

1
00:01:29,556 --> 00:01:33,293
The search of original forms, new forms...

2
00:01:33,428 --> 00:01:36,731
A very important work that
has been forgotten in Brazil:

3
00:01:36,798 --> 00:01:38,533
how to design housing...

4
00:01:38,566 --> 00:01:41,970
An architecture whose
most important foundation

5
00:01:42,003 --> 00:01:44,138
is to be detached from the past...

6
00:01:44,171 --> 00:01:47,541
They use this chromatic game...

7
00:01:47,608 --> 00:01:50,478
The geometric composition
you get is beautiful...

8
00:01:50,545 --> 00:01:54,181
The Roberto brothers were
pioneers in this thing...

9
00:01:54,681 --> 00:01:58,453
They face the issue
as professional architects.

10
00:01:58,553 --> 00:02:02,090
Actually it constituted
what is called a movement...

11
00:02:04,158 --> 00:02:09,563
The Roberto brothers
are a trio of architects.

12
00:02:10,298 --> 00:02:13,868
Some of the greatest architects
of Brazilian architecture

13
00:02:13,901 --> 00:02:16,336

and of the 20th century
architecture in Brazil.

14
00:02:16,570 --> 00:02:19,673
The three of them
gave a major contribution

15
00:02:19,706 --> 00:02:22,243
to the organization
of the profession,

16
00:02:22,276 --> 00:02:26,046
to assert the architect
profession in Brazil.

17
00:02:26,146 --> 00:02:30,318
They are real pillars
of the Brazilian modernism,

18
00:02:30,418 --> 00:02:35,423
a time when Brazil found
its own ways

19
00:02:35,623 --> 00:02:39,760
and the Brazilian architecture
was an enormous hit

20
00:02:41,061 --> 00:02:42,096
all around the world.

21
00:02:42,130 --> 00:02:44,531
They made a living
out of the architecture,

22
00:02:44,565 --> 00:02:47,101
which is very hard nowadays.

23
00:02:47,301 --> 00:02:53,173
I think this thing of being
entrepreneur and researcher

24
00:02:53,206 --> 00:02:56,845
at the same time, being
innovative, exposing yourself.

25
00:02:57,045 --> 00:03:01,248

I find this combination
very interesting.

26
00:03:01,348 --> 00:03:06,286
They have always been noticed
for their nonconformism, that is,

27
00:03:06,320 --> 00:03:09,790
they are modernist architects
"ma non troppo".

28
00:03:09,856 --> 00:03:14,428
It is modernism, but it affords
a personal intervention.

29
00:03:14,528 --> 00:03:20,801
My mother went to live
on Voluntários da Pátria 127,

30
00:03:20,868 --> 00:03:25,006
the famous building, in 1958,
the year I was born.

31
00:03:25,040 --> 00:03:28,743
So my childhood
and adolescence were...

32
00:03:28,876 --> 00:03:32,280
with the Roberto brothers
present all the time.

33
00:03:32,380 --> 00:03:36,183
I think for architectural
and affective reasons,

34
00:03:36,550 --> 00:03:41,455
I feel very well in living
in a housing unit

35
00:03:41,521 --> 00:03:44,758
that gathers all the things
taken into account

36
00:03:44,858 --> 00:03:48,061
and with the architectural culture
assimilated by the Roberto brothers.

37

00:03:48,328 --> 00:03:51,733

They worked
with very diverse programs.

38

00:03:51,933 --> 00:03:57,171

From large-scale urban projects,
like Brasilia Pilot Plan,

39

00:03:58,105 --> 00:04:02,676

to housing buildings.

40

00:04:02,743 --> 00:04:05,580

So there is a great a number
of housing buildings

41

00:04:05,680 --> 00:04:09,650

in their resume built
for the real estate market.

42

00:04:51,158 --> 00:04:56,463

It doesn't mean these buildings
are any worse than the projects

43

00:04:56,496 --> 00:05:00,435

made for private or public clients.

44

00:05:00,835 --> 00:05:03,236

There was not such distinction
in their clipboard.

45

00:05:03,270 --> 00:05:07,175

All the projects had
the same attention, the same care.

46

00:05:07,241 --> 00:05:09,943

And they resulted in works

47

00:05:10,011 --> 00:05:14,815

with great aesthetic
and constructive qualities.

48

00:05:14,881 --> 00:05:16,250

These buildings, for example,

49

00:05:16,283 --> 00:05:18,820

the one where I was born
or the one in Copacabana,

50

00:05:18,853 --> 00:05:20,521
are enormous buildings,

51

00:05:20,555 --> 00:05:25,426
designed for a big population
and made with quality.

52

00:05:25,460 --> 00:05:27,661
Today it doesn't exist anymore.

53

00:05:27,795 --> 00:05:29,730
We have to restore it.

54

00:05:29,763 --> 00:05:33,133
This principle of a good,

55

00:05:33,166 --> 00:05:37,638
beautiful, high-quality...
and affordable architecture.

56

00:05:37,905 --> 00:05:41,241
The Roberto brothers initiated
their trajectory in a period

57

00:05:41,275 --> 00:05:44,378
in which the country
was going through huge social,

58

00:05:44,411 --> 00:05:46,213
economical and political transformations.

59

00:05:46,280 --> 00:05:49,183
First the great period
of the Vargas Age,

60

00:05:49,250 --> 00:05:52,886
that includes a dictatorship
and a period in which

61

00:05:52,953 --> 00:05:57,891
great industrial transformations
started to happen.

62

00:05:58,025 --> 00:06:03,498

And later the JK Age
with its developmental proposal,

63

00:06:04,331 --> 00:06:06,801

a period of great excitement.

64

00:06:07,035 --> 00:06:11,571

In both periods the architecture
had great prominence.

65

00:06:24,418 --> 00:06:28,590

This story starts with the death
of the Roberto brothers' father.

66

00:06:28,656 --> 00:06:32,526

He is the one
who named the Robertos.

67

00:06:32,626 --> 00:06:35,830

The father's name,
Roberto Otto Batista,

68

00:06:35,930 --> 00:06:44,438

is the name used by Marcelo,
the oldest brother, as a tribute.

69

00:06:44,471 --> 00:06:47,675

Marcelo becomes the leader,

70

00:06:47,741 --> 00:06:50,445

almost like the father
of the whole family.

71

00:06:50,511 --> 00:06:52,913

They took the father's name
as a last name,

72

00:06:52,946 --> 00:06:55,783

as a brand and a tribute
to their father.

73

00:06:55,883 --> 00:07:00,121

This family relation is already
strong and it keeps developing.

74

00:07:00,155 --> 00:07:02,590

The three had chosen
the same profession

75

00:07:02,690 --> 00:07:06,660

and had organized one of the most
important offices in here.

76

00:07:06,761 --> 00:07:11,766

And they had a solid family life
very strong, in this sense.

77

00:07:11,800 --> 00:07:14,535

Since the beginning
they organize the office

78

00:07:14,568 --> 00:07:19,040

as a business dedicated
to modern architecture.

79

00:07:19,106 --> 00:07:23,445

Initially, the brand, a partnership
between Marcelo and Milton,

80

00:07:23,478 --> 00:07:25,780

was called MM Roberto.

81

00:07:25,846 --> 00:07:30,485

With the arrival of Maurício it was
consolidated as MMM Roberto.

82

00:07:30,718 --> 00:07:36,123

All the three of them
worked as professors,

83

00:07:36,156 --> 00:07:40,361

all the three of them worked
in the sense of organizing

84

00:07:40,395 --> 00:07:43,798

the profession
in its professional body,

85

00:07:43,865 --> 00:07:46,735

the IAB,
Brazilian Architects Institute.

86
00:07:46,801 --> 00:07:50,138
Milton was the chairman
of the Institute and, by the way,

87
00:07:50,171 --> 00:07:53,608
he died because
of a heart attack he had

88
00:07:53,641 --> 00:07:56,711
while working as the chairman.

89
00:07:56,745 --> 00:08:01,683
Maurício was the IAB's chairman
for a long time.

90
00:08:01,783 --> 00:08:04,485
Along with other architects
of his generation,

91
00:08:04,518 --> 00:08:07,021
as Lúcio Costa, Oscar Niemeyer,
Afonso Eduardo Reidy,

92
00:08:07,055 --> 00:08:08,456
Jorge Machado Moreira,

93
00:08:08,723 --> 00:08:12,826
they constituted a group
that was responsible

94
00:08:13,226 --> 00:08:17,165
for the renewal
of the architecture in Brazil.

95
00:08:17,765 --> 00:08:20,501
And in their specific case,
they were been responsible

96
00:08:20,535 --> 00:08:24,271
for a complete change
in the city's outline.

97
00:09:47,288 --> 00:09:50,791
I remember this boy
who visited a modern house

98

00:09:50,858 --> 00:09:52,860
and when he left
he told his father:

99

00:09:52,893 --> 00:09:55,663
"Dad, why don't we go
live in a house

100

00:09:55,696 --> 00:09:57,665
like to everyone else's house".

101

00:09:58,265 --> 00:10:02,636
Right? It was something
astonishing, a glass wall.

102

00:10:02,670 --> 00:10:08,008
A crazy thing: "less is more".
What is that about, right?

103

00:10:08,175 --> 00:10:11,746
We had an eclectic architecture,

104

00:10:11,813 --> 00:10:14,348
full of examples
from the entire world.

105

00:10:14,381 --> 00:10:17,918
There was Chinese architecture,
French architecture,

106

00:10:17,951 --> 00:10:20,021
everywhere architecture.

107

00:10:20,355 --> 00:10:22,690
And change into
a pure thing, right?

108

00:10:22,723 --> 00:10:26,493
Even the Roberto brothers' ABI,
what an amazing thing!

109

00:10:26,526 --> 00:10:30,965
A brise soleil facade,
that's crazy.

110
00:10:30,998 --> 00:10:36,003
In 1935 they both decide

111
00:10:36,036 --> 00:10:39,073
to make the design for the

112
00:10:39,106 --> 00:10:43,076
Brazilian Press
Association Competition - ABI.

113
00:10:43,545 --> 00:10:46,748
They win this competition,

114
00:10:47,681 --> 00:10:52,820
which allows them to work
exclusively with architecture.

115
00:10:52,886 --> 00:10:55,556
They are two brothers
at this moment,

116
00:10:56,190 --> 00:10:58,860
Marcelo and Milton Roberto.

117
00:10:58,893 --> 00:11:03,565
They weren't even 30 years old
and they won the competition,

118
00:11:03,631 --> 00:11:09,636
what was quite a scandal
at the time, an architecture

119
00:11:09,703 --> 00:11:13,775
that sits on a very important
corner downtown

120
00:11:14,141 --> 00:11:16,510
and that does not
have windows.

