

rapid growth of cities. From the designated world heritage site of Brasília—a capital city that was planned from the ground up—to the installation work of artists such as Hélio Oiticica, Brazil delves into the origins and far-reaching influence of Brazil's architectural modernism. At a moment when Latin America is of increasing importance in global business and culture, Brazil will be an essential read for all scholars of architecture and Latin American history.

Paulo Mendes da Rocha, arquiteto Watson-Guipill Publications

This volume explores the concept of "spatial transparency"; a form of spatial continuity that articulates depth through permeable, layered, or porous three-dimensional organizations where interstitial light is present. Although transparency is a concept largely associated with the modern movement, the use of glazed components, and twentieth-century architectural discourse, spatial transparency is a form of depth awareness through intermediate domains, takes place through the interstitial fabric of a structure, and occurs when several consecutive domains are spatially and visually connected. These immersive environments invite active participation, not as one-way communication but as a series of visual and experiential exchanges, interdependencies, and relationships. Divided into four parts, the book examines spatial transparency in massive opaque constructions, light constructions, glass assemblies, and hybrid systems. It analyzes both the phenomenon of visual connectivity and continuity through intermediate spaces, and spatial transparency's capacity for promoting and enabling graded, interflowing environmental transactions. Using historical and contemporary examples, it catalogs some of the most common and recurring configurations that manifest these characteristics. Over 20 international case studies from the Americas to Japan are presented to argue that environments exist in porous mediums and that by studying the openings, voids, light, and materials of layered and/or permeable organizations, important insights about space making can be revealed. Written for students and academics, this book explores various expressions of spatial transparency in architecture and helps connect their abstract ideas with significant built works, analytical drawings, and comparison charts.

Projects 1957-2007 University of Texas Press

The first major retrospective to emerge from the archive of Paulo Mendes da Rocha, shining important new light on his work. One of the most acclaimed architects working in Brazil since the mid-twentieth century, Paulo Mendes da Rocha (1928-2021) began building in the 1950s, championing an approach often associated with "Brutalism" but expanding well beyond it. He is widely recognized for having transformed the urban imprint of São Paulo. His best-known buildings include the Brazilian Museum of Sculpture, remarkable for its engagement with the site and its daring structure; the renovation of the Pinacoteca do Estado, with audacious metallic inserts; and outstanding private houses, starting with his own. In 2006, he became the second Brazilian architect, after Oscar Niemeyer, to win the Pritzker Prize. This retrospective catalogue is the first major publication on Mendes da Rocha since the establishment of his archive at the Casa da Arquitectura in 2021. A team of international scholars provides a comprehensive view of the architect's trajectory and the collective dimension of his work, along with thematic essays. Mendes

da Rocha's identity as a South American architect interested in the geographic relation between nature and culture is underlined. The book's contributors explore his concern with the social and anthropogenic impact of the continent's development, as well as its colonial past and postcolonial future. The volume centers around twelve of his most important buildings and reprints two important essays on Mendes da Rocha's work. This will be an essential book on this significant figure of global modernism and will point the way for future scholarship on Mendes da Rocha and the architecture of contemporary Brazil. Distributed for Casa da Arquitectura-Portuguese Centre for Architecture Exhibition Schedule: Casa da Arquitectura, Porto (May 26, 2023-February 25, 2024) *Paulo Mendes da Rocha* Black Dog & Leventhal

In this completely revised and up-to-date edition, the world's most accomplished architects -- Gehry, Pei, Meier, Nouvel, Piano, and 37 more--express their views on creativity, inspiration, and legacy in this visually stunning, one-of-a-kind collection. The Pritzker Prize is the most prestigious international prize for architecture. Architect includes all 42 recipients of the Pritzker Prize, and captures in pictures and their own words their awe-inspiring achievements. Organized in reverse chronological order by laureate each chapter features four to six of the architect's major works, including museums, libraries, hotels, places of worship, and more. The text, culled from notebooks, interviews, articles, and speeches illuminates the architects' influences and inspirations, personal philosophy, and aspirations for his own work and the future of architecture. The book includes More than 1000 stunning photographs, blueprints, sketches, and CAD drawings. Architect offers an unprecedented view into the minds of some of the most creative thinkers, dreamers, and builders of the last three decades and reveals that buildings are political, emotional, and spiritual.

