold Lion winner, to some he was a futurologist predicting climate change and the resulting population upheavals, to others he was a consultant to the United Nations with whom he created the Communication Centre of Scientific Knowledge for Self-Reliance, and to many he was an artist. With all his pursuits he opposed the accepted norms and always followed his own path, undeterred by opposition and always guided by his curiosity and his inner drive for sharing his ideas.

Indeed, the common threads to all of my father's endeavors were invention, innovation, and a visionary approach to make the world a better place for all, democratically.

**Marianne Friedman-Polonsky**

Fonds de Dotation Denise  
et Yona Friedman



YONA FRIEDMAN 12

MANUALS 30

CULTURAL SPACES 50

THE UNICORNIA 60

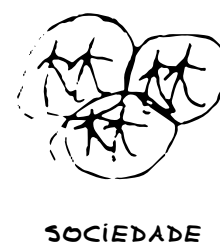
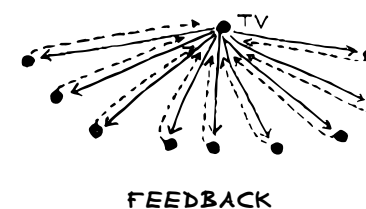
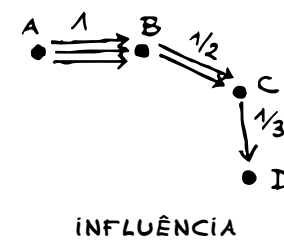
THE UNICORNIA 66

CREDITS 86

Yona Friedman (1923–2020) was an architect, artist, sociologist and anthropologist. Born in Budapest, Hungary, he studied architecture for the first time as an auditing student at the Budapest Technology and Economy University.

A Jew, he was thrown into prison and experienced the violence of war as a refugee, moving at first to Bucharest, Romania, and then to Israel. It was in Israel that he finished his higher studies at Technion, Haifa, where he also worked as an architect from 1949 to 1957.

His first designs were a direct response to post-war demographic problems and the challenges of reconstruction. In 1953 he started conceiving the principles of what he would call "mobile architecture": participative, mobile structures based on notions of flexibility and self-planning and incorporating minimal contact with the soil in order to enable ease of transformation according to inhabitants' desires.



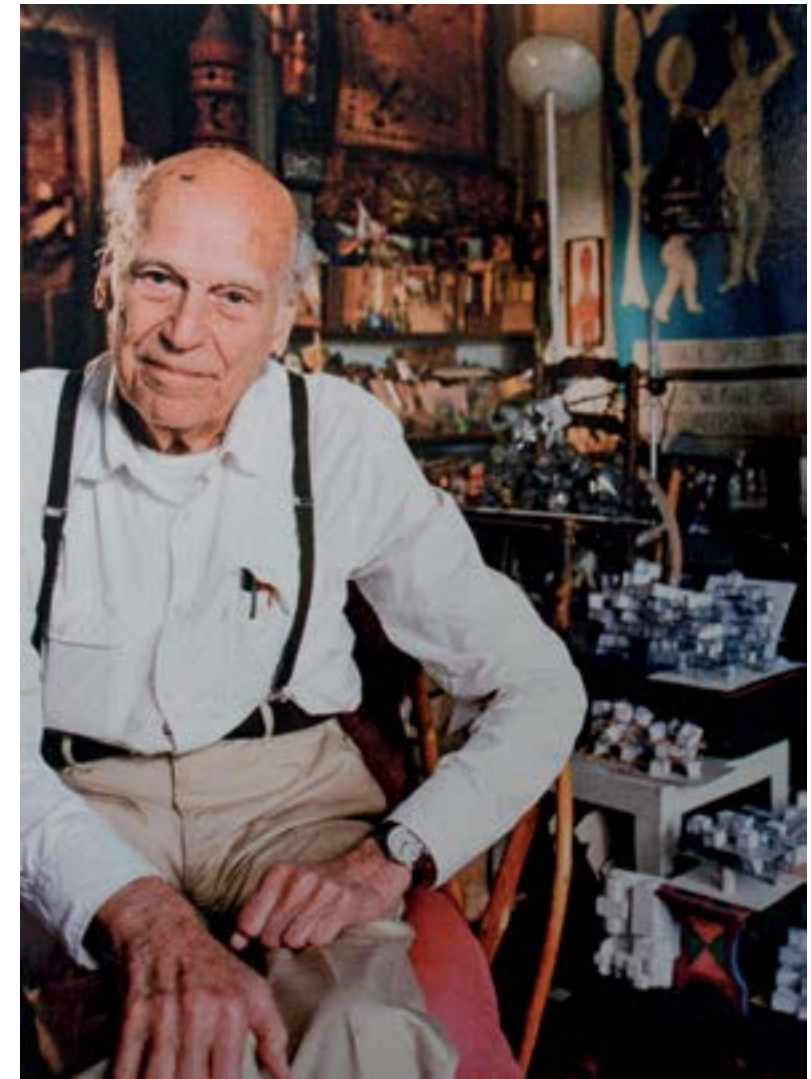
These concepts were present throughout his production and became decisive for the idea of what he would call the *Spatial City*, a highly innovative design for urban organization.

From the 1960s, now living in Paris, France, Friedman developed an oeuvre centered on communication and on the transfer of ideas, proposing an accessible, democratic language by means of videos, drawings and different kinds of publications.

Few buildings designed by Friedman were actually built, including the *Bergson High School* in Angers, France (1979), and the *Simple Technology Museum* in Chennai, India (1987), made with local materials such as bamboo.

His work defies classifications and categories and encompasses publications, exhibitions and investigative designs in areas such as architecture, ecology, politics, sustainability, language and improvisation, propagating thoughts on all sorts of issues related to life in society.





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Yona Friedman  
in his apartment  
in Paris, undated

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[left]  
Photomontage  
of Yona Friedman,  
undated

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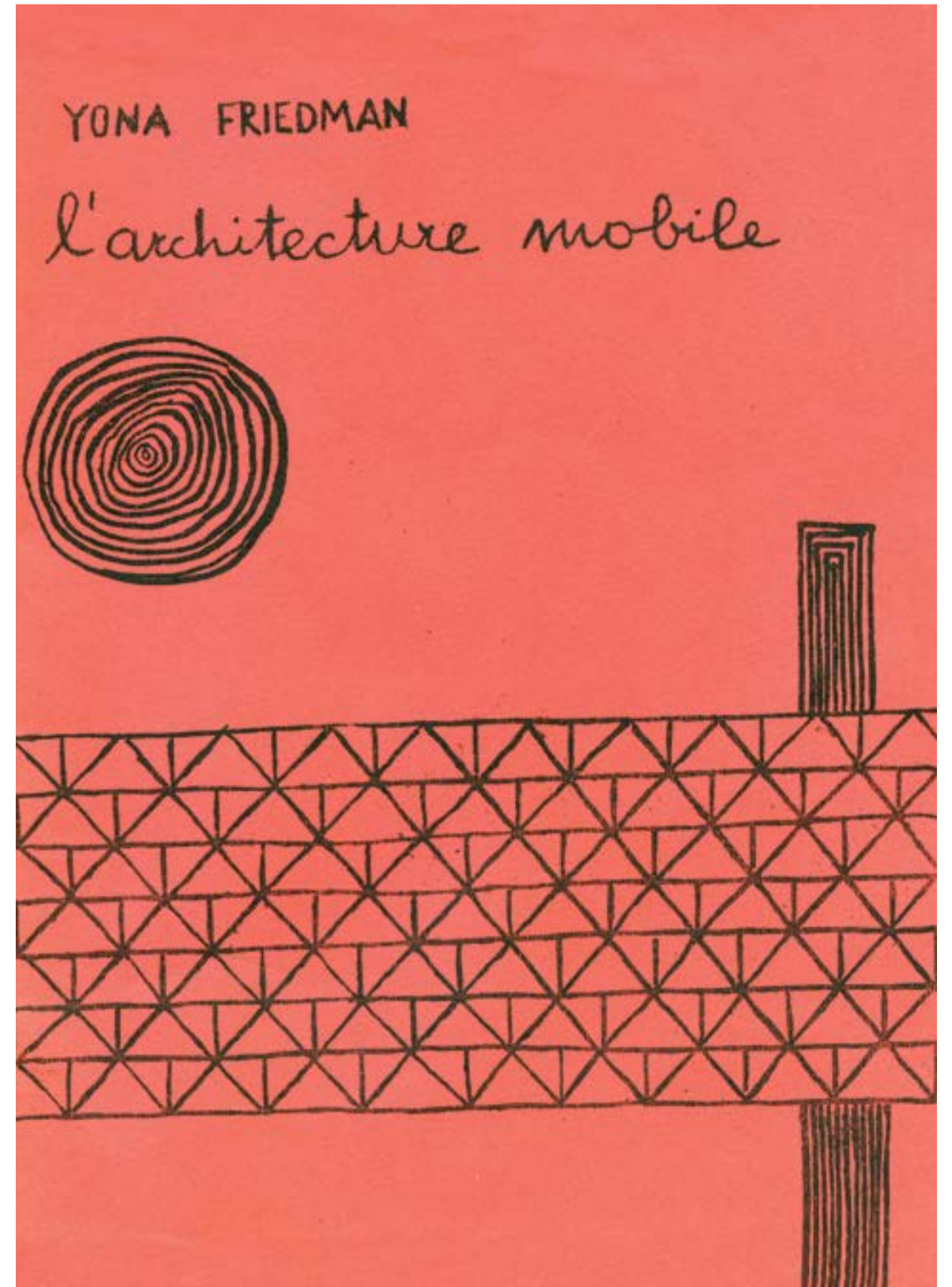
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**Mobile Architecture manifesto**  
**[*L'Architecture Mobile*], 1958**