121
00:11:16,543 --> 00:11:21,081
They make all the volume
and all the special conception

122
00:11:21,115 --> 00:11:24,418

of the building regarding
the climatic conditions.

123

00:11:24,651 --> 00:11:29,723
Today we are
in a paradigmatic building.

124

00:11:29,823 --> 00:11:36,698
A paradigmatic building...
establishes principles, paradigms.

125

00:11:36,831 --> 00:11:39,933
It points toward the future;

126

00:11:40,035 --> 00:11:46,540
it allows architects who know
the building to develop theories.

127

00:11:46,708 --> 00:11:51,780
Not to copy it,
but to design other works

128

00:11:51,813 --> 00:11:54,748
inspired by this building.

129

00:11:54,781 --> 00:11:57,618
The great architects,
you see right away

130

00:11:57,651 --> 00:11:59,220
why they came to the world.

131

00:11:59,253 --> 00:12:01,355
I always say, when you see
the press association building,

132

00:12:01,388 --> 00:12:04,358
ABI, you say: "Why the Roberto
brothers came to the world?"

133

00:12:04,391 --> 00:12:07,795
the very interesting
characteristics of ABI,

134

00:12:07,828 --> 00:12:09,896
it is a small jewel

of architecture.

135

00:12:12,200 --> 00:12:14,201
They care a lot

136

00:12:14,368 --> 00:12:18,271
about the architectural
composition as a whole.

137

00:12:18,640 --> 00:12:21,641
It is a building that,
even though it was conceived

138

00:12:21,676 --> 00:12:24,678
at the same moment of the one
for the Ministry of Education,

139

00:12:24,811 --> 00:12:29,016
is a work made exclusively
by Brazilian architects.

140

00:12:29,550 --> 00:12:36,056
Besides that, it was
a pioneering experience.

141

00:12:36,123 --> 00:12:40,995
It was built quickly while
the Ministry

142

00:12:41,028 --> 00:12:42,530
only started to be constructed

143

00:12:42,563 --> 00:12:44,898
by the time it already
was a consolidated example.

144

00:12:44,965 --> 00:12:49,936
Since this corner faces north,
which in Rio de Janeiro

145

00:12:49,970 --> 00:12:55,610
is the sun path, it is heated
by the sun during the whole day,

146

00:12:55,643 --> 00:13:03,851
so they protected the interior

with brise soleil,

147

00:13:03,885 --> 00:13:05,553
which is a protection
against the sun

148

00:13:05,620 --> 00:13:09,056
that comes from the beginning
of the modern architecture

149

00:13:09,090 --> 00:13:12,260
created by Le Corbusier in Europe.

150

00:13:58,840 --> 00:14:01,943
It gave the building
a strange appearance,

151

00:14:01,976 --> 00:14:04,045
because it was a building
without windows.

152

00:14:04,778 --> 00:14:09,050
The cultural shock of a building
without windows was huge.

153

00:14:09,083 --> 00:14:10,985
In the press people said:

154

00:14:11,051 --> 00:14:14,655
"People won't be able
to breathe in this building,

155

00:14:14,688 --> 00:14:15,990
because it has no windows",

156

00:14:16,023 --> 00:14:21,495
it seemed the air wouldn't
circulate without windows,

157

00:14:21,528 --> 00:14:25,300
people couldn't understand
how the continuous brise soleil,

158

00:14:25,366 --> 00:14:26,835
along the two facade,
would work.

159

00:14:26,868 --> 00:14:28,870
A blind building, lets say,

160

00:14:28,903 --> 00:14:31,673
if compared with the buildings
from the past.

161

00:14:31,706 --> 00:14:32,973
The press also said:

162

00:14:33,006 --> 00:14:36,410
"This is not a building.
This is a car radiator".

163

00:14:36,443 --> 00:14:42,383
It is a solid thing,
it looks like something Egyptian.

164

00:14:42,483 --> 00:14:46,553
It is a lifetime example.

165

00:14:46,586 --> 00:14:51,693
And all these issues we are seeing,
the independent structure,

166

00:14:51,760 --> 00:14:54,895
this possibility
of the ground floor,

167

00:14:54,995 --> 00:14:58,500
to have the city
trespassing the building.

168

00:14:58,600 --> 00:15:00,135
This is a total innovation.

169

00:15:00,168 --> 00:15:03,538
Not only was it
a modernist building,

170

00:15:03,571 --> 00:15:07,741
it was a new way
to live in the society.

171

00:15:08,343 --> 00:15:14,848
The journalists would come here
to socialize, go the library,

172

00:15:14,981 --> 00:15:23,190
take books, have an auditorium
for art performances.

173

00:15:23,290 --> 00:15:26,193
Here you have the interruption
of the concrete slab

174

00:15:26,226 --> 00:15:28,796
for the creation
of a double ceiling

175

00:15:28,896 --> 00:15:31,631
to the access to the auditorium.

176

00:15:31,733 --> 00:15:38,706
We have here, as you may notice,
the stairs and the access

177

00:15:38,740 --> 00:15:42,276
to the auditorium balcony
and the auditorium entrance there.

178

00:15:42,343 --> 00:15:45,080
And there is an access
to the elevators here.

179

00:15:45,113 --> 00:15:49,450
Then you have a space, a hall,
creating a lobby

180

00:15:49,516 --> 00:15:54,021
for the auditorium entrance
and all this frosted glass system

181

00:15:54,055 --> 00:15:59,793
that gives a high quality
filtered luminosity for this space.

182

00:16:00,061 --> 00:16:04,765
A gigantic panel of glass bricks
in the auditorium access,

183

00:16:04,831 --> 00:16:09,970
against which the stairs
for the second floor are placed,

184

00:16:10,071 --> 00:16:14,875
a true work of art, a work of art
made by the architect.

185

00:16:14,975 --> 00:16:18,613
I mean, here the artist,
let us put like that,

186

00:16:18,746 --> 00:16:21,381
is not an artist
brought from outside,

187

00:16:21,481 --> 00:16:26,120
as modernism does latter,
a contribution among arts.

188

00:16:26,186 --> 00:16:30,291
Here the architect himself
is the artist.

189

00:16:30,425 --> 00:16:34,261
This auditorium is essential
for the Brazilian way-of-life,

190

00:16:34,328 --> 00:16:38,933
I mean, it's not just an admirable
Roberto brothers' architecture,

191

00:16:39,033 --> 00:16:42,303
but the Brazilian way-of-life,
the Brazilian democratic life

192

00:16:42,370 --> 00:16:44,338
owns a lot to this space.

193

00:16:44,405 --> 00:16:48,876
Great decisions, great moments
of the Brazilian life happened here.

194

00:16:54,048 --> 00:16:57,518
Mr. President has left
the seat of government,

195
00:16:57,785 --> 00:17:00,121
It is necessary to love
the homeland

196
00:17:00,155 --> 00:17:02,923
and have the courage
to follow your conscience.

197
00:17:46,666 --> 00:17:49,603
Inside here you see
this working space

198
00:17:49,670 --> 00:17:53,608
with an arrival balcony,
this balcony is made

199
00:17:53,641 --> 00:17:58,946
with the same wood that coats
this whole environment here,

200
00:17:58,980 --> 00:18:02,216
for example, the hall,
as every hall used to have

201
00:18:02,250 --> 00:18:05,420
this detail which is a very
interesting detail,

202
00:18:05,453 --> 00:18:08,155
made with screwed boards
that make the environment

203
00:18:08,188 --> 00:18:12,326
very elegant and sober,

204
00:18:12,426 --> 00:18:15,096
all the environments were
treated like this.

205
00:18:16,563 --> 00:18:21,368
And the furniture was also
especially designed

206
00:18:21,401 --> 00:18:25,673
by the Roberto brothers

in a time in which there was

207

00:18:25,706 --> 00:18:38,720
no furniture industry
to meet all their needs.

208

00:18:38,786 --> 00:18:44,191
They worried about detailing,
so they designed even the luminaire

209

00:18:44,258 --> 00:18:50,265
and some other items too,
not only architecture itself,

210

00:18:50,331 --> 00:18:53,266
but also items that today
we would consider design.

211

00:19:12,820 --> 00:19:18,960
And the subversion
in the use of materials,

212

00:19:19,126 --> 00:19:25,066
for example, parquetry -
wood pieces used for flooring -

213

00:19:25,166 --> 00:19:28,903
was used to cover the walls.

214

00:19:29,003 --> 00:19:37,245
We are in a meeting space,
a living room for journalists,

215

00:19:37,278 --> 00:19:41,348
facing the city
with all its transparency.

216

00:19:41,448 --> 00:19:46,420
And from here you have
something that was lost in time,

217

00:19:46,520 --> 00:19:48,890
but which was also
an incredible thing,

218

00:19:48,923 --> 00:19:53,026

the terrace with Burle Marx
gardens and a restaurant.

219

00:19:53,060 --> 00:19:57,931
The Roberto brothers became
very important architects

220

00:19:57,965 --> 00:20:00,935
after this building.

221

00:20:01,770 --> 00:20:07,108
Different works, among which
the Santos Dumont Airport,

222

00:20:07,175 --> 00:20:10,611
an airport within
the modernist principles,

223

00:20:10,678 --> 00:20:17,985
longitudinal block with pallets,
the airport tower integrated

224

00:20:18,051 --> 00:20:19,520
to the building.

225

00:20:19,553 --> 00:20:26,660
And the third member of the group
is Maurício, he is 15 years old,

226

00:20:26,728 --> 00:20:28,663
isn't even old enough
to go to college.

227

00:20:28,696 --> 00:20:33,233
He was finishing High School
as was requested

228

00:20:33,266 --> 00:20:38,840
to design for the Santos Dumont
airport competition.

229

00:20:38,906 --> 00:20:44,011
Nobody forgets the feeling
to get out of the plane

230

00:20:44,111 --> 00:20:48,215

in the runway and enter
the hall that was like an oasis.

231

00:20:49,216 --> 00:20:52,153
Because of the high ceiling,
there was shadow or morning sun

232

00:20:52,186 --> 00:20:54,088
when people were waiting
for the airplane.

233

00:20:54,155 --> 00:20:56,390
These feelings are unforgettable.

234

00:21:34,595 --> 00:21:38,966
Modern architecture was already
interested in this possibility

235

00:21:39,000 --> 00:21:40,901
of interaction with the landscape.

236

00:21:41,201 --> 00:21:45,473
That's why our great
landscape architect, Burle Marx,

237

00:21:45,506 --> 00:21:48,776
was always
with the main architects.

