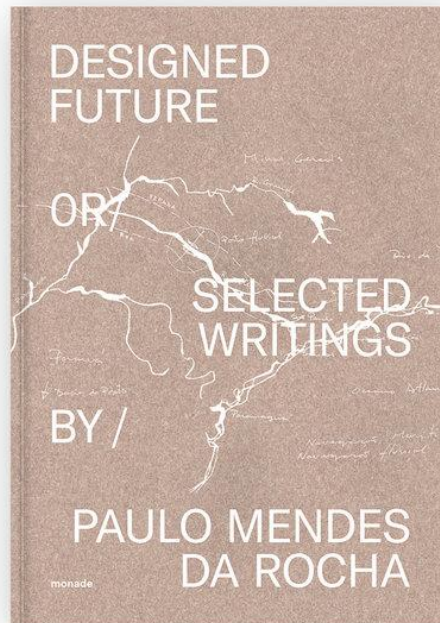


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Last days! Pre-order

Designed Future / Paulo Mendes da Rocha

Pre-orders ending Sunday, 3 November!

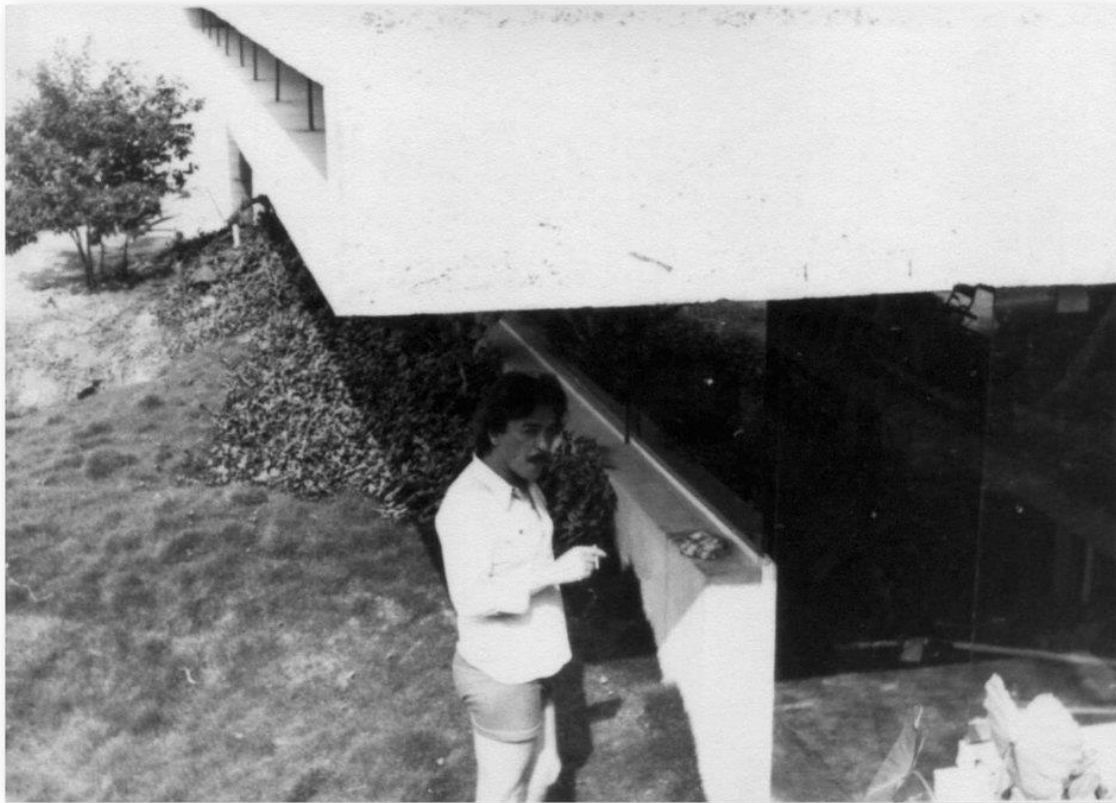
The long-awaited anthology of texts by the Pritzker Prize architect Paulo Mendes da Rocha is coming, now in English!

["Designed Future / Selected Writings by Paulo Mendes da Rocha"](#)

More than a year of intense research among letters, notes, journal articles, lectures and speeches now gathered in a revealing anthology, crucial to the understanding of modern culture, our life in cities, contemporary struggles and hope on the yet to come, on the power of design to build up the future. A journey on the particular thinking of one of the most decisive living architects, the Brazilian modern master Paulo Mendes da Rocha (b.1928).

ed. Daniela Sá, Guilherme Wisnik, João Carmo Simões.