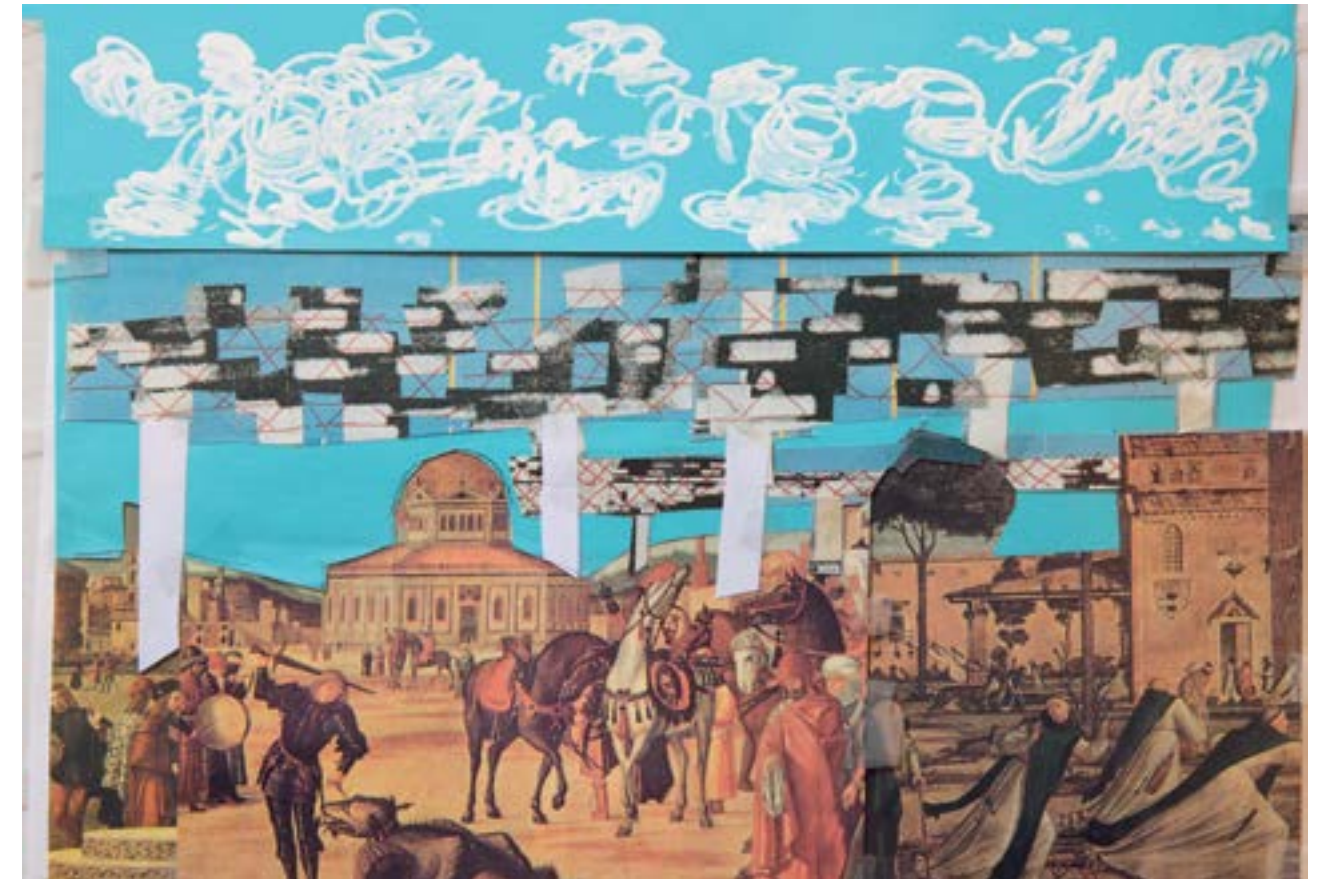
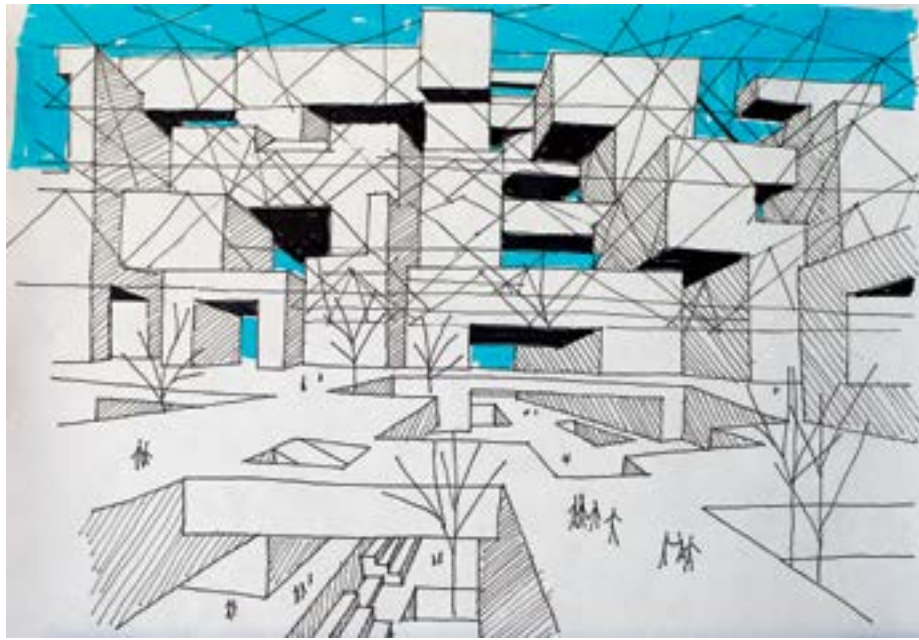
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Yona Friedman attended the 10<sup>th</sup> edition of the International Congress of Modern Architecture (1956) as a non-official participant. The Congress took place in Dubrovnik, Croatia. On that occasion, he presented the initial ideas of what would become his mobile architecture manifesto. Although it was met with little interest from his colleagues at the Congress, Friedman developed his theory further and was still alive when it became a significant influence for architectural movements in the late 20<sup>th</sup> century.

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**Photomontages of the Spatial City  
[Ville Spatiale], undated**