238

00:21:48,876 --> 00:21:52,913
In the front of the airport
there is the Salgado Filho square,

239

00:21:52,946 --> 00:21:58,486
one of the first experiences
using endogenous elements,

240

00:21:58,553 --> 00:22:03,558
elements of the Brazilian
natural landscape, our elements.

241

00:22:03,591 --> 00:22:05,926
Our landscape architecture

242

00:22:05,960 --> 00:22:10,265
was all based on the French

or on the English ones.

243

00:22:11,165 --> 00:22:14,068
We even imported their materials.

244

00:22:14,201 --> 00:22:23,445
We have always had gardens
with foreign elements,

245

00:22:23,711 --> 00:22:27,648
and Burle Marx starts
to study this possibility

246

00:22:27,681 --> 00:22:35,690
of making gardens
with our own natural elements.

247

00:22:35,890 --> 00:22:40,561
And the Roberto brothers
include it in their architecture.

248

00:22:59,513 --> 00:23:04,051
It's said that Marcelo,
during a trip to Italy,

249

00:23:04,251 --> 00:23:09,723
was amazed by the architecture
he saw in Rome

250

00:23:09,823 --> 00:23:12,626
and in other Italian cities,
because the colors

251

00:23:12,660 --> 00:23:16,898
of that architecture
were colors from the place.

252

00:23:17,031 --> 00:23:21,870
We had a period, mainly
when modernism was starting,

253

00:23:22,003 --> 00:23:25,240
very focused on graphic art.

254

00:23:25,340 --> 00:23:29,643
We used black, white

and the natural colors

255

00:23:29,676 --> 00:23:35,150
of the elements
in a very pure fashion,

256

00:23:35,383 --> 00:23:39,120
and they realized
how useful color was.

257

00:23:39,220 --> 00:23:41,690
Greens, browns,

258

00:23:41,756 --> 00:23:45,660
blues, that is, the contrast
among these colors.

259

00:23:45,693 --> 00:23:48,161
I am thinking about the set
of the Eduardo Guinle Park,

260

00:23:48,195 --> 00:23:49,430
which is brown.

261

00:23:49,630 --> 00:23:53,935
If we compare the brown
almost aggressive

262

00:23:54,035 --> 00:23:57,071
of the Eduardo Guinle Park
with the brown of Lúcio Costa,

263

00:23:57,105 --> 00:24:00,175
there is a completely
different tenderness.

264

00:24:00,208 --> 00:24:03,645
We can define a personality

265

00:24:03,711 --> 00:24:06,346
of the Roberto brothers
in modernism.

266

00:24:06,446 --> 00:24:08,416
The Guinle Park really is

267

00:24:08,450 --> 00:24:10,851
one of the most emblematic works
of the Roberto brothers,

268

00:24:11,018 --> 00:24:15,090
with the quality of its buildings,
the way they worked that image

269

00:24:15,123 --> 00:24:17,758
in relation to what had been
initially proposed by Lúcio Costa,

270

00:24:17,825 --> 00:24:20,795
and the final ambience of that place,
which is quite interesting.

271

00:24:20,828 --> 00:24:25,600
It is a very interesting building,
generous and comfortable.

272

00:24:25,666 --> 00:24:28,570
Their performance is
very interesting and brave,

273

00:24:29,070 --> 00:24:32,973
complementing what had been
done by Lúcio Costa.

274

00:24:33,040 --> 00:24:40,615
There was a moment before
the real estate market establishment

275

00:24:42,450 --> 00:24:47,421
when people tried
to convince the middle class

276

00:24:47,521 --> 00:24:49,190
that living in
apartments was good.

277

00:24:49,256 --> 00:24:52,593
I mean, people appreciated
living in houses

278

00:24:52,660 --> 00:24:55,996
and it had to change.

279

00:24:56,130 --> 00:25:02,103
Lúcio Costa was very successful
with the Guinle Park

280

00:25:02,136 --> 00:25:03,971
in this sense
and the Roberto brothers

281

00:25:04,005 --> 00:25:05,806
had the same challenge,

282

00:25:05,840 --> 00:25:08,376
which is to seduce
the upper middle class

283

00:25:08,410 --> 00:25:11,411
into a new way-of-life:
living in apartments,

284

00:25:11,445 --> 00:25:15,416
but in apartments
with something new,

285

00:25:15,450 --> 00:25:20,088
some luxury,
some sophistication.

286

00:25:20,321 --> 00:25:23,425
The contribution of the use
of colors in the architecture

287

00:25:23,658 --> 00:25:29,363
also influenced a very rich
movement at that time,

288

00:25:29,630 --> 00:25:31,700
in which the modern architects
participated:

289

00:25:31,800 --> 00:25:34,401
the synthesis of the arts.

290

00:25:34,535 --> 00:25:38,038
In other words,
make the architectural spaces

291

00:25:38,071 --> 00:25:42,276
incorporate a contribution
of the plastic arts,

292

00:25:42,410 --> 00:25:46,280
as painting and sculpture.

293

00:25:46,346 --> 00:25:52,420
In every one of the significant
works there was a painted panel

294

00:25:52,520 --> 00:25:57,925
or a wall mural or a sculpture,
you can always see it.

295

00:25:57,958 --> 00:26:00,361
The Roberto brothers
used it a lot

296

00:26:00,395 --> 00:26:02,130
in many of their
most significant buildings

297

00:26:02,163 --> 00:26:04,531
and even in some
of their residences.

298

00:26:04,565 --> 00:26:09,970
They used to work mainly
with one of the greatest

299

00:26:10,005 --> 00:26:13,641
mural artists we had here
at the time: Paulo Werneck.

300

00:26:14,608 --> 00:26:18,946
You see in many Roberto brothers'
projects Paulo Werneck

301

00:26:18,980 --> 00:26:29,790
contributing with the mural,
giving a lot of charm and quality

302

00:26:30,025 --> 00:26:31,591
to these environments.

303

00:26:31,826 --> 00:26:37,265
Some examples are the Seguradora
and Marquês de Herval buildings.

304

00:26:37,398 --> 00:26:38,933
The Seguradora building

305

00:26:39,000 --> 00:26:43,070
profits from a very interesting
architectural solution,

306

00:26:43,103 --> 00:26:47,675
because it is a corner building,
it could have a very hard angle,

307

00:26:47,708 --> 00:26:54,115
but they break its corner
with a waved, curved surface,

308

00:26:54,148 --> 00:26:57,085
and with a Paulo Werneck's panel.

309

00:27:04,091 --> 00:27:06,026
Welcome,

310

00:27:07,328 --> 00:27:11,298
I'll show you the apartment.

311

00:27:11,800 --> 00:27:13,935
We are in the living

312

00:27:14,401 --> 00:27:20,775
and it has a very
well resolved spatiality.

313

00:27:20,808 --> 00:27:23,978
Although this apartment
is not a penthouse, it is duplex.

314

00:27:24,311 --> 00:27:29,150
And the spatial organization
of the building is reproduced

315

00:27:29,183 --> 00:27:30,551

inside the units in a way.

316

00:27:32,486 --> 00:27:34,055
So, this is the living room.

317

00:27:34,088 --> 00:27:35,623
There is the mezzanine,

318

00:27:35,656 --> 00:27:40,561
which is lowered in relation
to the level of the second floor.

319

00:27:42,930 --> 00:27:45,233
The ceiling is 3 meters high

320

00:27:47,568 --> 00:27:49,436
and this apartment had gone

321

00:27:49,470 --> 00:27:51,940
through some interventions
when I bought it.

322

00:27:51,973 --> 00:27:53,941
And what has been made here

323

00:27:53,975 --> 00:27:57,945
was a return
to the original solution

324

00:27:58,245 --> 00:28:02,783
because the space proposed
to the unit met my family's needs.

325

00:28:03,283 --> 00:28:07,855
Here is the kitchen,
basically original.

326

00:28:08,690 --> 00:28:15,363
Only with small interventions
to adapt to our daily use.

327

00:28:18,298 --> 00:28:22,303
Although it is a small kitchen,
it is very well dimensioned.

328

00:28:22,336 --> 00:28:25,106
I know what I am talking about,
I really like to cook.

329
00:28:25,273 --> 00:28:32,313
And a second maid's room
transformed into a wine cellar.

330
00:28:32,780 --> 00:28:41,055
It was in a way a fancy design
for a relatively small apartment.

331
00:28:41,188 --> 00:28:42,723
Let's go up.

332
00:28:51,665 --> 00:28:56,503
This slab that makes
this small office

333
00:28:56,536 --> 00:28:58,840
was an intervention
of the previous owner,

334
00:28:58,873 --> 00:29:00,608
I did not have courage
to take it out

335
00:29:00,641 --> 00:29:02,310
because I find it
an interesting intervention.

336
00:29:02,376 --> 00:29:04,511
It is very useful and,
at the same time,

337
00:29:04,545 --> 00:29:08,215
maintains the apartment's transparency.

338
00:29:08,350 --> 00:29:10,885
Today I live here with my wife.

339
00:29:11,585 --> 00:29:13,421
In an apartment for two people
I find important

340
00:29:13,488 --> 00:29:17,325

that you have transparency, so
the spaces can intercommunicate.

341

00:29:17,358 --> 00:29:20,995
This space was a library
in the original design.

342

00:29:21,128 --> 00:29:23,698
It is used for other purposes,
but it is still a library.

343

00:29:26,968 --> 00:29:30,738
but it is still a library.

344

00:29:30,805 --> 00:29:33,341
Most of our books are kept here,

345

00:29:33,375 --> 00:29:35,776
specially my books
on architectural theory.

346

00:29:35,810 --> 00:29:37,445
And here it is the room.

347

00:29:38,111 --> 00:29:41,750
It is also very similar
to the original solution,

348

00:29:41,816 --> 00:29:43,351
one big room

349

00:29:44,818 --> 00:29:46,821
with its own living.

350

00:29:47,988 --> 00:29:51,558
Márcio Roberto
gave me this picture,

351

00:29:51,591 --> 00:29:55,163
it is a picture of the building
when it was built in 1962.

352

00:29:55,530 --> 00:30:00,768
And I find it always
satisfactory to compare

353

00:30:00,801 --> 00:30:03,438
the current state of the building
with its original state.

354

00:30:03,471 --> 00:30:07,441
To see it isn't that different,
almost everything is the same.

355

00:30:53,621 --> 00:30:59,126
The Brasilia Building Competition
was an opportunity

356

00:30:59,160 --> 00:31:02,963
for the Roberto brothers to create
a work considered exceptional.

357

00:31:03,130 --> 00:31:08,168
The management of Juscelino
was really bold.

