

BRAZIL 2021

São Paulo, Brasília, Belo Horizonte, Ouro Preto and Rio de Janeiro
Study Tour – 6th – 21st March 2021

Organized by Architect MAA Lotte Bech and Architect MAA PhD Gustavo Ribeiro
and the Danish Association of Architects

INTRODUCTION

In this study tour to Brazil we will encounter a rich tradition of modernist architecture, an innovative contemporary production in São Paulo, Brasília and Rio de Janeiro and the Contemporary Art Institute of Inhotim as well as the sublime artistic creation of the Brazilian Baroque in the town of Ouro Preto. We will get acquainted with several facets of Brazil's eclectic culture, such as its rich cuisine, and will taste traditional flavours as well as contemporary gastronomy.

Starting in the megacity of São Paulo, with a metropolitan region housing over 21 million inhabitants, we will visit works of young, award-winning practices such as Triptyque, who designed the Red Bull Station Cultural Centre, and Arquitetos Associados, the authors of several projects in the Contemporary Art Institute of Inhotim, including the Burle Marx Educational and Cultural Center, nominated for the 1st Mies Crown Hall Americas Prize and the work of the prize-winning architect Carla Juaçaba. The Tour will end in Rio de Janeiro with its spectacular landscape and unique architecture.

In all the cities we will see architectural works designed at the height of Brazilian modernism, including the Pampulha complex in Belo Horizonte (1940), Ibirapuera Park in São Paulo (1954), the government palaces in Brasília (1957 – 1962) and the Capanema Palace in Rio de Janeiro. All fruit of the unique talent of Oscar Niemeyer in collaboration with other outstanding designers such as the landscape architect Roberto Burle Marx. Besides Niemeyer there are many other important architects from this golden period of Brazilian modernism, whose works we will have an opportunity to see, such as Villanova Artigas' School of Architecture FAUSP in São Paulo and Lina Bo Bardi's SESC Pompéia, also in São Paulo. In Rio de Janeiro, we will visit the exuberant gardens of Burle Marx's country house and the innovative work of Affonso Eduardo Reidy.

In Minas Gerais, we will visit Ouro Preto, which started as a series of mining camps in Serra do Espinhaço in the late 17th century and developed into a unique work of Baroque architecture, which was designated a World Heritage site by UNESCO.

Participants, tour organizers and tour guides

The tour is arranged as a *Continuing Education Tour* for Architects and related professionals such as Urban Designers, Landscape Architects, Engineers amongst others. Tour organizers and tour guides are Architect MAA Lotte Bech and the Danish-Brazilian Architect MAA PhD Gustavo Ribeiro. Technical tour operator is Jesper Hannibal Rejser. The tour is offered by the Danish Association of Architects in collaboration with Nordic Associations of Architects.



Travel plan in Brazil for 15 days – 6th – 21st March 2021

06-10	São Paulo
10-12	Brasília
12-13	Belo Horizonte (Pampulha)
13-15	Ouro Preto (Inhotim)
15-20	Rio de Janeiro
20-21	Return trip



SÃO PAULO

São Paulo is a municipality in the Southeast Region of Brazil. The metropolis is an alpha global city (as listed by the GaWC) and the most populous city in Brazil, the Western Hemisphere and the Southern Hemisphere, besides being the largest Portuguese-speaking city in the world. The city is the capital of the surrounding state of São Paulo, the most populous and wealthiest state in Brazil. It exerts strong international influences in commerce, finance, arts and entertainment. The name of the city honors the Apostle, Saint Paul of Tarsus. The city's metropolitan area, the Greater São Paulo, ranks as the most populous in Brazil and the 12th most populous on Earth. The process of conurbation between the metropolitan areas located around the Greater São Paulo (Campinas, Santos, Sorocaba and the Paraíba Valley) created the São Paulo Macrometropolis, a megalopolis with more than 30 million inhabitants, one of the most populous urban agglomerations in the world.

Having the largest economy by GDP in Latin America and the Southern Hemisphere, the city is home to the São Paulo Stock Exchange. Paulista Avenue is the economic core of São Paulo. The city has the 11th largest GDP in the world, representing alone 10.7% of all Brazilian GDP and 36% of the production of goods and services in the state of São Paulo, being home to 63% of established multinationals in Brazil, and has been responsible for 28% of the national scientific production in 2005. The metropolis is also home to several of the tallest skyscrapers in Brazil, including the Mirante do Vale, Edifício Itália, Banespa, North Tower and many others. The city has cultural, economic and political influence both nationally and internationally. It is home to monuments, parks and museums

such as the Latin American Memorial, the Ibirapuera Park, Museum of Ipiranga, São Paulo Museum of Art, and the Museum of the Portuguese Language.