Portuguese edition [here](#)



Architecture as a Particular Way of Mobilizing Knowledge



Vitória Bay, Espírito Santo, 1993

MB Let's start by talking about your relationship with the city of Vitória.

We should consider two aspects of my Capixaban origins. First, I was actually born there. My mother's family is from Vitória, a family of engineers. But there is another aspect, that of memories: a vision, since childhood, of the power of nature and human ingenuity.

A large part of urban Vitória was recovered from the sea. It is an energetic city that works through the roar of the docks, a city always at work. The idea of 'always' is very beautiful because, since childhood, I've had the notion that work has no schedule. For technical navigational reasons, ships sometimes unload at three in the morning or set sail at midnight. The port, therefore, is a permanently lit up factory, which brings us back to the idea of the universe, of the world, with its schedules and time zones. For those who sail, there's no fixed time, is there? I've understood these things since I was a child: the factory vision of our life.

If you'll allow me to dwell on the idea of education and training, I would say that I was trained with the conviction, or the hope, that people can transform original beauty into desired beauty. A beauty necessary for life to appear and settle in the urban areas.

MB Does the beauty of the enchanting project have a particular nature, which can be recognized and transformed into another discourse, another possibility?

In this case, the idea of nature is not of nature purely to be contemplated. It is nature that is truly beautiful because it coincides with projects you have in mind, of human installations, dwellings, roads, berths for boats, things that do not exist in nature. When someone sees it and finds it beautiful, however, it is because they can already see it as part of their project; as part of the transformation they will make. In other words, it is a propitious place. And Vitória bay has, since its origins, been such a place, a model for installations. But these things get lost, and that's a shame. For example, few people in Vitória today know that the Glória, the old cinema Glória, is the name of a heroic ship: a caravel that defended the city from the French or Dutch invaders. I don't remember exactly which right now. The Corvette Glória set out to scare away the mighty flotilla that was there in two or three raids; and eventually succeeded, even though it sank. So the café and the cinema Glória, and that corner,



have been so many architectural highlights, especially in recent years, which are inevitable highlights for a more theoretical, more elaborate classification. From what I have observed, however, what basically seems to have happened is that architecture has always gone on at the same rhythm interrupted, at times, by facts. It is the extraordinary within the actual history of the world.

→ So it is this speed in communications that has made the question of architecture like something in a seminar, a symposium, a permanent world congress. What's called the outbreak of modernization in Brazilian architecture gives the impression, therefore, that it was nothing more than the appearance of this scenario. Intellectuals, the *intelligentsia*, more attentive people and, especially, the question of the teaching of architecture that mobilized reflection, has made this reflection necessary. Facing this are the possibilities of technique and the most urgent desire of the population to build their own habitat.

→ For Brazilians at that time, the building of Brasilia was of great importance. It was stimulating in that it opened the rather diffuse question of building the city in an exemplary way. Let's make a city! Because we can! Deep within the continent, as if contradicting an apparent destiny imposed by colonialism, by the colonial policy of always inhabiting the coast. In fact, this interiorization or internalization of Brazilian reflection on the possibility of these remote territories' wealth, the immensity of the continent, also necessarily led to a reflection on Latin America. This condemnation of our being the Atlantic coast against the Pacific coast countries. How would it be to unite the Atlantic and Pacific, to discuss continental spatiality? Obligatorily in terms of its human facilities. Railways, river navigation, things like that. Faced with an empty continent, brutally plundered, Brazil is, perhaps, in this light, the most dramatic country of all. Only the Caribbean has such a spectacular situation. One of the outbreaks of Brazilian wealth was caused by the sugarcane plantations and sugar production: focused on slavery, slave labour, the importation of slaves.