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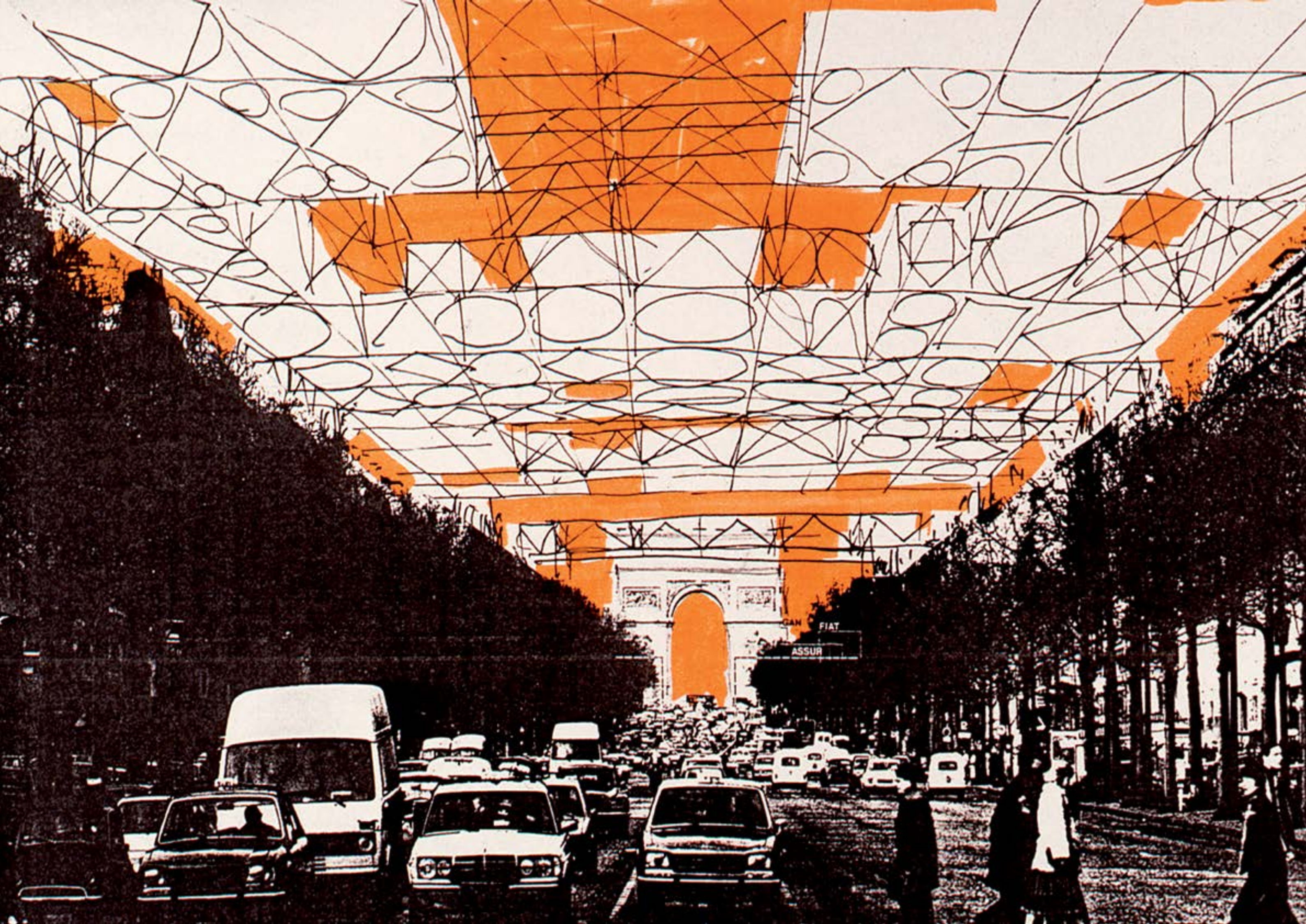
The ideas presented by Yona Friedman in his manifesto were brought together in the *Spatial City*, a design for a multi-story megastructure raised over a city and filled in and expanded by means of individual prefabricated units according to residents' needs.

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**Gribouilli, 2021**

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*Gribouilli*, which can be translated as “scribble”, is one of the spatial structures devised by Yona Friedman for free, impromptu use. It can be intuitively built by anyone from simple materials and without any kind of technical drawing.

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**Animation films**  
**[*Films d'animation*], 1960–1963**

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Film frames of *Annalya Tou-Bari* and  
*Pourquoi le désert est désert?*

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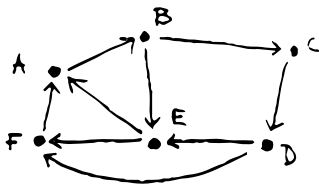
The early 1960s were marked by Yona Friedman's interest in languages such as animation and cinema. With his wife, film editor Denise Charvein (1922–2007), he started producing films based on African folk tales, with soundtracks made from songs collected and recorded by Unesco. Conveying information by means of simplified drawings and few dialogues, these works lay the foundations for the manuals, a series of publications in cartoon form developed by Friedman in the following decade. The films' success ensured the authors the Golden Lion prize at the 1962 Venice Film Festival for *Annalya Tou-Bari*, which is presented in this exhibition. Discovered and restored by Cneai years later, twelve of Friedman's animation films were collected and made available in a DVD.

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Dictionary  
[Dictionnaire], 2021

Yona Friedman was young when he first started to explore the language of his manuals in the form of an illustrated dictionary, an idea that was interrupted over the years and only resumed in 2014, with the invitation of Cneai, when it was then presented to the public. Originally assembled in the form of a table, alongside models and other of Friedman's publications, the drawings represent central ideas in Friedman's work, such as language, society, architecture and urbanism. At the Memorial da Resistência, the Dictionary took the unprecedented form of flags installed throughout the space, suggesting other possibilities for presenting and communicating his ideas.



COMUNICAR

DESCULPA	OLHO	MÃO
FALAR	CABEÇA	RAZÃO
DISCUTIR	CRUZO	FEEDBACK
RECEBIDO	JORNAL	ORELHA
TERÇUNTA	SILÊNCIO	LIVRO
TÁQUINA	RÁDIO	DOCUMENTO
CONTRAENDER	TRANSMITIR	REDE
COMPUTADOR	PÚBLICO	FÁCIL
INFORMAÇÃO	VOZ	TOBER
CORRESPONDÊNCIA	DEBATE	CARTÃO



UNÍVERSO

MUNDO	ZERO	ESCONDIDO
DIÁRIO	MORRER	ZIGZAGUE
INTROVISÃO	AÇUCUEIRO	CATITÃO
TABEIRO	VISITA	CALMA
ESTRANGEIRO	CONTRAENDER	IR
NECESSÁRIO	BOM	AGUECEDOR
EU	TRABALHO	OLHAR
TEMPO	PÚBLICO	FALAR
MIA	SELO	JUNTO
TENSAR	IMAGEM	REDONDO

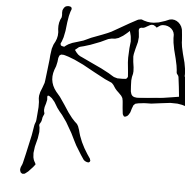


Claiming for each individual the ability to decide for him- or herself, Yona Friedman developed in the course of his work a language which advocates for the right to understanding and interpretation. Technical drawings, blueprints and complicated texts gave way to collages, sketches and cartoons in an oeuvre that focuses on communication in its clearest, most universal form.

According to Friedman, the right to understanding is an integral part of human rights. In his view, abstract theories divorced from individual experience become ideological objects that can be easily used to manipulate.

Contrary to excessively academic and conceptual models that end up by alienating the thinking subject, he assumes that images are necessarily implied in conveying ideas, because they constitute an immediate language that is not tied to a specific territory.

His publications display simple illustrations and minimal texts. It is up to reader to interpret them from



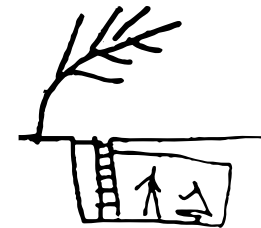
PRÓPRIEDADE



LEI



INFORMAÇÃO



PROTEÇÃO



NECESSÁRIO

his own unique, concrete experience of the world. His subjects are extremely diverse: from issues of livelihood and self-planning - in housing, water management, food crops and sanitation - to areas such as economy, poverty, wealth, inequality and democracy.

Published in simple booklets that could easily be carried around and reproduced, his manuals were distributed in over 30 countries, in collaboration with institutions such as Unesco and the United Nations University (UNU).

More recently, Friedman started to incorporate his concepts in short films and produced about 200 animated films, many of which were made available online under the tag *Slide Shows*.

In his quest for social autonomy, Friedman found in manuals a new way of communicating that was able to encourage autonomous thinking. He saw the act of understanding as a gateway for action, and the manuals encapsulate his intention to convey knowledge and make it public in order to educate.