358

00:31:08,870 --> 00:31:13,441
All his plans were very ambitious.

359

00:31:13,541 --> 00:31:18,111
He makes, for example,
the Targets Plan, 50 years in 5.

360

00:31:18,145 --> 00:31:21,415
He decides to transfer the capital

361

00:31:21,448 --> 00:31:24,018
from Rio de Janeiro
to the Central-West region.

362

00:31:24,085 --> 00:31:28,823
And so he decides to make
the competition

363

00:31:28,923 --> 00:31:31,325
for Brasilia's Pilot Plan.

364

00:31:31,491 --> 00:31:37,631
Almost all designs
with only two exceptions

365

00:31:37,698 --> 00:31:39,266
had Le Corbusier's characteristics,

366
00:31:39,333 --> 00:31:41,235
specially the one's
from Lúcio Costa.

367
00:31:42,036 --> 00:31:48,241
They were based basically on
Le Corbusier's urbanism principles

368
00:31:48,275 --> 00:31:52,146
that had been widely divulged
in his book Urbanism.

369
00:31:52,313 --> 00:31:56,416
Probably published
in the beginning of the 1920's.

370
00:31:56,450 --> 00:31:58,886
The only two projects
that were different were,

371
00:31:58,920 --> 00:32:03,558
in the first place, the one
from the architect Mindlin,

372
00:32:03,691 --> 00:32:06,226
which was of great density

373
00:32:06,293 --> 00:32:10,465
and certainly caused
commotion at the time,

374
00:32:10,498 --> 00:32:16,003
but it could not be technologically
reproduced by then.

375
00:32:16,236 --> 00:32:18,506
And the other was the one
from the Roberto brothers,

376
00:32:18,540 --> 00:32:20,008
who made modules.

377
00:32:20,275 --> 00:32:23,678

They studied integrated nucleus,

378

00:32:23,711 --> 00:32:32,053
delimited nucleus integrated
with Brasilia's great landscape.

379

00:32:32,553 --> 00:32:36,156
They called it Federation
of the Happy Communities.

380

00:32:36,490 --> 00:32:41,796
And it was a system
of articulated nucleus.

381

00:32:41,863 --> 00:32:49,270
The city would be shared
in modules, 6 modules let's say.

382

00:32:49,370 --> 00:32:51,973
A module that would be
the core of the city,

383

00:32:52,140 --> 00:32:55,610
in a circular-hexagonal shape,

384

00:32:55,710 --> 00:32:57,378
where the Federal Government would be.

385

00:32:57,411 --> 00:33:01,048
Later, as the city went growing,
there would be an expansion

386

00:33:01,081 --> 00:33:04,185
to other adjacent modules
in such a way

387

00:33:04,218 --> 00:33:06,921
that the city would eventually

388

00:33:06,988 --> 00:33:10,791
be constituted
of differentiated modules.

389

00:33:11,058 --> 00:33:14,428
Because over time
with the constructive technique,

390

00:33:14,461 --> 00:33:20,035
the alteration of the commercial
and aesthetic structures,

391

00:33:20,068 --> 00:33:23,036
the city could change.

392

00:33:23,070 --> 00:33:25,973
It could have a module completely
different from the other

393

00:33:26,040 --> 00:33:28,443
and be more adapted
to the progress

394

00:33:28,510 --> 00:33:32,180
and the needs of growth over time.

395

00:33:32,213 --> 00:33:34,681
They participated in the competition

396

00:33:34,748 --> 00:33:37,885
with a very well
constituted proposal,

397

00:33:38,051 --> 00:33:42,056
very detailed, very complete
and even considered the best

398

00:33:42,090 --> 00:33:43,323
by some members of the jury.

399

00:33:43,658 --> 00:33:47,828
But the prize went
to Professor Lúcio Costa

400

00:33:47,928 --> 00:33:53,835
who had the idea
of an airplane taking off.

401

00:33:53,901 --> 00:33:56,203
I think it was what attracted them

402

00:33:56,236 --> 00:33:58,906

because it represented
the ideology of the government

403
00:33:58,940 --> 00:34:01,141
at the moment, the idea
the government wanted to transmit,

404
00:34:01,175 --> 00:34:03,176
that is, that the country would
at last take off

405
00:34:03,210 --> 00:34:05,580
to the age of development,
to the Modern Age.

406
00:34:05,613 --> 00:34:09,316
I think it was what defined
the final result.

407
00:34:09,516 --> 00:34:15,156
A very important English architect
at the time, William Holford,

408
00:34:15,223 --> 00:34:16,456
a member of the jury,

409
00:34:16,523 --> 00:34:20,461
said it was one of the most
complete urbanism works

410
00:34:20,528 --> 00:34:23,598
he had seen in his entire career
as an architect and professor.

411
00:34:23,798 --> 00:34:26,600
He could not remember

412
00:34:26,633 --> 00:34:29,570
seeing such a well-designed
and complete work.

413
00:34:29,936 --> 00:34:33,140
And this caused
a lot of conflict at the time,

414
00:34:33,206 --> 00:34:35,310

since they were not chosen.

415

00:34:35,376 --> 00:34:38,980

Their idea was not
to make a modernist city,

416

00:34:39,013 --> 00:34:40,615

the modernist city
is an integral city,

417

00:34:40,648 --> 00:34:46,553

almost an artistic object
since it sets

418

00:34:46,586 --> 00:34:50,891

a continuous visuality

419

00:34:50,925 --> 00:34:54,495

and a reproducibility
of the identical.

420

00:34:54,595 --> 00:34:56,630

That is, any alteration

421

00:34:56,698 --> 00:34:59,900

in the characteristic
of the shape of the city

422

00:34:59,933 --> 00:35:02,703

interferes in the global aesthetic.

423

00:35:02,736 --> 00:35:05,973

It is so real that the buildings
cannot have different sizes,

424

00:35:06,006 --> 00:35:07,508

it causes disputes even today.

425

00:35:07,541 --> 00:35:10,778

All the residential buildings
have 6 floors.

426

00:35:10,811 --> 00:35:12,113

The highest buildings

427

00:35:12,146 --> 00:35:16,851
are the ones
in the heart of the city.

428
00:35:17,251 --> 00:35:23,190
It is a programmed immobility,
as contemporary criticism states.

429
00:35:23,658 --> 00:35:25,793
These two projects
in some way,

430
00:35:25,926 --> 00:35:28,128
the one from Lúcio and the one
from the Roberto brothers,

431
00:35:28,161 --> 00:35:35,970
created a duality, a dispute,
which was not at all personal,

432
00:35:36,070 --> 00:35:38,205
it was about tendencies.

433
00:35:38,238 --> 00:35:45,746
The controversy started once again
when the architect Marcel Breuer,

434
00:35:46,013 --> 00:35:49,116
an important architect,
was here in Brazil

435
00:35:49,183 --> 00:35:53,521
and once again gave a lecture
saying that the Brasilia design

436
00:35:53,555 --> 00:35:55,590
would have been better
if was the Roberto brothers' one.

437
00:36:10,571 --> 00:36:12,140
Among the studied buildings,

438
00:36:12,173 --> 00:36:14,175
I think the Sambaíba building

439
00:36:14,275 --> 00:36:18,713

is one of the most beautiful
of the Robertos' production,

440

00:36:18,780 --> 00:36:21,716
mainly in relation
to the residential buildings.

441

00:36:21,783 --> 00:36:24,218
A sinuous facade

442

00:36:24,251 --> 00:36:32,093
with this texture produced
by the window frames,

443

00:36:32,226 --> 00:36:36,196
the window shutters,
they are moving shutters.

444

00:36:36,296 --> 00:36:39,366
They are made in blue and green

445

00:36:39,433 --> 00:36:45,940
and produce different pictures
every time these shutters change.

446

00:36:46,040 --> 00:36:48,208
Something very similar
to Marquês de Herval

447

00:36:48,241 --> 00:36:53,848
when it had its brises,

448

00:36:53,948 --> 00:36:56,751
depending on the position
of each floor,

449

00:36:56,785 --> 00:36:59,186
each room that moved,

450

00:36:59,253 --> 00:37:01,355
the building changed completely.

451

00:37:01,421 --> 00:37:03,256
The Marquês de Herval building,

452

00:37:03,290 --> 00:37:05,193
which is the one
in the Rio Branco Avenue,

453
00:37:05,226 --> 00:37:10,831
was reformed, because it was
already many years old.

454
00:37:13,200 --> 00:37:19,140
There was the issue of how
the unit owners saw the building.

455
00:37:19,740 --> 00:37:26,013
People inside the building
can't always understand it.

456
00:37:26,246 --> 00:37:29,050
The production
of their architecture

457
00:37:29,116 --> 00:37:32,920
is also closely associated
to a research for new materials,

458
00:37:32,986 --> 00:37:35,356
and a technological research.

459
00:37:35,490 --> 00:37:37,358
We cannot forget

460
00:37:37,391 --> 00:37:42,496
that we were living
an industrialization period

461
00:37:42,530 --> 00:37:47,535
and that products were being
developed for this new industry.

462
00:37:47,635 --> 00:37:49,370
We had ferrous metallurgy,

463
00:37:49,470 --> 00:37:52,240
new elements arriving
in the country.

464
00:37:52,306 --> 00:37:58,680

The issue of the technological evolution is always an issue

465

00:37:58,713 --> 00:38:00,648
present in the architecture,

466

00:38:01,281 --> 00:38:05,986
since the first architectural manifestations of humankind.

467

00:38:06,020 --> 00:38:11,693
These are solutions
for a specific moment

468

00:38:11,726 --> 00:38:15,230
that can become problems
for future generations,

469

00:38:16,230 --> 00:38:20,801
then you have to decide
how to preserve these things

470

00:38:20,901 --> 00:38:24,405
that have a priceless value
for humanity.

471

00:38:24,705 --> 00:38:27,675
And how can it keep working.

472

00:38:27,875 --> 00:38:33,948
And there he makes a completely
new combination of brise soleil.

473

00:38:34,181 --> 00:38:36,316
It does not exist,
not that I'm aware of,

474

00:38:36,383 --> 00:38:37,685
in the history of architecture,

475

00:38:37,751 --> 00:38:40,988
a brise soleil designed
like that one.

476

00:38:41,021 --> 00:38:42,990
In the first place,

it's made out of copper.

477

00:38:43,558 --> 00:38:50,798
The modern architecture
creates different materials,

478

00:38:50,831 --> 00:38:53,435
elements, solutions,
and systems

479

00:38:53,468 --> 00:38:57,705
that are reproduced
by the industry.