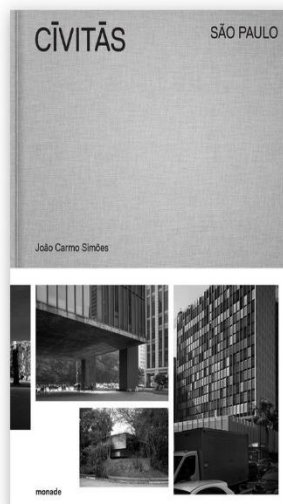
→ If architecture were seen as a true language, and if we imagine that nothing is more private than thought; and nothing is more

← The Gerber House, Angra dos Reis, Rio de Janeiro. 1973-1974

Suggestions

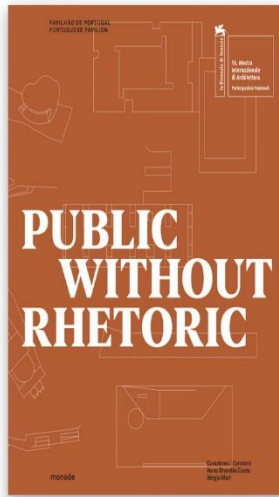
CIVITAS / São Paulo

[SHORTLISTED for the DAM Architectural Book Award 2019 !!](#)



CIVITAS apresenta o desejo de construir cidade manifestado pelos mestres modernos brasileiros através dos seus edifícios em São Paulo. Obras de Vilanova Artigas, Lina Bo Bardi, Salvador Candia, Rino Levi, Oscar Niemeyer e Paulo Mendes da Rocha são desenhadas como resposta ao caótico crescimento de uma das maiores metrópoles do mundo.

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Public without Rhetoric

Public without Rhetoric brings together 12 public building projects created by Portuguese architects, whose construction was completed between 2007 and 2017, a decade ravaged by the severe financial and economic crisis. The chosen works highlight the Portuguese architects marked generalist nature and cross-generational excellence, in an affirmation of architecture as a celebration of the experience of public space.

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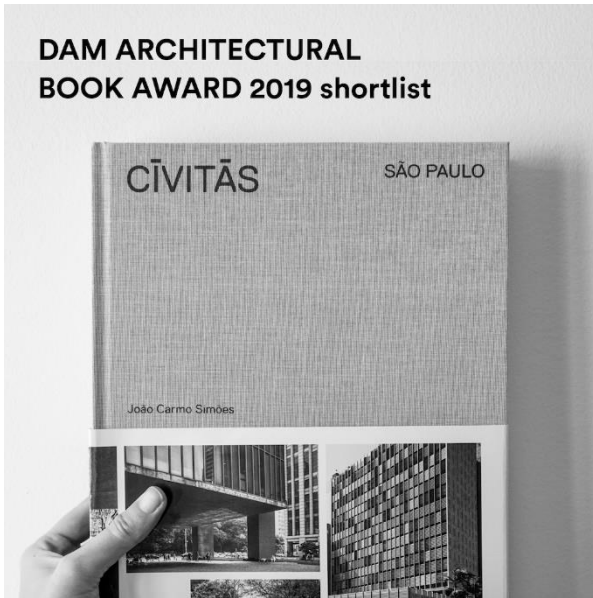
Paulo Mendes da Rocha / Museu Nacional dos Coches

It is in Lisbon, in one of the best known and symbolic areas of the city, the district of Belém, that the National Coach Museum is located. Built on the famous site where the Portuguese set sail to travel overseas, the Museum promises to stimulate thought on the relationship between the great city and its buildings, Europe and America, and the very idea of being modern.

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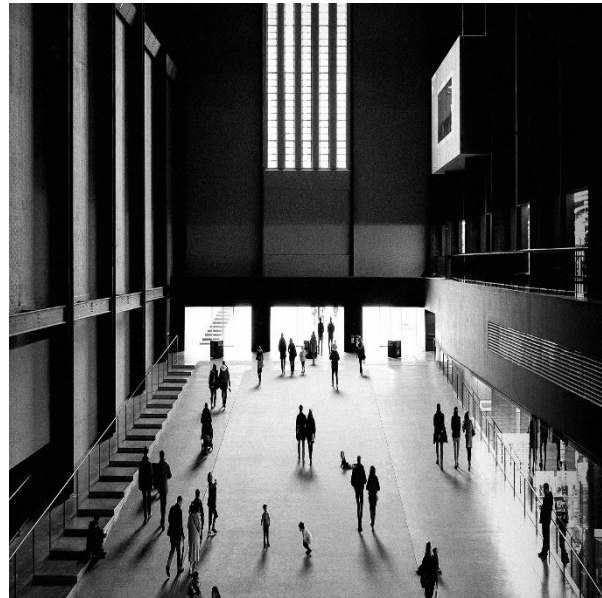
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DAM Architectural Prize 2019
Shortlist !

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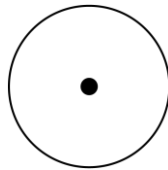


Inauguration in Venice of the
Portugal Pavilion "Public Without
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