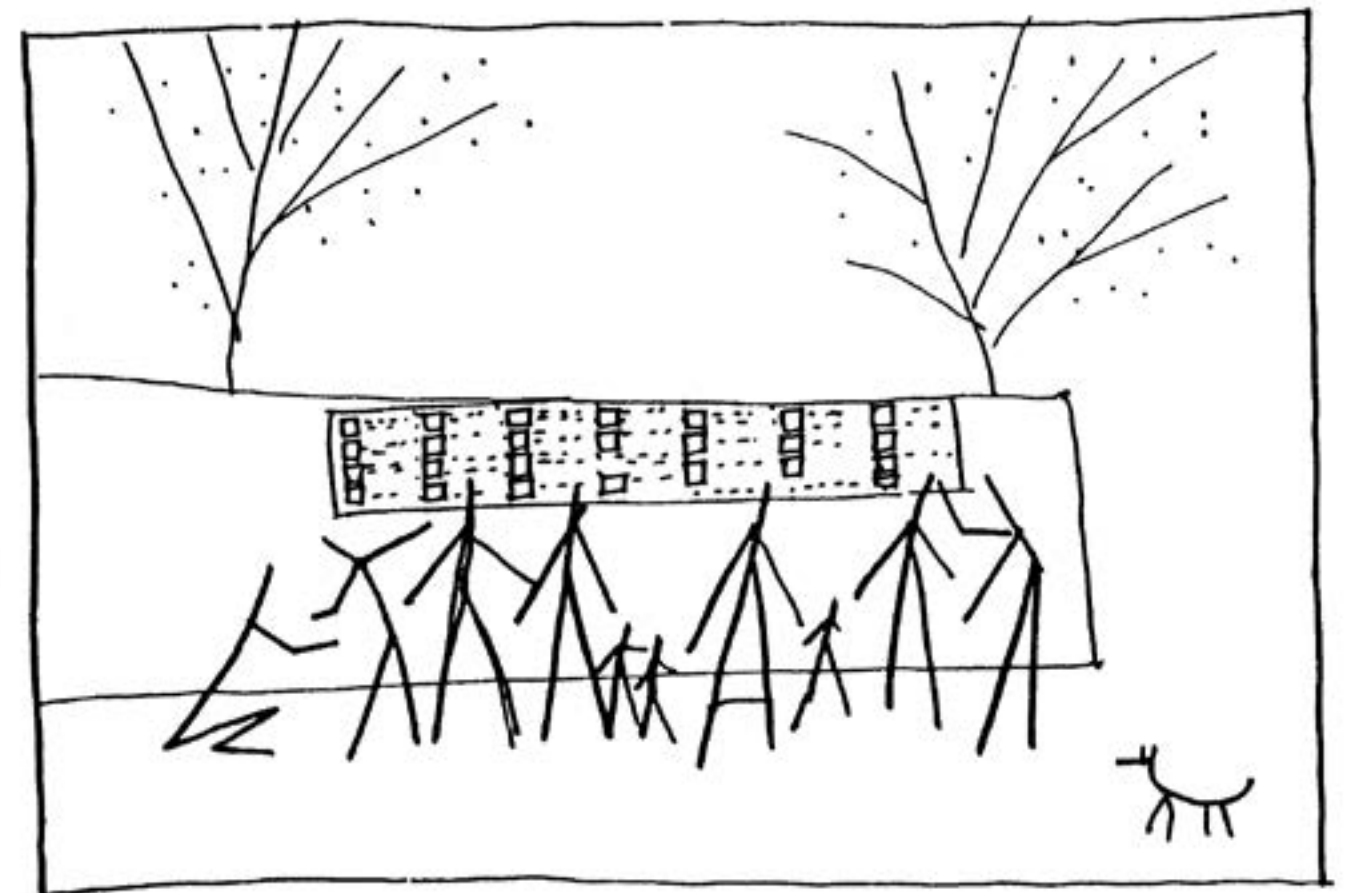
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**Communication Centre of Scientific  
Knowledge for Self-Reliance**

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From the 1970s, Yona Friedman began to develop his so-called manuals - publications with simple drawings and very little text. Encompassing a comprehensive program of subjects related to daily life, they were supported by organizations such as UNESCO and were widely distributed in the 1980s through the Communication Centre of Scientific Knowledge for Self-Reliance, founded by Friedman under the sponsorship of the United Nations University (UNU). Printed in thousands of copies, the manuals were made available in Asia, Africa and Latin America. They were collected and published by Cneai in a three-volume series between 2007 and 2009.

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**UM CENTRO DE COMUNICAÇÃO,  
PARA FAZER O QUÊ?**

## MANUELS FOR SAMPLE

ON THE TOPICS OF THE PROGRAMME 1984 - 1988.

### FOOD

- F.1. Assuring survival
- F.5. Keeping food fresh by cold
- F.6. Cooking with the sun
- F.7. Dont leave your own food for rats
- F.8. Waste into food
- F.9. Mushrooms, a richer food
- F.10. Drying food for tomorrow
- F.11. A hearth using less fuel
- F.12. You can grow your own fuel for cooking
- F.13. Spending less and better nurished
- F.33. Africa needs a food policy

### LAND

- F.15. Waste land into farmland
- F.16. Washing salty land
- F.22. Farming in three stories

### WATER

- F.2. Water from the sky
- F.3. Irrigating drop by drop
- F.17. Catching the run-off water
- F.18. Water storage
- F.19. A simple water lift
- F.20. Water that goes to the sun
- F.21. Crops with less water
- F.4. Washing the water
- F.37. How trees can grow with little water

### THE HOUSE

- H.20. Simple technology may be what you need
- H.21. Which materials could serve you best?
- H.22. Why this manual?
- H.23. Making your house
- H.24. What can you build of and how?
- H.25. It is important to improve your roof
- H.26. Simple ways to build a vault
- H.27. Rings into roofs
- H.28. Trees make a shelter
- H.29. Building with grass
- H.30. Materials to build from can be found
- H.32. Planning your house
- H.35. A structure in common
- H.37. Making the house beautiful

### SOCIAL FACTORS

- S.1. Research and human needs
- S.2. The quaternary sector
- S.3. Planning the future think about the present
- S.6. Money makes poor
- S.7. Barter economy versus money economy
- S.11. Les deux voies du développement
- H.31. Planning your town
- H.33. Living with others
- H.34. Public and private

### ENVIRONMENT

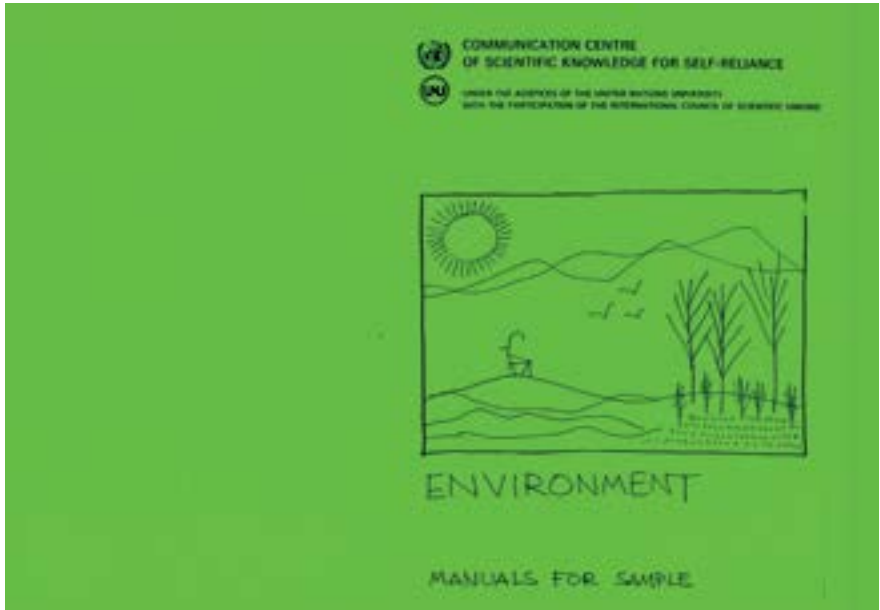
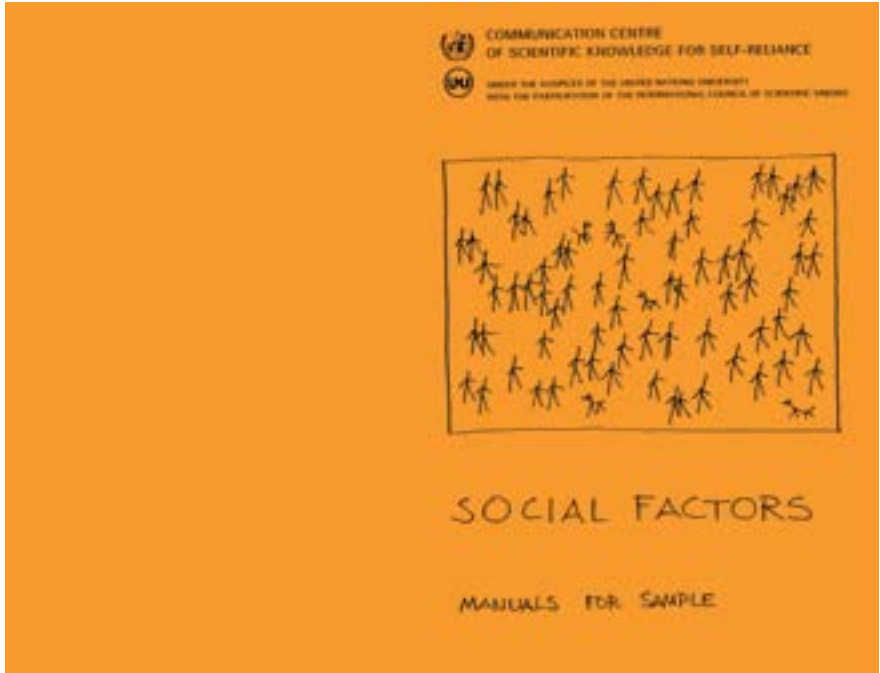
- H.1. We have many deserts, dont make new ones
- F.34. It is your own world you pollute
- F.35. About public latrines
- F.36. Dont live with garbage
- H.84. Nature can bring upon you disasters too
- F.14. Weeds into wealth
- H.36. A few words about flood and dams

### MANAGEMENT OF TIME

- H.74. La valeur du temps
- H.75. Le temps émiété
- H.76. Le temps des autres
- H.77. Les objets qui vous attendent
- H.78. Apprendre à partager
- H.79. Qui aménage le temps de qui?