480

00:38:58,071 --> 00:39:00,875
The industry develops,
the technology develops

481

00:39:00,908 --> 00:39:07,881
and these transformations
make many of these materials,

482

00:39:07,981 --> 00:39:11,385
mechanisms and systems obsolete.

483

00:39:11,518 --> 00:39:13,488
They have to be substituted.

484

00:39:13,621 --> 00:39:16,825
Then you have a building

485

00:39:16,858 --> 00:39:20,528
that never has the same
facade configuration,

486

00:39:20,561 --> 00:39:25,233
because is enough for 2 or 3
people to change their brise soleil

487

00:39:25,300 --> 00:39:28,936
positioning for the facade
to be disconnected.

488

00:39:28,970 --> 00:39:31,605
The popular nickname
of the building comes from there,

489

00:39:31,638 --> 00:39:34,441
and the nickname
always captures very well

490

00:39:34,475 --> 00:39:37,245
the characteristic
of the building, "drunk dude".

491

00:39:37,278 --> 00:39:41,548
That is, a building
that represents the drunk guy.

492

00:39:41,816 --> 00:39:44,651
Not to mention the entrance
of the Marquês de Herval

493

00:39:44,685 --> 00:39:46,586
in the same level
of the Rio Branco Avenue,

494

00:39:46,653 --> 00:39:48,088
with a slope going down,

495

00:39:48,188 --> 00:39:54,761
a very beautiful 360 degrees slope
that leads to the lift hall,

496

00:39:54,928 --> 00:39:59,933
where the high-quality steel
covering contrasts

497

00:39:59,966 --> 00:40:04,005
with the drawn
Portuguese cobblestones.

498

00:40:04,038 --> 00:40:07,941
Something very rustic,
handcrafted,

499

00:40:07,975 --> 00:40:10,111
along with something
extremely industrial.

500

00:40:10,211 --> 00:40:11,680
In the case of the Roberto brothers,

501
00:40:11,780 --> 00:40:17,085
the architecture always had this conflict;

502
00:40:17,118 --> 00:40:21,521
they always proposed
elements advanced for the time.

503
00:40:21,555 --> 00:40:24,525
These were really
significant innovations.

504
00:40:24,858 --> 00:40:28,261
I don't like a building
with this stigma

505
00:40:28,295 --> 00:40:30,065
of being a "drunk dude".

506
00:40:30,098 --> 00:40:31,800
I don't like a disjointed building.

507
00:40:31,866 --> 00:40:33,435
I want a straight building;

508
00:40:33,468 --> 00:40:35,170
I want a nice-looking building
like the others.

509
00:40:35,770 --> 00:40:38,573
This is a weird building.

510
00:40:39,673 --> 00:40:41,676
I mean, it was actually
an advanced building,

511
00:40:41,710 --> 00:40:45,746
but not for its inhabitants.

512
00:40:45,780 --> 00:40:49,150
It's a building that can win
international architecture prizes,

513
00:40:49,183 --> 00:40:51,318
and that the joint owners

are willing to destroy it.

514

00:40:51,518 --> 00:40:52,653
It happens.

515

00:41:02,263 --> 00:41:05,466
I remember that in some cases
here in Rio de Janeiro,

516

00:41:05,533 --> 00:41:07,635
when they had started to make
those buildings

517

00:41:07,668 --> 00:41:11,605
with apparent concrete in which
Le Corbusier had started to work,

518

00:41:12,040 --> 00:41:16,243
I remember that in one of
those building in Leblon,

519

00:41:16,310 --> 00:41:18,513
when the building
was almost ready

520

00:41:18,546 --> 00:41:24,218
the joint owners saw
the apparent concrete and said:

521

00:41:24,251 --> 00:41:26,888
"What it is? They haven't finished
because they are out of money?"

522

00:41:27,188 --> 00:41:29,190
They couldn't realize
that finishing

523

00:41:29,256 --> 00:41:35,896
had nothing to do with money,
it had actually cost quite a lot,

524

00:41:36,063 --> 00:41:39,733
but they were not aware
of a modernist aesthetic

525

00:41:39,800 --> 00:41:42,936

that wanted the apparent concrete
as an important material.

526

00:41:43,036 --> 00:41:47,041
This spirit of technological research

527

00:41:47,675 --> 00:41:52,046
was so strong in their
architectural production

528

00:41:52,080 --> 00:41:55,383
that they end up
being the architects

529

00:41:55,716 --> 00:41:57,751
of many Senai's units.

530

00:41:58,486 --> 00:41:59,853
In that moment in which

531

00:41:59,886 --> 00:42:02,790
the professional development
schools are established in Brazil,

532

00:42:02,823 --> 00:42:06,660
in order to create
qualified workforce

533

00:42:06,928 --> 00:42:11,365
to the civil work industry
and other industries,

534

00:42:11,498 --> 00:42:14,168
and they build extremely
beautiful buildings in Rio,

535

00:42:14,201 --> 00:42:15,770
in the countryside.

536

00:42:15,870 --> 00:42:19,806
My first contact with it,
the Julio de Barros Barreto,

537

00:42:19,906 --> 00:42:25,746
the famous Fernando Ferrari, 61,
happened in March 1977,

538

00:42:25,813 --> 00:42:27,215
in my first day of class.

539

00:42:27,348 --> 00:42:30,685
I studied in the Santa Úrsula
University, which is next to it.

540

00:42:31,051 --> 00:42:34,621
In the first day of class,
I go up the Farani Street,

541

00:42:34,688 --> 00:42:37,525
the pathway,
and I face this construction.

542

00:42:37,625 --> 00:42:41,261
Very weird, I saw a blue tower,
an immense building,

543

00:42:41,328 --> 00:42:43,865
I didn't know this building,
and I remember clearly

544

00:42:43,931 --> 00:42:45,833
that Prof. Anísio Medeiros,

545

00:42:46,100 --> 00:42:48,903
who was a great scenographer
and plastic artist,

546

00:42:48,970 --> 00:42:51,105
gave us classes in a room

547

00:42:51,171 --> 00:42:56,010
with a view to that
backward facade over there.

548

00:42:56,110 --> 00:42:59,280
Anísio gave us a work

549

00:42:59,346 --> 00:43:03,851
that was a drawing,
and later a still life to watercolor.

550

00:43:03,885 --> 00:43:07,921
But suddenly he started
a theoretical insertion.

551
00:43:07,988 --> 00:43:12,493
He told us: "You see
that building next to here,

552
00:43:12,526 --> 00:43:14,995
you are going to have classes
with many architects,

553
00:43:15,196 --> 00:43:19,566
but do not forget to notice that building.

554
00:43:20,101 --> 00:43:21,670
by the Roberto brothers".

555
00:44:08,916 --> 00:44:12,720
In Brazil, what actually
defines the thought,

556
00:44:12,953 --> 00:44:17,225
the architecture
practice from the 1960's,

557
00:44:17,925 --> 00:44:22,063
has to do with certain immunity
against the modernist crisis

558
00:44:22,096 --> 00:44:28,536
that happened in Europe
and the USA after the war.

559
00:44:28,703 --> 00:44:32,540
And we somehow conquered
some kind of immunity

560
00:44:32,573 --> 00:44:34,375
to this crisis
because of Brasilia.

561
00:44:34,408 --> 00:44:37,878
It was a very deep crisis,
an architectural crisis,

562

00:44:37,911 --> 00:44:39,813
related to the meaning of architecture,

563
00:44:40,115 --> 00:44:43,351
a deep questioning
on the architectural practice.

564
00:44:43,418 --> 00:44:48,021
Modernism is an utopian
movement, it points to a future,

565
00:44:48,088 --> 00:44:52,760
it points to a society
without social inequalities,

566
00:44:52,926 --> 00:44:54,795
it points for the future

567
00:44:54,828 --> 00:44:57,365
with everybody living
in collective apartments,

568
00:44:57,398 --> 00:45:00,501
Le Corbusier was against
individual houses.

569
00:45:00,535 --> 00:45:07,641
He made unité d'habitations,
that is, collective housing units,

570
00:45:07,708 --> 00:45:14,848
a building he made in many cities,
like Nîmes and Nantes, in France,

571
00:45:15,050 --> 00:45:17,451
that had a shopping center
in the third floor,

572
00:45:17,485 --> 00:45:20,555
a public school and kindergarten
in the penthouse,

573
00:45:20,655 --> 00:45:21,923
a swimming pool, a theater,

574
00:45:21,990 --> 00:45:24,525

so people could live
a collective life.

575
00:45:25,026 --> 00:45:28,496
This service corridor
gives an interesting connotation

576
00:45:28,530 --> 00:45:30,331
to the work
of the Roberto brothers,

577
00:45:30,365 --> 00:45:33,668
it conciliates
all functional aspects:

578
00:45:34,035 --> 00:45:40,841
the kitchen, the maid's room,
access to the laundry area,

579
00:45:41,008 --> 00:45:42,976
which stays in the middle floor
of the apartment,

580
00:45:43,043 --> 00:45:44,745
in the level
of the stairs actually.

581
00:45:44,978 --> 00:45:46,046
And at the same time,

582
00:45:46,080 --> 00:45:47,681
one of the rooms
that is turned

583
00:45:47,715 --> 00:45:49,183
in the direction
of the north facade,

584
00:45:49,216 --> 00:45:52,320
then, it was projected
in a very interesting way.

585
00:45:52,353 --> 00:45:54,721
A differentiated proportion
of the social area

586

00:45:54,755 --> 00:45:58,158
and at the same time it brings
a very interesting solution

587
00:45:58,191 --> 00:46:01,095
for the facade in relation
to the geometry of this building.

588
00:46:01,595 --> 00:46:03,063
So, he is very peculiar.

589
00:46:03,130 --> 00:46:05,233
He creates a beautiful,

590
00:46:05,266 --> 00:46:06,935
a plastic appearance
in the construction.

591
00:46:06,968 --> 00:46:09,703
And it solves very well
all the functional issue.

592
00:46:09,836 --> 00:46:13,006
It protects against
the excessive sun

593
00:46:13,073 --> 00:46:15,576
and protects the pedestrian
at the same time.

594
00:46:15,610 --> 00:46:18,278
Who is on the other side
of the University, for example,

595
00:46:18,311 --> 00:46:20,381
can't see people
walking down here.

596
00:46:20,415 --> 00:46:23,551
There is a work
a little more defined

597
00:46:23,585 --> 00:46:26,353
in this intermediary
protective beam,

598

00:46:26,386 --> 00:46:28,823
so you don't expose people

599
00:46:28,856 --> 00:46:30,691
passing here
nor in the apartment

600
00:46:30,825 --> 00:46:33,093
and you allow cross ventilation
of the apartment.

