ART WORLDS OF BRAZIL

Modern Architecture and Landscape Design in Brazil

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Siegfried GIEDION, Introduction, 1956:

“it blossoms like a tropical plant”
“sky-scrapers sprout everywhere”
“contemporary architecture has taken root on tropical soil”
Brazil Builds,
MoMA, 1943: catalogue and installation views
Lucio COSTA, A lot of construction, some architecture, and a miracle. Correio da Manhã, 06/15/1951.
Before the miracle
Ricardo SEVERO, *The Traditional Art in Brazil*, 1914:

“Do not try to see, gentlemen, in this traditionalist veneration, merged in nostalgic poetry from the past, a manifestation of romantic and backward nostalgia. Indeed, in order to create an art that is ours and of our time, do not search reasons, origins, sources of inspiration far from ourselves, from the environment where our past took place and in which we will pursue our future.”
Colonial houses in Ouro Preto and Dimantina, Minas Gerais
Phillip GOODWIN, Brazil Builds (MoMA, 1943):

“The hotel looks very much at home in the 18th Century setting. The obvious reasons are the sloping tile roof and the occasional use of Itacolomi stone. Less obviously, it is the design itself, bold in outline and delicate in detail, which has a sympathetic relationship with the native baroque”
Lucio COSTA, Buildings at Eduardo Guinle Park, Rio de Janeiro, 1948-54
Those who were hesitant were soon captivated. (…) this is the era of short and straight hair, of very simple attire, of large-toed shoes. A modernist house is a house that has achieved the ultimate simplicity.”

Rino LEVI, Cine UFA
Palácio, São Paulo, 1936
Alvaro VITAL BRAZIL and Adhemar MARINHO,
Esther building, São Paulo, 1936-38
Gregori and Mina WARCHAVCHIK, Modernist house, Rua Santa Cruz, São Paulo, 1928
Gregori and Mina WARCHAVCHIK, Modernist House, Rua Itápolis, São Paulo, 1930

Frame of the documentary made at the inauguration of the house
Gregori and Mina WARCHAVCHIK, Modernist House, Rua Bahia, São Paulo, 1930
Lucio COSTA and Gregori WARCHAVCHIK, Alfredo Schwartz residence, Copacabana, Rio de Janeiro, 1932

Roberto BURLE MARX, rooftop gardens
I Tropical Architecture Salon, Catalog, 1933
Projects by Antonio Garcia Moya (left) and Flavio de Carvalho (right)
The miracle
Le Corbusier, Plans for the cities of São Paulo and Rio de Janeiro, aerial perspectives, 1929
The construction of the Ministry of Education and Health (MES) building, Rio de Janeiro, 1938-1945

President Getúlio Vargas at the official opening of the building in 1945
Arquimedes MEMÓRIA, Project for the Ministry of Education and Health building, 1935
Le Corbusier, croquis for the Ministry of Education and Health building, Rio de Janeiro, 1936

Photograph of the building, 1944
Roberto BURLE MARX, Flamengo Park (1961) and Copacabana boardwalk (1970)
Luiz NUNES
1. Milk sanitizing plant, Recife, Pernambuco, 1934
2. Water Reservoir, Olinda, Pernambuco, 1936
Roberto BURLE MARX, Diário de Pernambuco, 1935:

“The modern garden represents in the big cities a true collective lung, where the urban inhabitant comes to breathe some fresh air, tired of the daily struggle in narrow offices, on paved streets, in factory environments. (…)"

From an educational point of view, the modern garden aims to bring to the inhabitant of the city the love for nature, providing them with the means to distinguish the local flora from the exotic one.”
BURLE MARX. Landscape projects in Recife, 1935
1. Casa Forte Square
2. Euclides da Cunha Square
Unfolding the miracle
Pampulha Lagoon, Belo Horizonte, Minas Gerais, 1948
Oscar NIEMEYER, sketch for the Modern Ensemble of Pampulha
Oscar NIEMEYER, buildings at Pampulha:
1. Cassino
2. Ballroom
3. Yacht Golf Club
4. Saint Francis of Assisi Church
5. Kubitschek residence
Roberto BURLE MARX, gardens at Pampulha, 1943
Ibirapuera Park, Manchete magazine, special issue dedicated to São Paulo’s IV Centenary, 1954
Roberto BURLE MARX, landscape project for Ibirapuera Park, 1953
Roberto BURLE MARX, landscape projects for Ibirapuera Park, 1973 and 1991
Otavio Augusto TEIXEIRA MENDES, landscape project for Ibirapuera Park, 1953
Villanova ARTIGAS, FAU/Usp building, 1961
Villanova ARTIGAS, Elza Berquó residence, 1967

Villanova ARTIGAS, 1997:
“this whole technique of reinforced concrete, which made this magnificent architecture that we know, is nothing more than irredeemable foolishness in the face of the political conditions we were experiencing at that time”
Lucio COSTA, 1974:

“Say what you want, Brasília is a miracle. When I went there for the first time, it was all deserted as far as the eye could see. (...) Just the savannah, the huge sky, and an idea coming out of my mind. The sky continues, but the idea sprang up from the ground as if by enchantment and the city is now spreading and growing. And I think that all that, despite the machinery used, was done with the hands--infrastructure, lawns, roads, viaducts, buildings, everything by hand. White hands, brown hands: hands of this suffering mass--but not resentful--that is the beam of this Nation”
Lucio COSTA, Sketches of Plano Piloto (Pilot Plan) Brasilia, Descriptive Memorial

Photographs of Brasilia construction, 1950s
Beyond the miracle
José Filgueiras de Lima (LELÉ), Disbrave car dealer headquarter, Brasília, 1965
LELÉ, Sarah Hospital building, Brasília, 1980
LELÉ, Sarah
Hospitals
Kuikuro and Kalapalo villages at Xingu National Park
LELÉ, Schools in Salvador, Bahia, and Abadiânia, Goiás
Lina Bo BARDI, Bahia no Ibirapuera exhibition (poster and installation views), 1959
Lina Bo BARDI, São Paulo Museum of Art (1957-69)
Sérgio FERRO, Bernardo Issler residence, Cotia, São Paulo, 1961

Sérgio FERRO, 2006:

“As long as architecture rejects the expression of work, authentic work, joyful work, autonomous work, it will always be this kind of artificial, cold, scenery, decoration, inhuman.”
1. Rodrigo LEFÈVRE and Ronaldo DUSCHENES, Thomas Farkas residence, Guarujá, São Paulo, 1960s.
2. Flávio IMPÉRIO and Rodrigo LEFÈVRE, Juarez Brandão Lopes residence, São Paulo, 1968
BURLE MARX, rooftop garden, Ministry of Education and Health building
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