All the samples are reduced photographically to half their natural size.





Covers from the Scientific Knowledge Communication Centre of Scientific Knowledge for Self-Reliance manuals.

[above]

**The House**  
**Water**

[right]

**Social Factors**  
**Environment**  
**Management of time**

**Undated**

---

Even after the end of the activities of the Communication Centre of Scientific Knowledge for Self-Reliance, in mid-1990s, Yona Friedman continued developing manuals until his last years of life. In dialogue with the themes treated by the Memorial, three of them were translated into the Portuguese, presented at the exhibition and made available for download.

In *The right to understand*, undated publication, Friedman reinforces his defense on a simple and easily transferable language, encouraging museums to use it and to provoke in the public the desire to understand. The manual was later reissued by Cneai and integrates the series of three *Manuels* publications (2007-2009).

Concepts such as social inequality, economy and laws are presented in *Democracy*, publication also edited by Cneai in 2011. His reflection points out not just for some of the imperfections of the political regime, but also suggests possible alternatives for its transformation.

In the *Promenade Museum*, from 2015, Friedman presents his ideas for a democratic cultural space, made without buildings and on the street. In it, the exhibition takes place in the urban space itself.

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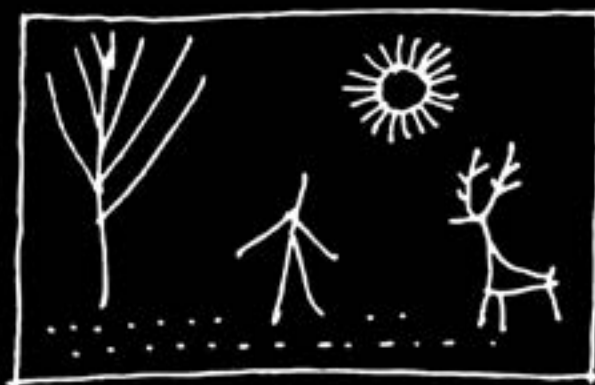
**The right  
to understand  
[Le droit  
de comprendre],  
undated**

**> download**  
[in Portuguese]

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**O DIREITO DE COMPREENDER**



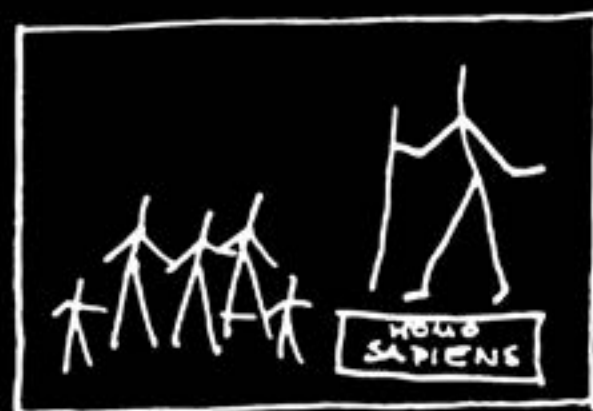
COMPREENDER AS COISAS  
PERMITE SABER  
SE COMPORTAR

DIANTE DAQUILO QUE  
NOS CERCA.



O DIREITO DE COMPREENDER  
É UM DIREITO ESSENCIAL

POIS COMPREENDER  
AS COISAS É SER CAPAZ  
DE DOMINÁ-LAS.



O PRÓPRIO NOME  
DA ESPÉCIE HUMANA  
NÃO É

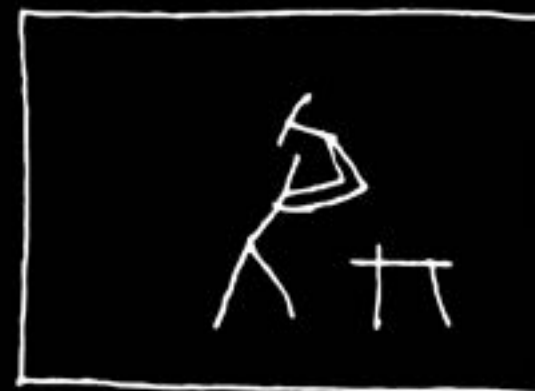
O "HOMEM QUE SABE"  
(QUER DIZER, AQUELE  
QUE COMPREENDE)?



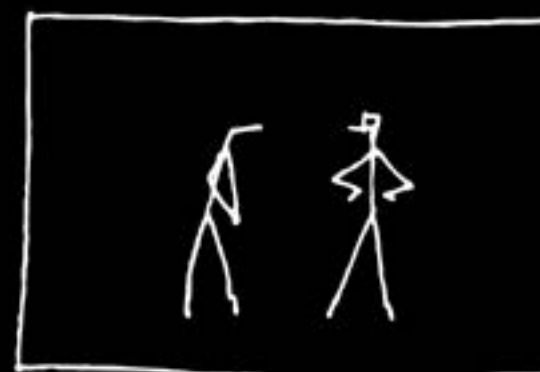
O DIREITO DE COMPREENDER  
É TAMBÉM UM DOS "DIREITOS  
HUMANOS"

TÃO IMPORTANTE QUANTO

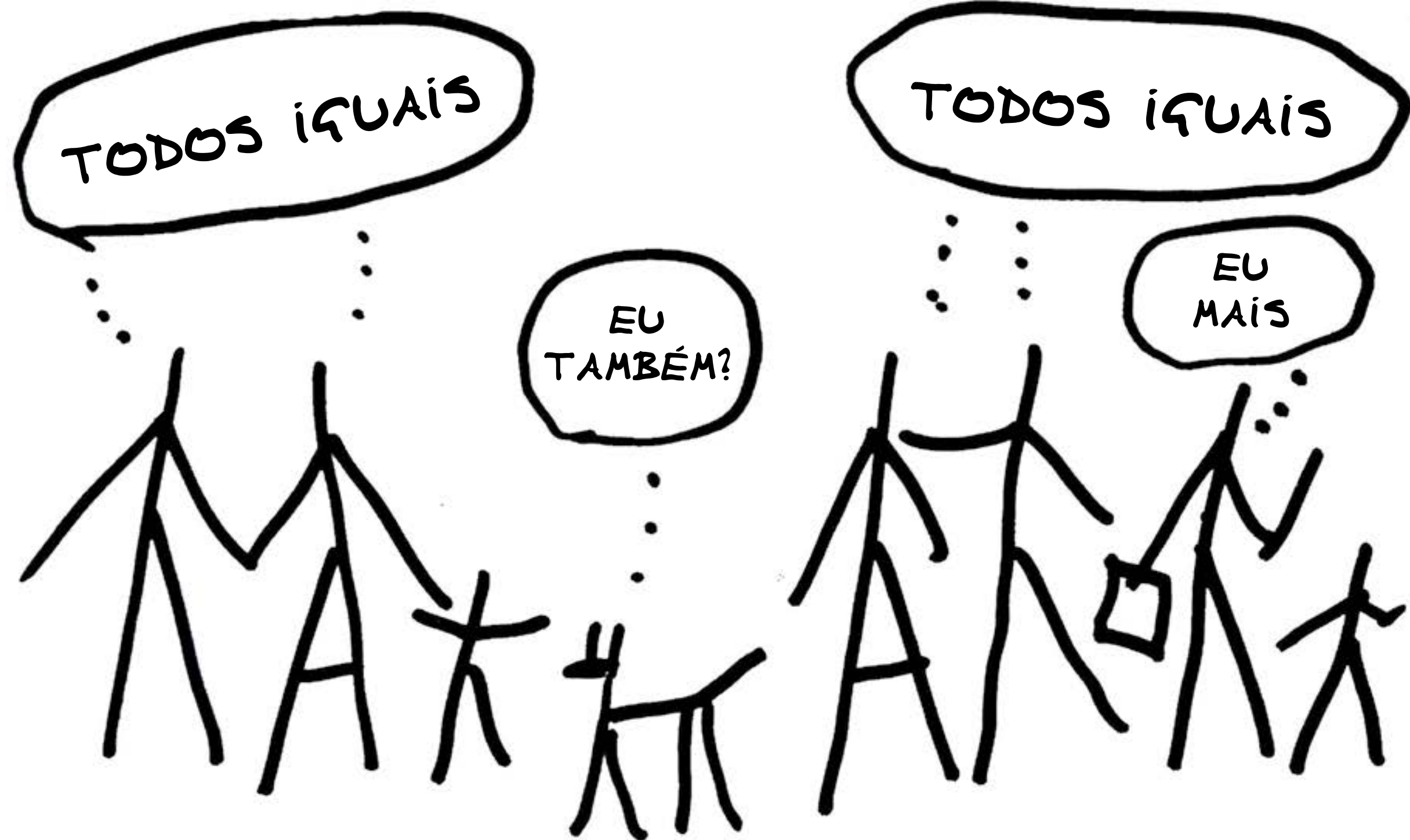
O DIREITO À VIDA,  
O DIREITO AO TRABALHO,