601
00:46:33,160 --> 00:46:35,663
You have a metal net
below the protection

602
00:46:35,730 --> 00:46:36,898
and an opened gap above it.

603
00:46:36,965 --> 00:46:40,535
In the beginning
of the modern architecture,

604
00:46:40,735 --> 00:46:45,540
there was this utopia
of contributing

605
00:46:45,606 --> 00:46:51,680
to the improvement
of human behavior

606
00:46:51,780 --> 00:46:54,648
through...

607
00:46:55,616 --> 00:47:00,455
space configurations
and urban planning,

608
00:47:00,488 --> 00:47:06,026
dividing the city
in functional areas, etc.

609
00:47:06,226 --> 00:47:08,630
Because there is an interest
in designing the new human being.

610
00:47:09,063 --> 00:47:12,133

So, this new human being
would be this person

611
00:47:12,200 --> 00:47:17,005
presently studying
in the new schools.

612
00:47:17,071 --> 00:47:22,176
These new Brazilians
would need a new architecture.

613
00:47:22,310 --> 00:47:25,580
The society feels the presence
of this modern human being,

614
00:47:25,613 --> 00:47:28,483
and this is a golden moment

615
00:47:28,683 --> 00:47:30,985
for the modern architecture
in the country.

616
00:47:31,085 --> 00:47:34,588
It's all considered
in these principles.

617
00:47:34,721 --> 00:47:37,225
The Roberto brothers
took part on it.

618
00:47:37,325 --> 00:47:39,260
After the incredible entrance,

619
00:47:39,326 --> 00:47:42,663
here we are in main the social
circulation area of the apartment.

620
00:47:42,763 --> 00:47:46,000
It is a corridor
that reaches 16 apartments

621
00:47:46,066 --> 00:47:47,601
but that it is very pleasant.

622
00:47:47,635 --> 00:47:51,338
The mahogany parquetry

is very generous.

623

00:47:51,405 --> 00:47:54,875
The apartment floor
is made with the same material

624

00:47:54,975 --> 00:47:56,945
so it is as if you were
already arriving home.

625

00:47:57,045 --> 00:47:58,913
And these are subtle details.

626

00:47:58,980 --> 00:48:01,983
All the corners are rounded,
and the materiality,

627

00:48:02,016 --> 00:48:04,385
the quality of the construction
also is rounded.

628

00:48:04,418 --> 00:48:08,456
These are materials preserved
for more than 60 years.

629

00:48:08,723 --> 00:48:12,726
To which point this utopia
has lost its power?

630

00:48:12,926 --> 00:48:15,496
It lost strength
in the first place

631

00:48:15,630 --> 00:48:18,933
because the world
was not as simple

632

00:48:19,033 --> 00:48:21,401
as the modernists
thought it was.

633

00:48:21,535 --> 00:48:24,571
The world, mainly
the capitalist world,

634

00:48:24,705 --> 00:48:31,411

is a world of constant
complexity and contradiction.

635

00:48:31,545 --> 00:48:35,750
Social classes exist,
as well as different incomes,

636

00:48:35,850 --> 00:48:41,255
different places, cities,
streets, etc.

637

00:48:41,388 --> 00:48:45,426
And modernism has
a very simple model for it.

638

00:48:45,726 --> 00:48:51,700
There is some kind
of aesthetic purism

639

00:48:52,000 --> 00:48:53,868
in the modern architecture,

640

00:48:53,968 --> 00:48:58,940
and it did not work
when the habits changed.

641

00:48:59,006 --> 00:49:05,780
So modernism started
to be criticized a lot.

642

00:49:05,913 --> 00:49:12,586
Here we are already discussing
the inability of modernism

643

00:49:12,620 --> 00:49:16,056
to deal with the complexity
of the contemporary world,

644

00:49:16,556 --> 00:49:22,663
and the criticism made is that
elements of the contemporary world

645

00:49:22,763 --> 00:49:24,598
should be taken
even more into account.

646

00:49:24,665 --> 00:49:31,371
And, besides that,
a long dictatorship period

647
00:49:32,240 --> 00:49:38,613
started in Brazil
and it hindered the criticism.

648
00:49:38,746 --> 00:49:41,481
The publications were interrupted

649
00:49:41,515 --> 00:49:49,423
between 1965 and 1985 and, after that,

650
00:49:49,456 --> 00:49:53,961
the publications and the discussions

651
00:49:53,995 --> 00:49:55,863
on architectural production
started once again.

652
00:49:56,330 --> 00:50:01,870
Brazil lives then a kind
of pause in this period of time.

653
00:50:01,903 --> 00:50:06,273
I think we can't lose
the opportunity

654
00:50:06,306 --> 00:50:13,313
to observe history
and build a new theory.

655
00:50:13,381 --> 00:50:17,951
This is essential for people
to look back,

656
00:50:17,985 --> 00:50:21,455
reconsider this golden period
of our architecture

657
00:50:21,588 --> 00:50:23,525
and try to question it.

658
00:50:23,591 --> 00:50:28,363
Try to understand it

in its own context.

659

00:50:28,430 --> 00:50:32,133

We should try to understand
the idea of modernism

660

00:50:32,166 --> 00:50:34,501

these architects had,

661

00:50:36,203 --> 00:50:40,275

their contribution, their failures.

662

00:50:40,608 --> 00:50:47,615

If we don't do that,
we are convicted to the modern.

663

00:50:48,750 --> 00:50:55,023

I have witnessed architects
that react aggressively

664

00:50:55,223 --> 00:50:58,191

when the modern movement
is criticized.

665

00:50:58,258 --> 00:51:01,261

There are architects
that can't deal with criticism,

666

00:51:01,361 --> 00:51:05,566

that don't accept another
architecture considered good.

667

00:51:05,666 --> 00:51:12,806

Sometimes it's hard to give
a class about some architects,

668

00:51:12,906 --> 00:51:16,845

like Robert Venturi, because some
of my architect friends might say:

669

00:51:16,911 --> 00:51:19,480

"You teach this architect?
This architect is awful!"

670

00:51:19,513 --> 00:51:22,250

This is not an architect.

This not an example.”

671

00:51:22,316 --> 00:51:26,053

When I am actually focusing
in his differences

672

00:51:26,086 --> 00:51:27,421

in relation to the modernism.

673

00:51:27,455 --> 00:51:31,658

Differences become
something bad.

674

00:51:31,860 --> 00:51:36,030

We had a lot of good quality
architecture produced

675

00:51:36,063 --> 00:51:40,835

in the 60's, 70's,
80's and 90's in Brazil.

676

00:51:41,001 --> 00:51:45,373

Nothing comparable
to the heroic period

677

00:51:45,473 --> 00:51:47,008

of the 40's and 50's,

678

00:51:47,575 --> 00:51:49,576

but there were
great architects

679

00:51:49,643 --> 00:51:52,713

working in the 60's and 70's,
such as Sérgio Bernardes,

680

00:51:52,880 --> 00:51:56,083

João Filgueiras Lima (Lelé),
Paulo Mendes da Rocha,

681

00:51:56,116 --> 00:51:59,286

Joaquim Guedes,
Marcelo Fragelli.

682

00:51:59,386 --> 00:52:01,088

And then there

has a younger generation

683

00:52:01,155 --> 00:52:04,791
with Angelo Bucci,
the MMBB, also from São Paulo,

684

00:52:04,825 --> 00:52:05,960
and Andrade Moretin.

685

00:52:06,126 --> 00:52:09,530
I think we must look
with more attention

686

00:52:10,098 --> 00:52:12,900
to this generation
that came after modernism

687

00:52:13,735 --> 00:52:16,470
and try to understand
the problems they faced,

688

00:52:16,536 --> 00:52:20,008
and the alternatives...

689

00:52:22,176 --> 00:52:24,345
and updates they
were proposing.

690

00:52:24,478 --> 00:52:27,248
I think that sometimes
people can agree

691

00:52:27,281 --> 00:52:30,718
that the architectural quality
has not been maintained.

692

00:52:31,118 --> 00:52:35,023
It was when the real estate market
started to dictate the rules,

693

00:52:36,691 --> 00:52:40,028
which used to be done
by good architects.

694

00:52:40,528 --> 00:52:45,700
And the quality

was completely lost,

695

00:52:47,268 --> 00:52:48,903
as well as the architecture values.

696

00:52:48,936 --> 00:52:50,838
Values that used to
be created by brilliant minds,

697

00:52:50,871 --> 00:52:52,106
thinking minds.

698

00:52:52,206 --> 00:52:57,845
Profit started to rule the issue.

699

00:52:57,878 --> 00:53:02,850
I remember that in 1974
my parents bought an apartment

700

00:53:02,983 --> 00:53:05,820
in a building by a construction
company at the time,

701

00:53:05,853 --> 00:53:07,055
by the architects at the time.

702

00:53:07,655 --> 00:53:12,693
They wanted to convince us
that the hit was not anymore

703

00:53:12,726 --> 00:53:15,130
that kind of construction,
or this one where I live today.

704

00:53:15,330 --> 00:53:18,131
We would have to accept
a construction standard

705

00:53:18,165 --> 00:53:21,168
linked to a specific kind
of urban legislation.

706

00:53:21,201 --> 00:53:23,838
We started to have
the famous buildings with lobby,

707

00:53:23,871 --> 00:53:27,475
common use floor,
parking garage;

708

00:53:27,508 --> 00:53:29,676
and the smaller apartments.

709

00:53:29,876 --> 00:53:33,280
What started to determine
the prices of the apartments

710

00:53:33,348 --> 00:53:37,818
were marbles, granites,
mirrored glasses.

711

00:53:39,420 --> 00:53:41,890
It contributed
in a negative way

712

00:53:41,923 --> 00:53:44,658
to Rio de Janeiro's
urban landscape.

713

00:53:44,758 --> 00:53:52,233
Something I consider
very corrosive for the city

714

00:53:52,266 --> 00:53:59,606
is that the real estate market
does not substitute the creative,

715

00:53:59,640 --> 00:54:01,308
the innovative role
of the architect.

716

00:54:01,441 --> 00:54:04,078
It fixates in some
specific standards,

717

00:54:04,111 --> 00:54:06,380
in some typologies that work,

718

00:54:06,413 --> 00:54:10,618
that sell, and they reproduce it
in the whole city.

719

00:54:10,685 --> 00:54:15,656

Then you find some sets
in Barra da Tijuca

720

00:54:15,756 --> 00:54:16,791

and also in Méier.

721

00:54:16,858 --> 00:54:20,061

It is as if they stopped
considering the culture,

722

00:54:20,861 --> 00:54:24,531

the environment,
the urban context.

