

# Presentation

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# Far beyond architecture and urbanism

**A**rchitects and urban planners, like other professionals, have a trajectory linked to the craft, but also a biography that is indirectly related to the production and the steps understood linearly by a common sense (beginning, middle and end)<sup>1</sup>. In the case of Sergio Wladimir Bernardes, such spheres are connected, but not always as a coherent whole, given their constant and inevitable non-conformity to what is established, either in relation to professional practice and available techniques, or to the principles of the way of life. Imposed by the society of the time. He was thus a man who missed the future.

Bernardes, who was to me a distant but charismatic character, with whom he had only brief contact in a lecture given in the 1970s to students of architecture at Santa Úrsula University - RJ, was built in two ways: the first presented by constantly made representations in the field of architecture and urbanism and by the press, which described the architect as utopian, dreamer and delirious; the other, for observing their projects of great technical and constructive rigor. Thus, the character was being shaped for me as a palimpsest, in which every moment a new text was written, or even with a mille feuilles with layers of meanings.

However, it is not our role in this special issue of the architect's 100th anniversary Cadernos Proarq to understand man, even if it is fascinating. The idea is to understand the scope of the professional and his legacy, and to reflect on how Bernardes' career makes us see multiple faces of the same professional - since the one that reveals the inheritance of the academic formation from the old National School of Fine Arts (ENBA) It has remained in countless projects, including concerns to provide innovative technical solutions, and even that of the architect and city planner concerned with the future on a regional and national scale.

The main goal that led me to an understanding of the architect Bernardes was the research on the Sanatorium of Curicica, with the participation of the then master student Thaysa Malaquias and the scientific initiation scholarship holder Michael Morouco, and with the partnership of the current National Docomomo coordinator Renato Gama -Rosa Costa, who was responsible for presenting me the work and which we have been working on since 2014.

From the study of this work, from the beginning of his career after graduation from the National Faculty of Architecture - FNA (1948), and as head of the Architecture Sector of the National Campaign Against Tuberculosis, it was possible to understand that Bernardes was already young. He had taken on the stature

<sup>1</sup> BOURDIEU, Pierre. *The biographical illusion*. In: AMADO, Janafna and FERREIRA, Marieta de Moraes. *Uses and abuses of oral history*. (8th edition) Rio de Janeiro: Publisher FGV, 2006, p. 183-191.

of a full-fledged professional with the design tools that would accompany him throughout his life.

In addition, the architect already presented in his performance characteristics of his personality that would singularize his projects, such as his commitment to innovation and experimentation. At a time when we were not even crawling in the industrialization of construction, Bernardes designed to reconcile the project with the construction process and the on-site production of structural parts of the sanatorium. This, to meet the demand for a work that could be replicated, adapted and built elsewhere within the campaign program, but without forgetting the heritage of the masters, blending classic and modern compositional principles, and the formal innovations of the coming generations, such as those developed by the original members of the so-called carioca school<sup>2</sup>, their partners and friends like Oscar Niemeyer.

Thus, as we walked along Bernardes path to understand a single project of his - the Sanatorium of Curicica, it was possible to glimpse the various faces of the professional that unfolded with each step we went through. From the considered utopian, we saw what gave technical solutions thought and reflected from research and experimentation. From the dreamer, we realized the director who used all the resources to achieve the dream. From the delirious, we observed the persevering and the non-efforts to reach its goals. Finally, the endowed with a rationality showed it not only operational but inventive in nature.

I am not given to worshipping celebrities, by the way, I am fascinated to pursue improbable and tortuous trails, but it is impossible for me not to admit the genius of Sergio Bernardes, how not to love him? I miss what I didn't know about him and I am delighted just to hear Kykah Bernardes, his last mate, talk about the Sergio man and his memories of architect Bernardes.

By the way, Kykah motivated this endeavor to commemorate the architect's 100th birthday at FAU / UFRJ, which resulted in this edition of Cadernos PROARQ, an exhibition and a seminar. She is responsible for safeguarding your collection. She is a tireless promoter of Bernardes' work, and a searcher for the recognition and appreciation of the architect's ideas, which has in her the main bastion. His commitment goes beyond his personal relationship of affection and admiration, but, above all, by understanding the role played by the architect in his commitment to becoming.

Finally, Sergio Bernardes is the eternal "ever-present forgotten," the one who never dies because his architecture is the future yet to be reached. Much of his work is yet to be unveiled and understood. More and more, young researchers are looking for the architect as their research theme, as well as inspiration to think about the occupation of the territory in our country - without the eternal contradiction of the productive system with nature.

<sup>2</sup> Mario de Andrade (1944), despite pointing out that the first manifestation of modern architecture took place in São Paulo, credits the cariocas with the creation of a first "school" and says: "what can legitimately be called 'school' of modern architecture in Brazil was Rio's, with Lucio Costa at the forefront." ANDRADE, Mario. Brazil builds. In: XAVIER, Alberto (org.). Testimonials of a generation: Brazilian modern architecture. São Paulo: Cosac & Naify, 2003.