O DIREITO À JUSTIÇA,



ALÉM DE MUITOS OUTROS.



DEMOCRACIA



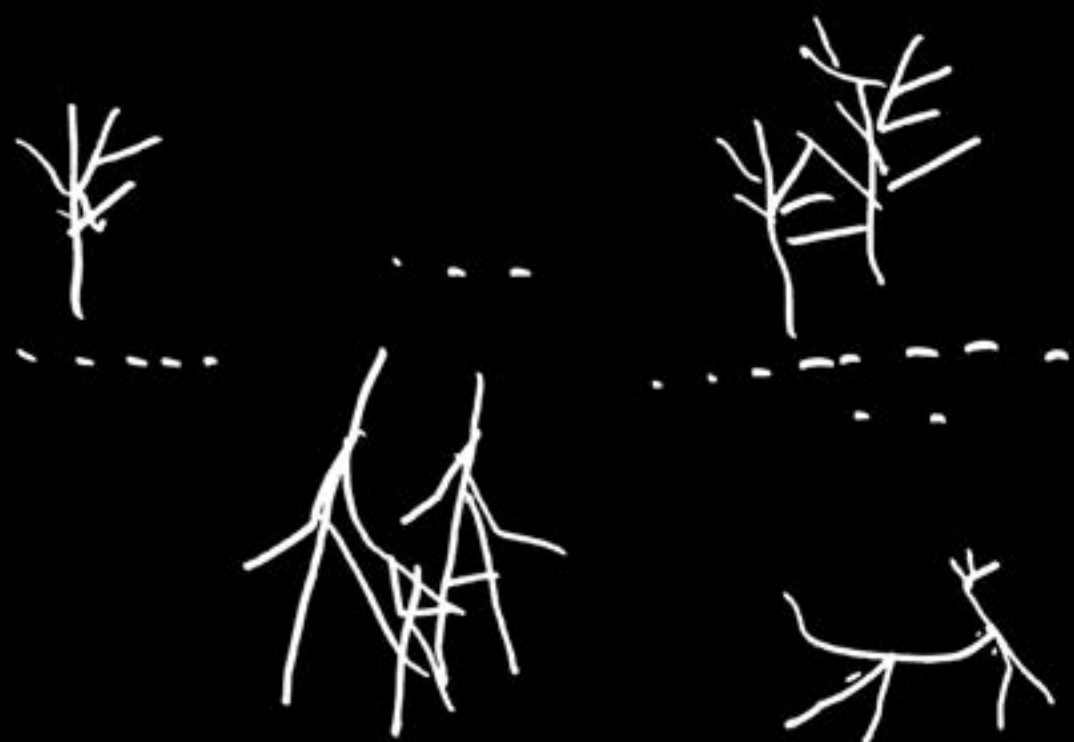


A DEMOCRACIA MODERNA  
SE BASEIA EM DOIS PRINCÍPIOS

ASSIM MESMO, ATENÇÃO!!!



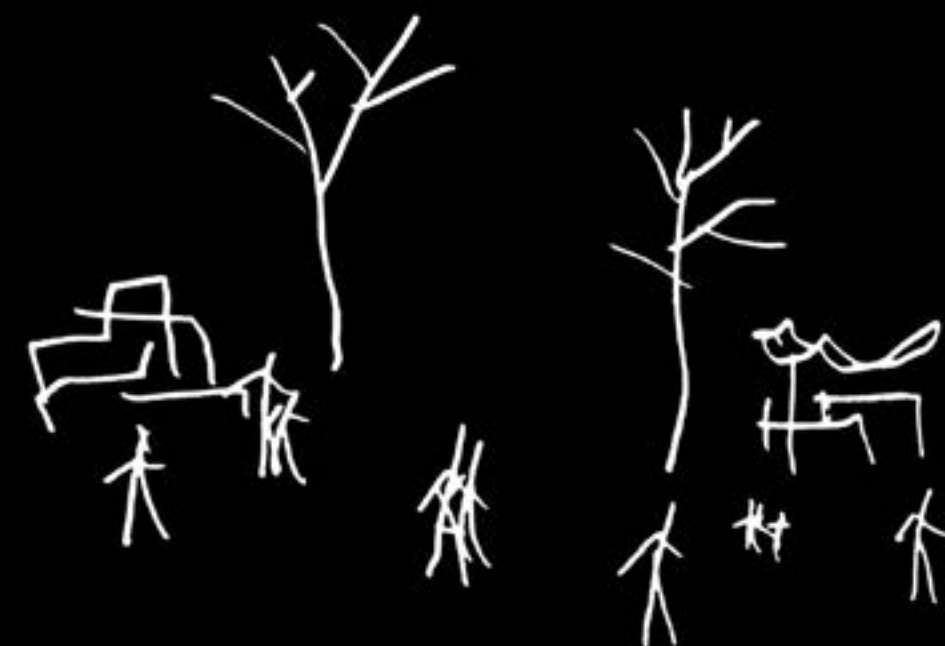
OS PIORES DITADORES  
FORAM LEGITIMAMENTE ELEITOS



UMA CAMINHADA NO PARQUE  
É UM MUSEU DE PASSEIO



É POSSÍVEL ADMIRAR AS ÁRVORES,  
OS CANTEIROS DE FLORES, AS ESTÁTUAS



UM MUSEU DE PASSEIO  
PODE SER PLANEJADO



PODE  
CONSISTIR EM PAVILHÕES  
QUE EXPONHAM MUITOS TIPOS DE COISAS

---

[previous pages]

Promenade Museum  
[Musée  
Promenade], 2015

> download  
[in Portuguese]

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Slide Shows  
Films, 2010-2011

Information  
Laws  
Pauvreté  
Things to use for  
yourself  
Utopia Station  
Information

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Watch them [here](#).

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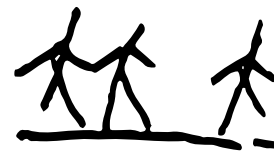


Understanding museums as metaphors for thinking out the city, Friedman developed a series of proposals for cultural spaces produced with temporary, adaptive and collectively-built structures based on simple instructions and on reusable materials such as cardboard, Plexiglas, wire and wood.

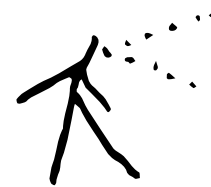
In his view, buildings were not as important as the objects to be presented. For that reason, he chose the street as the quintessential public and democratic place for creating collaborative spaces of urban intervention.

Friedman criticized institutions that offered visitors ready-made answers, and proposed instead museums built by the people and for the people. His first design in this vein was the *Museum of Simple Technology* in Chennai, India, built by local residents on the basis of techniques and instructions included on the Communication Centre of Scientific Knowledge for Self-Reliance manuals.

In the following years, he proposed further ideas that transferred the leading role to the individual. Such is the case of the *Street Museum*, which in each new iteration calls the local public to exhibit in Plexiglas or cardboard boxes the objects they would like their neighbors to see.



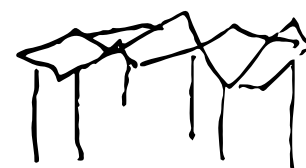
PASSAGEM



VER



DENTRO



ESTRUTURA IRREGULAR



ACESSO

He also proposed the *Graffiti Museum*, in which plastic sheets set up in temporary structures take all visitors' graphic interventions.

