





Font Ramp

.title
color: rgba(222, 121, 175, 0.311);
font-weight: bolder;
font-size: 300px;
font-style:normal;

.lead
font-style: italic;
color: rgb(154, 48, 104);

.first
font-size: 30px;
color:rgb(255, 255, 255);
font-family: 'Mooli', sans-serif;
font-family: 'Pixelify Sans', sans-serif;

.mainpart
font-size: large;
color: rgb(203, 150, 183);

Color Palette

BODY BACKGROUND
background-color: rgb(20, 8, 129)

BACKGROUND TEXT
color: rgba(222, 121, 175, 0.311)
use the header size to make a text background

FIRST SENTENCE
color:rgb(255, 255, 255)

MAINPART
color: rgb(203, 150, 183);

Modernist

THE COLOR AND LARGE-SCALE TEXT BACKGROUND ALLOWS PEOPLE TO PAY ATTENTION TO THE HEADLINES AND MAIN PART OF THE ARTILCLE

Special Font

ATTRACT THE NOTICE

Visual Tendency

FROM TOP TO BOTTOM, REDUCE THE SIZE OF THE BOX TO LEAD PEOPLE READING

Contrast

THE COLORFUL WEBSITE AND THE BLACK-WHITE IMAGE MAKES AN ORDER OF THE WEB

FIRST-PAGE

WHEN OPENING THE WEBSITE THIS IS WHAT U SEE

HOUSES OR

Lina Bo Bardi, 1958

What should come first, houses or museums?

Visual Tendency

Everything at once: the houses, the schools, the museums, the libraries. Urban Planning cannot ignore cultural issues. If in the construction of new neighbourhoods, new housing forms the basis of the city plan (and by housing we also mean the market, the schools and the public services like the hospital and the post offices), the planning of a city cannot overlook two key public buildings that still today are considered an intellectual luxury: the Museum and the Library.

The experience gained in this field with the São Paulo Museum of Art can be of great use here.

After all, what is the point of an isolated work of art, even if it's exhibited with the most perfect museological technique, if it remains *'an end in itself'* , with no connection at all to our times, with no historical continuity? The visitors, especially the younger ones, will look at the objects in a superficial way, without understanding their meaning, their historical lessons, the light they can shed on the present. Baroque sculptures, saints, silverware, tiles, paintings, altarpieces - all will be mere artistic curiosities to the visitor. In real terms, what didactic methods should we use? Evidently written texts, brief and succinct, and not in the language of the PhD, accompanied by photographs – in a sort of cinematographic commentary. It is only by satisfying these didactic needs that the museum will be able to occupy a vital place and be worthy in the gradation of human needs demanding prompt solution, and of being built at the same time as the houses.

These considerations are of the utmost importance as Bahia stands on the brink of creating what could well one day become - given the importance of its collection and the beauty and poetic fascination of the building that will be its home - the country's most important museum: the Santa Teresa Museum of Sacred Art. A museum that ought to have its own didactic voice in order to become a **'true'** museum, which is **'alive'** , and not a *'museum'* in the most obsolete use of the term.



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AFTER ROLLING

REST OF THE ARTICLE AND THE AUTHOR