PMR Fifty Years Springer

The fifth book of the collection "Latin America: Thoughts" presents a collection of Ruth Verde Zein's articles on architectural theory, history and critic, arranged around three themes: Teaching and research, case studies and panoramas. Essays that share the belief that architectural design process is both creation of the new and connection with the relevant tradition and that being an eminently practical activity, its completion and renewal only occurs when it relates to conceptual issues.

Futuro desenhado Casa Da Arquitectura -- Portuguese Centre for Architecture

Paulo Mendes da Rocha is one of the most acclaimed contemporary architects, Pritzker Prize 2006 and RIBA Royal Gold Medal 2017. This book presents the first great work in Europe by the Brazilian architect. 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.

Adaptive Reuse in Latin America monade

Paulo Mendes da Rocha won the 2006 Pritzker Architecture Prize, bringing him to the attention of a worldwide audience after many years of producing buildings mainly in Brazil. He is known for his provocative use of concrete and steel in innovative architectural designs that are both critically

acclaimed and popular. Widely credited with revitalizing the city, Paulo Mendes da Rocha has contributed many notable cultural buildings to his native São Paulo. While perhaps best known for his Brazilian Sculpture Museum in São Paulo (1988), his other notable built projects include the Brazilian pavilion at Expo '79 (Osaka, 1969), Serra Dourada Stadium (Goiânia, 1973), Pinacoteca do Estado (São Paulo, 1993), and FIESP Cultural Center (São Paulo 1997). He has also designed furniture, such as the iconic Paulistano Armchair which was reissued in 2004 by French furniture and accessories retailer Objekto.

Mendes da Rocha Springer Nature

This book seeks to explore the theoretical and architectural connections between memory, values, cultural identity, and adaptive reuse in Latin America. It does so by critically analyzing ideas and works within the context from where they emerge. With rich and layered historic centers, a wealth of colonial and 19th-century buildings, and the heritage from the modern era, Latin America offers a unique architectural patrimony and its contribution and impact on contemporary culture and architecture still require critical study and discussion. The chapters of this timely book consider the conflicted relationship between colonialism, native cultures, and immigration. It also explores the connections between modern projects and national identity, and contemporary interventions serving the needs of diverse societies while being cultural receptacles of memory. While most books on adaptive reuse focus on the larger general concepts, different technical approaches, and case studies, this book will contribute to the study of adaptive reuse moving away from Europe and North America, focusing instead on cases in Brazil, Mexico, Argentina, Ecuador, and Peru. This book is an important resource for researchers and students in the area of architecture, cultural, global, and design studies, heritage, geography, sociology, and history.

Brazil Thames and Hudson

La parola inglese matter rimanda in italiano a un significato bivalente: oltre che materia, significa questione. L'ipotesi di fondo di questo lavoro di ricerca è di trattare l'argomento della materia spazio nelle sue accezioni alle scale dell'architettura e della città. All'interno del tragitto tra teoria e prassi viene trattato il tema dello spazio architettonico e urbano nella città contemporanea a partire da un'esperienza di formazione dell'autore presso lo studio del Premio Pritzker brasiliano Paulo Mendes da Rocha, una delle figure più interessanti ed enigmatiche del panorama architettonico internazionale attuale. All'esperienza pratica si innesta un ricco apparato di ricostruzioni progettuali e di questioni teoriche che forniscono al lettore una densa serie di spunti di riflessione utili alla pratica progettuale. Il carattere personale del volume, che si basa sulla premessa secondo cui ogni edificio comporta un articolato sistema di relazioni tra parti tettoniche e spazi interni ed esterni, rileva il ruolo specifico che l'architettura ricopre, nella contemporaneità, nella costruzione dello spazio architettonico e urbano. I riferimenti al mondo dell'arte, del cinema e della letteratura, diffusi in modo omogeneo in tutta l'opera, non la espongono, tuttavia, secondo Carlos Martí Arís, al rischio di «eccessiva sofisticazione, poiché sostenuta da uno sguardo in cui l'attualità degli strumenti analitici, non impedisce di considerare l'architettura come un grande compito, antico come il mondo».