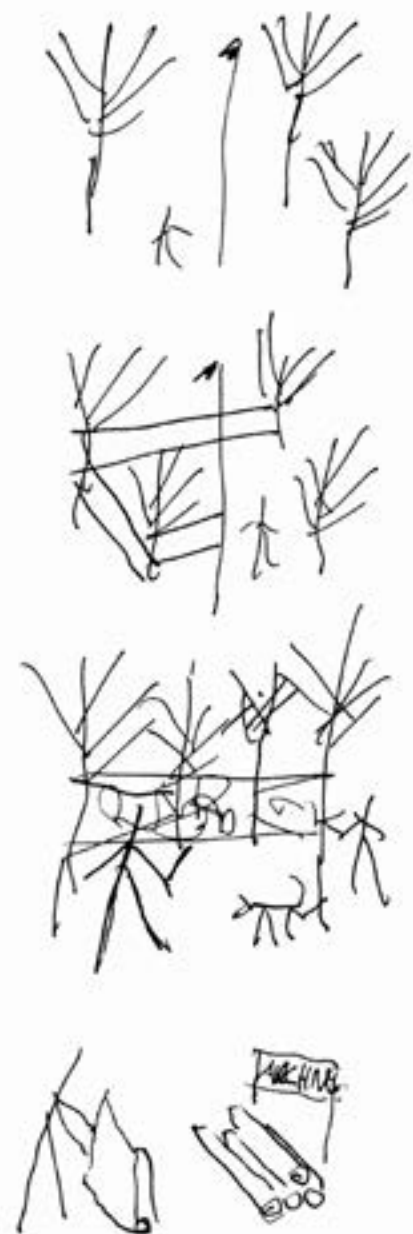
Doing without all built spaces, he designed an *Open Air Museum* for the Île Seguin, in the outskirts of Paris. In the open air museum, large-scale patterns and images would occupy the landscape itself.

In the project for a *Promenade Museum*, the exhibition takes place as one walks through urban space. The idea of building less and less also led him to propose his so-called *iconostases*, structures made of diverse materials that can be easily handled in order to serve as supports for exhibits. A metal version was used in what he called *Museum without Building* - a design for a public space which would be open for exhibitions, debates, meetings and the discussion of new ideas.









ESCOLHEM-SE UMAS POUCAS ÁRVORES  
OU POSTES  
EM UMA RUA  
OU EM UMA PRAÇA PÚBLICA

ENTRE ELAS, ESTENDEM-SE  
TELAS  
FEITAS DE PLÁSTICO FLEXÍVEL  
(TRANSPARENTE)  
FORMANDO, ASSIM,  
UMA ESPÉCIE DE LABIRINTO

DEPOIS, CONVIDA-SE O PÚBLICO  
A PINTAR GRAFITES  
NESSAS TELAS

QUANDO AS TELAS ESTIVEREM  
TODAS GRAFITADAS,  
INSTALAM-SE TELAS NOVAS

E AS ANTIGAS SÃO CONSERVADAS  
EM UM ARQUIVO



[previous pages]

*Museum of Simple  
Technology*, 1987,  
Chennai, Índia

*Graffiti Museum*,  
undated,  
photomontages  
and drawings  
by Yona Friedman





[above]

Yona Friedman  
in the *Musée sans  
bâtiment*, 2018,  
at Cneai in  
Pantin, France

*Street Museum*,  
2012-2013, at CNEAI  
in Chatou, France



[above]

*Open Air Museum*  
[*Musée a l'Air  
Libre*], undated.  
Photomontage by  
Yona Friedman of  
the île Seguin,  
on the outskirts  
of Paris, France

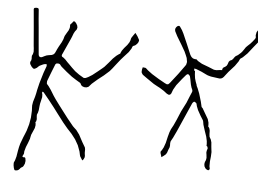
*Iconostase #2* (carton  
& serigraphy),  
2012- 2016, at Cneai  
in Chatou, France



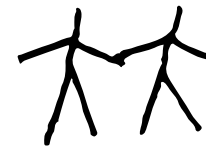
# THE UNICORNIA

One of Friedman's proposals for turning territories into museums are the so-called "Nazcagrams", whose name derives from the geoglyphs found in Nazca, Peru. Seen from on high and several kilometers long, the large-scale images fill the landscape in an open-air exhibition.

The diagrams, shown by Friedman in sketches and collages, resemble animals and mythological beings such as the "licorne", a character that recurs in and is representative of his work: "I like unicorns: they do not exist, and so they are peaceful." Friendly, elegant and always feminine, they are the main characters in a series of short stories narrated and illustrated by him, such as *La licorne nage dans la merdemots* (which is difficult to translate due to the play of words, but can be approximately rendered as *The unicornia swims in a sea of shit-words*).



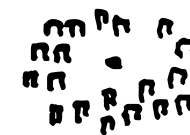
DEBATE



JUNTO



CONEXÃO



CIDADE



LUGAR



TROCA

The short story tells how the creature finds itself plunged in words that, like those used in political discourse, are so abstract that she has come to lose their effective sense. In order to criticize empty, opaque words, the unicorn decides to keep silence from then on.

Friedman is emphatic in affirming that his character, although fictional, is not utopic, because it is an expression of his fatigue in dealing with the social and political structure of the modern state, which ignores citizens' actual needs and bases its actions on abstract concepts, such as the financial market, success and wealth.

All of Friedman's production is addressed to the common citizen, the man in the street. In the street itself, the unicorn acts as a kind of public platform for debate which can be activated, modified and complemented by those who use it. It is used for discussions about the function of the museum and the importance of social participation in the construction of more democratic spaces.



The unicornia  
swims in a sea of  
shit-words, 2021

Free adaptation  
by the Memorial  
team from the short  
story *La licorne  
nage dans la  
merdemots*

[right]

Drawing by Yona  
Friedman, undated

[next pages]

Drawing by Yona  
Friedman from *La  
Grand Licornerie*,  
2010, artist's book



Pauvre licorne a eu un lire. Elle se dit "un autre  
je peut être une collection de mots comme ça !"

Elle se jetait dans la merdemots. "Bon ! C'est froid,  
sale, et fait des vagues. J'y colle". Mais, elle a  
commencé nager.

Quand on nage dans la merdemots, on devient sale.  
Beaucoup, après qu'ils se sentent sales, essayant de  
laver avec des mots piqués dans la merdemots. Ils se  
deviennent que plus sales.

Heureusement, la montagne de l'eau est une île de  
la merdemots, un île sans paroles. La licorne se  
trouvait qu'elle a déjà visité cette montagne, et elle  
nagerait vers l'île pour se laver des mots.

Dans la mer au bord de l'île (et au bord de l'eau)  
elle a vu un vieux phoque au képi de général. Il  
a admiré la montagne, disant "que d'eau, que d'eau".  
"Que des mots, que des mots" se disait la licorne. "Je  
ne parlerai plus".

Après ce temps que les licornes ont lunettes.  
(Pas toutes !)



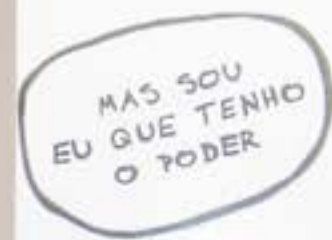


le bal des licornes (qui est à qui?)



le bal des licornes (quadrilles)

# THE EXHIBITION





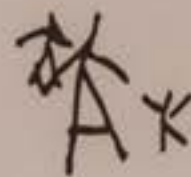




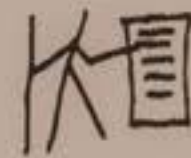
# GRUPO



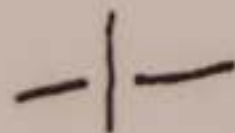
FRÁGIL



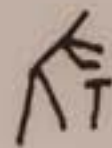
MAHĀE



LEI



DIVIDIR



CONTROLE



ENTRE



UNISO









ENTORNO

Handwritten text in a vertical column, consisting of various symbols and characters, including what appears to be a stylized 'A' and 'B' at the top.



COMUNICAR

Handwritten text in a vertical column, consisting of various symbols and characters, including a stylized 'A' and 'B' at the top.



INTROVISIA

Handwritten text in a vertical column, consisting of various symbols and characters, including a stylized 'A' and 'B' at the top.