723

00:54:25,700 --> 00:54:29,736

And Rio's legislation
is also very imperative,

724

00:54:30,205 --> 00:54:32,740

it almost designs the building
for the architect.

725

00:54:32,773 --> 00:54:34,808

It sets forth what can
and cannot be done.

726

00:54:34,841 --> 00:54:37,945

It constraints the design
in such a way

727

00:54:38,011 --> 00:54:40,881

that the power the Roberto
brothers used to have,

728

00:54:40,948 --> 00:54:44,718

the freedom to experiment,
to create, to innovate,

729

00:54:44,785 --> 00:54:46,821

the use of the technology lab,

730

00:54:46,921 --> 00:54:50,525

it disappears from the architect's
day to day life.

731

00:54:50,625 --> 00:54:53,326
It's not a responsibility
of the professional.

732

00:54:53,395 --> 00:54:55,496
It's a market imposition.

733

00:54:55,630 --> 00:54:58,231
Cariocas have this problem.

734

00:54:58,533 --> 00:55:00,601
They are undemanding

735

00:55:00,968 --> 00:55:02,703
in relation
to the architecture today,

736

00:55:02,770 --> 00:55:04,538
or from that moment.

737

00:55:04,605 --> 00:55:08,376
I think the Cariocas demand
very little of their governors,

738

00:55:08,476 --> 00:55:14,148
of their constructions
entrepreneurs.

739

00:55:14,448 --> 00:55:16,383
You go to other cities,
other states,

740

00:55:16,416 --> 00:55:19,653
other countries,
and you can't find

741

00:55:19,686 --> 00:55:22,823
the kind of construction
that is sold here in 24 hours.

742

00:55:22,890 --> 00:55:25,660
Other communities don't accept it.

743

00:55:25,726 --> 00:55:28,396
There was a moment in which

744
00:55:29,230 --> 00:55:35,270
the market seemed
to have turned into a monster

745
00:55:35,370 --> 00:55:36,905
that was going to swallow
the architecture.

746
00:55:36,938 --> 00:55:38,740
But architecture is also market.

747
00:55:39,440 --> 00:55:41,943
Our architects don't know

748
00:55:41,976 --> 00:55:43,911
how to deal with this
information properly.

749
00:55:43,945 --> 00:55:48,483
It is obvious the architects
need to think the city

750
00:55:48,583 --> 00:55:52,486
and design the public space,

751
00:55:52,786 --> 00:55:55,023
that's what every architect
wants too,

752
00:55:55,190 --> 00:55:59,593
but there is also a demand
and that's how the city is built.

753
00:55:59,760 --> 00:56:02,530
The city we are building
is also this one,

754
00:56:02,563 --> 00:56:06,366
built by speculators,
entrepreneurs.

755
00:56:06,801 --> 00:56:14,275
If we could at least make
the builders understand

756
00:56:14,341 --> 00:56:16,076
the benefits
of a better architecture,

757
00:56:16,110 --> 00:56:17,645
it would be excellent.

758
00:56:17,745 --> 00:56:20,148
The Roberto brothers
are an interesting case

759
00:56:20,281 --> 00:56:23,150
because their office worked
with private demand

760
00:56:23,216 --> 00:56:27,288
but at the same time
with an urban perspective.

761
00:56:27,388 --> 00:56:29,790
When they saw the building

762
00:56:29,856 --> 00:56:32,160
they thought of it
as part of the city.

763
00:56:32,526 --> 00:56:39,100
They could make a smart
architecture for ordinary people,

764
00:56:39,333 --> 00:56:44,605
no matter if it was only
a symbolic state construction

765
00:56:44,671 --> 00:56:46,975
or something
for a specific demand.

766
00:57:36,791 --> 00:57:40,528
Maybe one of the things
I like the most

767
00:57:40,561 --> 00:57:42,196
about the Roberto brother's work

768

00:57:42,263 --> 00:57:46,768
is that they were known
as efficient architects

769
00:57:46,801 --> 00:57:49,636
and they had solutions like
the one from this building here.

770
00:57:51,171 --> 00:57:55,476
They could make
very well designed buildings

771
00:57:55,576 --> 00:57:56,845
for the real estate market,

772
00:57:56,878 --> 00:58:04,951
buildings well inserted
in the city natural landscape.

773
00:58:06,688 --> 00:58:08,690
They used simple materials

774
00:58:08,723 --> 00:58:10,825
and had an excellent
architectural quality,

775
00:58:10,858 --> 00:58:12,593
something that
has later been lost.

776
00:58:12,626 --> 00:58:18,933
They often constructed
buildings in narrow areas,

777
00:58:22,236 --> 00:58:27,375
in squares that were already
surrounded by neighbors.

778
00:58:27,408 --> 00:58:29,376
They were not buildings
with empty surroundings

779
00:58:29,410 --> 00:58:30,878
like the ones from Niemeyer,
for instance,

780

00:58:30,911 --> 00:58:34,715
which have a visibility
for being alone in the landscape,

781

00:58:34,848 --> 00:58:38,653
as MAC, the Niteroi
Contemporary Art Museum.

782

00:58:38,720 --> 00:58:40,455
The ones from the Roberto

783

00:58:40,521 --> 00:58:43,525
are inserted
in a quite dense context.

784

00:58:44,925 --> 00:58:48,496
They are very sensitive
to these circumstances,

785

00:58:48,530 --> 00:58:52,000
to this urban surrounding
and also I think

786

00:58:52,033 --> 00:58:55,536
that they are very aware
of their role

787

00:58:55,570 --> 00:58:56,603
in the construction of the city.

788

00:58:56,938 --> 00:58:59,940
They show us it is possible
to think the city

789

00:59:00,041 --> 00:59:04,645
considering
the contemporary demand.

790

00:59:04,678 --> 00:59:08,181
You can't make houses
for everybody,

791

00:59:08,215 --> 00:59:11,418
so we have to accept
that the density problem

792

00:59:11,451 --> 00:59:15,323
is serious and making buildings
is a way to deal with it.

793
00:59:16,390 --> 00:59:21,295
Thinking the population density
in the architectural agenda.

794
00:59:21,328 --> 00:59:23,030
This is a real issue.

795
00:59:23,665 --> 00:59:27,168
And they faced the issue
like professional architects,

796
00:59:27,201 --> 00:59:28,503
which they were.

797
00:59:28,670 --> 00:59:31,105
The Roberto brothers took part

798
00:59:31,138 --> 00:59:34,975
in the development
of capitalism in Brazil.

799
00:59:35,043 --> 00:59:41,883
Their work contributed
to the economical development.

800
00:59:42,083 --> 00:59:47,721
But these were not careless
works or works made

801
00:59:47,755 --> 00:59:51,425
with the cheapest material
in order to enhance profit.

802
00:59:51,491 --> 00:59:55,730
They were profitable when
they were real estate investments,

803
00:59:55,763 --> 00:59:57,265
but they had quality.

804
00:59:57,298 --> 00:59:59,200
This difference is essential.

805

00:59:59,400 --> 01:00:06,640

Although they made
a commercial architecture,

806

01:00:06,675 --> 01:00:10,311

the buildings always had
artistic features,

807

01:00:10,345 --> 01:00:16,050

which is an innovation
that has not always been followed.

808

01:00:16,150 --> 01:00:20,821

What we see today is a pastiche,
the cheap building,

809

01:00:20,855 --> 01:00:24,391

poorly constructed,
lacking intention.

810

01:00:24,458 --> 01:00:28,261

Or, even worst, the pretentious
building built to be sold.

811

01:00:28,463 --> 01:00:30,131

The glass boxes.

812

01:00:31,231 --> 01:00:33,166

In a building with four
identical facades,

813

01:00:33,233 --> 01:00:35,036

three are certainly wrong

814

01:00:35,070 --> 01:00:38,171

because there are four
completely different worlds.

815

01:00:38,540 --> 01:00:41,441

The west and the north facade
in Rio de Janeiro

816

01:00:43,578 --> 01:00:45,646

are equivalent
to a grill during summer.

817
01:00:45,680 --> 01:00:49,283
If you treat these facades
the same way,

818
01:00:49,316 --> 01:00:52,953
it could be nice-looking,
but it isn't even beautiful.

819
01:00:52,986 --> 01:00:57,291
I think beauty is always related
to the conditions it creates.

820
01:00:57,625 --> 01:01:02,030
The awful things
that have been built in this city,

821
01:01:02,296 --> 01:01:05,233
buildings lined together,

822
01:01:07,668 --> 01:01:11,271
with low quality architecture.

823
01:01:11,471 --> 01:01:13,575
I'm not even talking
about the construction

824
01:01:13,675 --> 01:01:17,045
or its material, but about
the architecture itself.

825
01:01:17,278 --> 01:01:19,646
It's pitiful.

826
01:01:59,520 --> 01:02:02,890
That warning Anísio Medeiros
gave about observing

827
01:02:02,923 --> 01:02:04,891
the Roberto Brothers' building
was not in vain.

828
01:02:05,093 --> 01:02:08,696
At that moment
he raised a question.

829

01:02:08,730 --> 01:02:11,331

Look this building,
don't forget it.

830

01:02:11,398 --> 01:02:12,966

That was a lesson for me.

831

01:02:13,333 --> 01:02:14,501

What he meant?

832

01:02:14,535 --> 01:02:16,636

Be careful with what
you do today.

833

01:02:16,671 --> 01:02:18,606

What will your professional
future be like?

834

01:02:18,640 --> 01:02:20,275

Do not forget
the Roberto brothers,

835

01:02:20,308 --> 01:02:21,408

this facade here.

836

01:02:21,441 --> 01:02:23,711

Then later
when I started to teach,

837

01:02:23,778 --> 01:02:25,446

when I started to design,

838

01:02:25,513 --> 01:02:26,948

I started to understand
what it was.

839

01:02:26,981 --> 01:02:29,116

It was an alert
for what was coming next.

840

01:02:29,183 --> 01:02:30,685

You can't segregate anymore,

841

01:02:30,718 --> 01:02:34,555

only public monuments

or only commercial works.

842

01:02:35,156 --> 01:02:39,993

This combination is maybe
the most important thing

843

01:02:40,228 --> 01:02:42,430

the Roberto brothers'
architecture can show us.

844

01:02:42,463 --> 01:02:47,435

They have paid a high price
in the architecture historiography

845

01:02:47,501 --> 01:02:53,206

for being connected
with the market demands.

846

01:02:54,075 --> 01:02:56,543

I think they haven't been
properly recognized,

847

01:02:56,576 --> 01:03:01,883

unlike some other important
architects that are widely known.

848

01:03:02,450 --> 01:03:05,220

History acknowledged some names

849

01:03:07,221 --> 01:03:14,095

and left some other names behind.

850

01:03:14,328 --> 01:03:16,396

I think that's our job now.

851

01:03:16,496 --> 01:03:20,468

The modern architecture
is also characterized

852

01:03:22,603 --> 01:03:27,075

by the force and predominance
of some protagonists,

853

01:03:27,108 --> 01:03:28,843

the so-called masters.

854
01:03:30,078 --> 01:03:31,746
And in Brazil this is very clear.

855
01:03:31,813 --> 01:03:33,948
We have Oscar Niemeyer,
Lúcio Costa,

856
01:03:34,248 --> 01:03:39,686
who are great architects
and also great authors.

857
01:03:40,655 --> 01:03:44,891
Their architectures have
very personal features.

858
01:03:46,895 --> 01:03:50,731
The Robertos' architecture
is in between

859
01:03:51,331 --> 01:03:54,168
because they work as a team,

860
01:03:54,635 --> 01:03:58,606
they have an office
that becomes a big office,

861
01:03:58,673 --> 01:04:00,175
they have multidisciplinary teams,

862
01:04:00,241 --> 01:04:03,176
with professionals from
other areas and,

863
01:04:04,211 --> 01:04:05,246
at the same time,

864
01:04:05,280 --> 01:04:11,385
they maintain some characteristics
I can identify in their projects,

865
01:04:11,518 --> 01:04:14,788
which is an emphasis
in the author figure,

866
01:04:14,821 --> 01:04:19,860

something quite remarkable in the
modern architecture in Rio de Janeiro,

867

01:04:19,926 --> 01:04:25,333
along with a contemporary
profile that privileges team work.

868

01:04:25,466 --> 01:04:29,836
Today, because of sustainability
and power efficiency agenda,

869

01:04:29,903 --> 01:04:33,941
architects seek inspiration in
the 1st generation of modernists,

870

01:04:34,108 --> 01:04:36,343
who devoted themselves

871

01:04:36,376 --> 01:04:40,715
to the development of a series
of architectural elements

872

01:04:40,781 --> 01:04:43,451
that would help
acclimatize the buildings.

873

01:04:43,585 --> 01:04:46,186
The Roberto brothers
were very skillful

874

01:04:46,253 --> 01:04:50,825
in the development
and use of these elements.

875

01:04:50,891 --> 01:04:54,028
The use of the brise soleil,
the cross ventilation,

876

01:04:54,095 --> 01:04:55,530
the green roofs.

877

01:04:55,596 --> 01:04:59,333
Today it is fashionable
to develop projects

878

01:04:59,466 --> 01:05:02,503

with green roofs
and they already used it.

879
01:05:02,703 --> 01:05:06,373
The interesting thing
is that when we look back

880
01:05:06,573 --> 01:05:09,143
to these elements
that have been developed

881
01:05:09,210 --> 01:05:14,581
in the past we call it
"the good architecture".

882
01:05:14,815 --> 01:05:19,453
Today when people use
these same elements

883
01:05:21,221 --> 01:05:23,223
in a modern building,

884
01:05:23,858 --> 01:05:27,795
the world says we are producing
sustainable architecture,

885
01:05:27,828 --> 01:05:29,296
efficient architecture.

886
01:05:29,496 --> 01:05:32,500
It is as if architecture
needed labels these days.

887
01:05:32,733 --> 01:05:38,238
There is an increasing need
for an architecture

888
01:05:38,606 --> 01:05:44,345
able to tackle the issues
of the globalization,

889
01:05:44,378 --> 01:05:49,616
the nature debacles,

890
01:05:49,650 --> 01:05:57,091
and all other problems

we may eventually face.

891

01:05:57,358 --> 01:05:59,726

This is the great challenge, you know?

892

01:06:55,983 --> 01:07:00,521

The problems of the city
are starting to be once again

893

01:07:00,555 --> 01:07:04,525

discussed by the architects.

894

01:07:04,991 --> 01:07:09,930

This is interesting because
the meditations about the city

895

01:07:09,996 --> 01:07:17,205

may make architecture
rethink its issues.

896

01:07:17,338 --> 01:07:23,176

Today there are projects in Rio,
São Paulo, Minas, Bahia,

897

01:07:23,210 --> 01:07:26,346

and in other Brazilian states
with examples of the efforts

898

01:07:26,346 --> 01:07:29,350

in this direction, but it's
still a very small amount

899

01:07:29,383 --> 01:07:31,151

in relation to what is constructed.

900

01:07:31,185 --> 01:07:33,921

This new generation needs
to learn what have been

901

01:07:33,955 --> 01:07:36,056

the high quality
Brazilian architecture,

902

01:07:36,156 --> 01:07:38,325

needs to know
the Roberto brothers.

903

01:07:38,393 --> 01:07:41,128
The eyes of some students
shine as they enter here,

904

01:07:41,261 --> 01:07:42,863
these students are aware
of its importance.

905

01:07:42,930 --> 01:07:47,001
They realize
that architecture is space.

906

01:07:47,068 --> 01:07:51,571
The essence of the architecture
has to be the space,

907

01:07:51,605 --> 01:07:55,943
the sensation to be
in this place in the daily life,

908

01:07:55,976 --> 01:07:58,211
the noise of the street,
the light, the hill,

909

01:07:58,245 --> 01:08:01,481
the feeling of amplitude
this room transmits.

910

01:08:01,750 --> 01:08:05,820
Those who understand it
will be a step forward

911

01:08:05,853 --> 01:08:07,355
and then we'll once again

912

01:08:07,388 --> 01:08:09,390
have high quality architecture
in this country.

913

01:08:09,490 --> 01:08:13,828
I remember a Venezuelan architect
who entered in the apartment,

914

01:08:13,861 --> 01:08:16,196
looked around

and cried uncontrollably.

915

01:08:16,230 --> 01:08:19,700
She told me that she graduated
in architecture in Venezuela

916

01:08:19,733 --> 01:08:21,703
and that her father
was a Venezuelan architect

917

01:08:21,736 --> 01:08:24,271
who worked
in the modernist period.

918

01:08:24,338 --> 01:08:25,973
He had never been in Brazil,

919

01:08:26,173 --> 01:08:31,278
but he considered
the Roberto brothers idols.

920

01:08:31,311 --> 01:08:34,881
They saw their work,
and this building mainly,

921

01:08:35,016 --> 01:08:37,718
as a milestone of the modern
architecture in the world.

922

01:08:37,818 --> 01:08:41,655
In Argentina you go to UBA
and you see many corridors

923

01:08:41,690 --> 01:08:44,791
filled with scale models
of Brazilian modernist buildings,

924

01:08:44,825 --> 01:08:46,426
with the Roberto brothers'
works among them.

925

01:08:46,460 --> 01:08:49,630
ABI, Santos Dumont, IRB,
this building,

926

01:08:49,730 --> 01:08:51,231

this is very touching.

927

01:08:51,298 --> 01:08:54,001

All human beings
should have the right

928

01:08:54,101 --> 01:08:57,071

to live in this apartment,
in a Roberto brothers.

929

01:08:57,671 --> 01:08:59,406

Because it is an apartment
without superfluous.

930

01:08:59,440 --> 01:09:00,775

It's not exaggerated,

931

01:09:00,908 --> 01:09:03,043

it doesn't have anything
more than it should have.

932

01:09:03,076 --> 01:09:06,513

A 110 square meters apartment
that looks like a house

933

01:09:06,646 --> 01:09:08,983

for the way they work
the ceiling,

934

01:09:09,016 --> 01:09:12,853

for the way the balcony
invades the room

935

01:09:12,886 --> 01:09:14,555

and turns it into
a great space,

936

01:09:14,655 --> 01:09:16,691

for the way the rooms
are generous,

937

01:09:16,725 --> 01:09:19,860

the way it participates
in the nature, in the sight.

938

01:09:19,960 --> 01:09:27,768

It is an exemplary demonstration
of this constructivism

939

01:09:27,801 --> 01:09:31,005
that works in favor
of the civility.

940

01:09:31,171 --> 01:09:33,741
The Robert brothers
always worked

941

01:09:33,775 --> 01:09:37,645
with a team of geographers, economists,

942

01:09:37,678 --> 01:09:41,515
trying to establish a model
that was also aesthetic,

943

01:09:41,548 --> 01:09:45,753
but that looked
for future characteristics

944

01:09:45,786 --> 01:09:48,021
of the development of the city.

945

01:09:48,055 --> 01:09:52,093
If I were to say in a word
what it is most important thing

946

01:09:52,126 --> 01:09:55,263
in the architecture of the Robertos
and what can be inspiring

947

01:09:55,330 --> 01:09:59,166
for a younger generation
it would be the relation

948

01:09:59,233 --> 01:10:00,735
between architecture and city.

949

01:10:01,435 --> 01:10:06,206
They're architects projecting
an architectural object,

950

01:10:06,240 --> 01:10:08,510
but they take into account

its relation with the city,

951

01:10:08,610 --> 01:10:10,011
with the urban space.

952

01:10:10,045 --> 01:10:15,816
From the lobby,
from the floor to the facade,

953

01:10:16,083 --> 01:10:18,686
the disposal of the building
in the square.

954

01:10:18,786 --> 01:10:22,390
They have this great
sensitivity for this relation,

955

01:10:22,423 --> 01:10:23,791
which is not
an easy relation.

956

01:10:23,825 --> 01:10:29,163
To me this is
the most important thing

957

01:10:29,196 --> 01:10:34,268
an architect may want today,

958

01:10:34,901 --> 01:10:36,636
it is the most important thing
they can teach us.

959

01:10:36,705 --> 01:10:42,843
I think that recovering the work,
the trajectory, the ideas,

960

01:10:42,876 --> 01:10:45,180
the production
of the Roberto brothers

961

01:10:45,380 --> 01:10:47,948
is something very important
and I think we, the architects,

962

01:10:47,981 --> 01:10:50,685
the cultural produces,

have the duty to make it.

963

01:10:50,718 --> 01:10:55,056

I think that architecture
is an element that needs

964

01:10:55,090 --> 01:10:59,260

a certain initiation
to be perceived, appreciated.

965

01:10:59,326 --> 01:11:05,133

I think that living in a space
designed by them,

966

01:11:05,166 --> 01:11:08,301

I had some friends that lived
in some of his other buildings,

967

01:11:08,336 --> 01:11:16,243

I think the effort I made
to get here was totally worth.

968

01:11:16,276 --> 01:11:19,813

I love to live here.
I like it a lot.