EU NÃO SEI  
TUDO  
64  
DE GASTOS  
PRO  
E DAÍ? AMEÇA COMUNISTA  
APATIA  
FATALIDADE

APATIA  
CORRUPÇÃO  
GOLPE  
FIM DA CORRUPÇÃO  
PAÍS DO FUTURO  
PIB  
SEGURANÇA PÚBLICA  
SUBVERSIVO  
REALIDADE  
POVO  
CORTO VI  
REFORMAS  
DIREITOS E DEVERES  
NISÉRIA  
NORMA  
FATALIDADE  
PROTÓCOLOS  
INTERVENÇÃO  
NÃO TEM MAIS  
PELA FAMÍLIA  
GENTRIFICAÇÃO  
ABANDONO  
LINHA DA POBREZA  
CRIMINALIDADE  
POLÍTICA  
ORÇAMENTO  
SALVAÇÃO DO PAÍS  
DESTRUIÇÃO  
IMPOSTOS  
DESCONFIANÇA  
E DAÍ?



GRESSO  
ETO  
ÇÃO  
O



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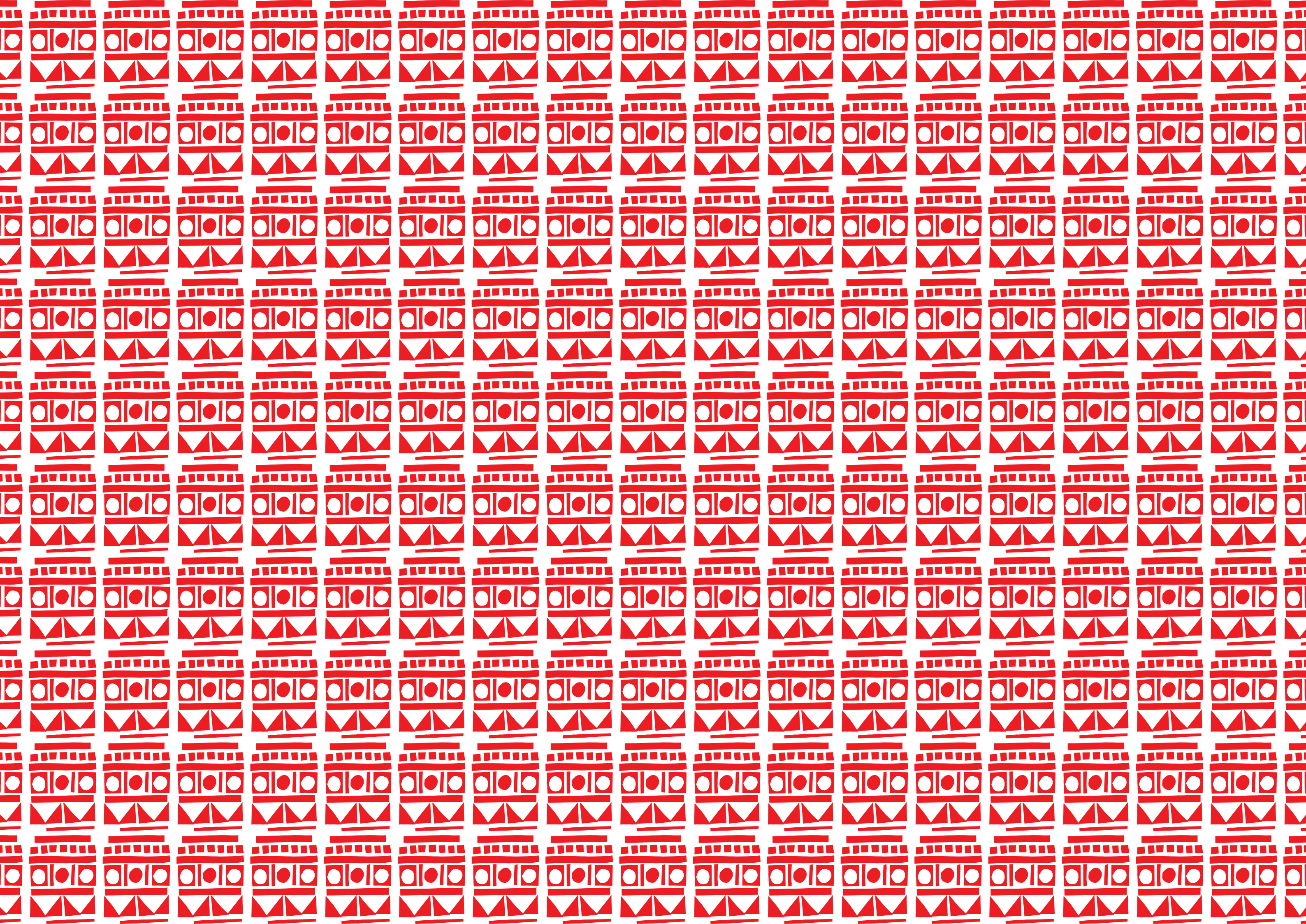
### Flag, 2021

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Based on Friedman's proposal for a museum without a building in the city, we invited casadalapa and Paul-estinos collectives to carry out a series of urban interventions in our neighborhood. The first of them took place in the Memorial da Resistência's building, with the installation of a flag made from one of the "Democracy" comics, a work by Friedman published in 2011. Throughout the exhibition, poster panels with other drawings will also occupy the walls and facades of downtown São Paulo, always accompanied by the flag.

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### **MEMORIAL DA RESISTÊNCIA**

The Memorial da Resistência de São Paulo's task is to cherish and preserve the memories of political repression and resistance in republican Brazil (1889-now), especially regarding the civilian-military dictatorship (1964-1985). This is done by means of education and research, as well as organizing thematic exhibitions guided by the defense of citizenship, democracy and human rights. From 1940 and 1983, the Memorial da Resistência building housed the São Paulo State Department of Political and Social Order (Deops-SP), one of the most violent political police bodies in the country. This is why our location has major historical and symbolic value.

### **CNEAI**

The Cneai is a national center for contemporary art which for twenty years has been inviting both emerging and renowned artists whose art engages with societal issues. Their works reflect their sensitivity to all areas of human activity. Committed to the creation of communities, the Cneai fosters the financial and cultural empowerment of artists within the framework of collaborative and interdisciplinary practices: publishing, graphic design, digital creation, social work, writing, music, production, etc. The Cneai is committed to the promotion of culture beyond the market and the development of new models for production and transmission of artistic forms, particularly those that disrupt established categories. It reaches out to all audiences at every stage of the creative process (from meeting with artists to exhibitions). The Cneai is located at the Cité internationale universitaire de Paris, Maison Internationale, the International University Campus in Paris.

### **FONDS DE DOTATION DENISE ET YONA FRIEDMAN**

Fonds de Dotation Denise et Yona Friedman is the exclusive representative of Yona Friedman and his work. Its purpose is to ensure the preservation of Yona Friedman's works by ensuring access to the material for researchers, by loaning works to public exhibitions and promoting publication and public dissemination.

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YONA FRIEDMAN:  
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**Gala Art Installation**

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**Pivô, Rafael Moretti,**  
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with the collaboration  
of **Cneai and Sylvie**  
**Boulanger.**

Exhibition photos [pages  
24-25, 62, 66-79] and the  
flag [page 81]: **Levi Fanan**  
[collection Memorial da  
Resistência de São Paulo]



Yona Friedman : democracy  
[electronic resource] / curated  
by Ana Pato.  
-- São Paulo : Memorial da  
Resistência de São Paulo, 2021.

90 p.  
ISBN 978-65-89070-11-5  
Catalog of an exhibition held  
at Memorial da Resistência de São Paulo,  
June 26, 2021-March 17, 2022.

1. Democracy. 2. Architecture.  
I.Memorial da Resistência de São Paulo.  
II. Friedman, Yona, 1923-2019.

CDD 321

Realization:



cneai =

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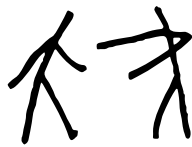


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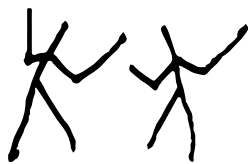
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MINISTÉRIO DO  
TURISMO

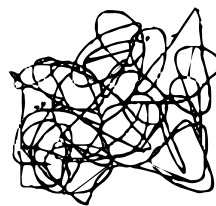




VISITA



DEBATE



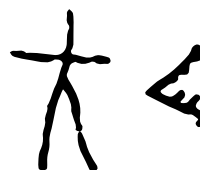
IMPROVISACÃO



TRABALHO



JUNTO



FALAR



ICONÓSTASE



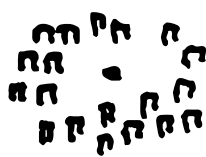
CONEXÃO



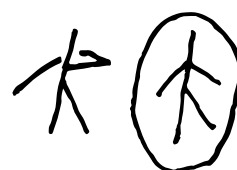
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PODER



CIDADE



MIM



COMIDA



LUGAR



ÁGUA