SESC POMPEIA

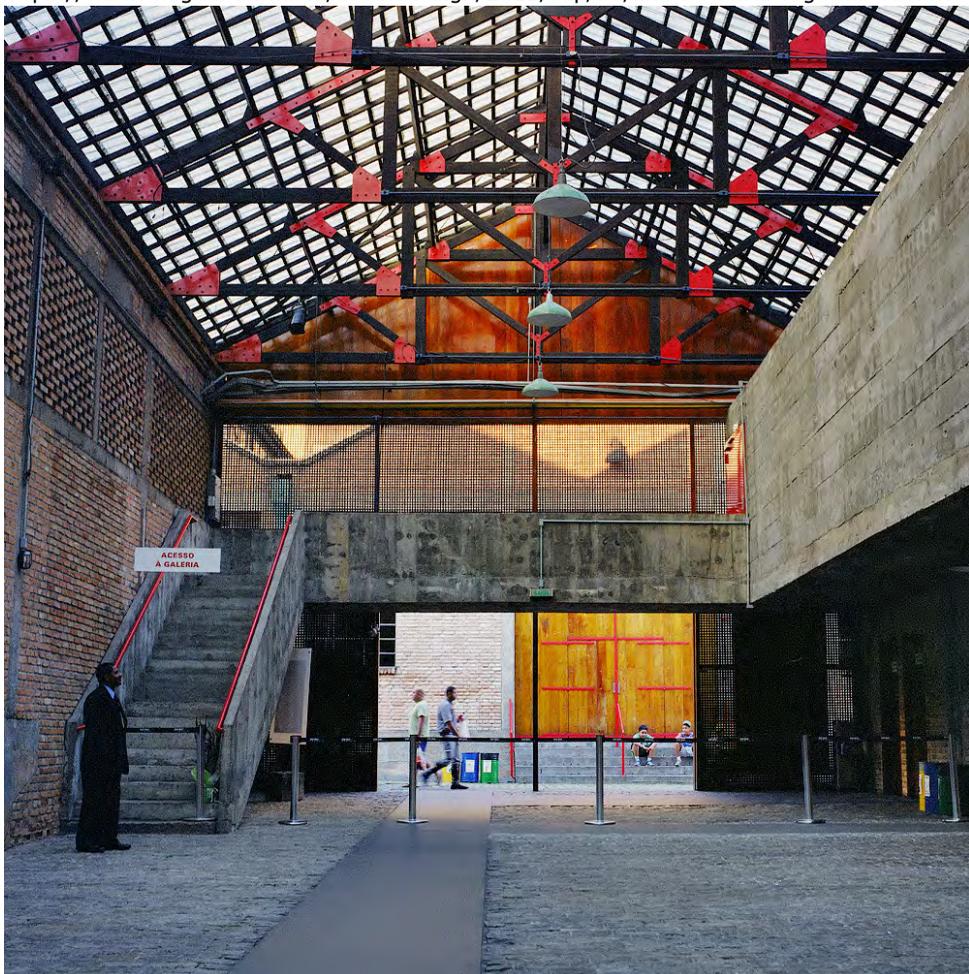
Lina Bo Bardi – 1977

Lina Bo Bardi... " 'put people in the centre of the project'. Such statements are often no more than a pious hope, but Bo Bardi meant it. This is clear in SESC Pompéia, a social and cultural centre formed out of an old factory in São Paulo from 1977 to 1986. It houses football, swimming, theatre, dance and art. Old men play chess there, and children play with building blocks. You can eat in a popular canteen, and you can sunbathe on a boardwalk called "the beach". Or you can simply sit and watch the passing scene, as you might in a park."

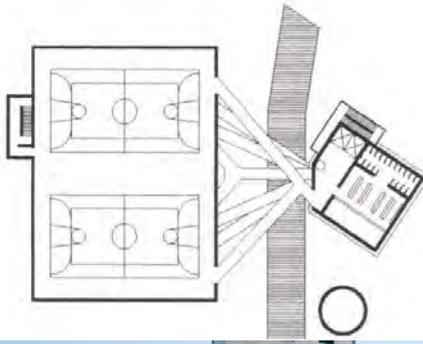
"Here Bo Bardi's first move was to argue that the old factory should not be demolished, as had been planned, on the grounds that it was already informally colonised by some of the uses – such as barbecues and puppet theatres – which the new centre was intended to serve. She then made it into a village assembly of spaces, enriched with things such as a shared hearth and a meandering, river-like length of water."

"She later added three concrete towers, castle-like and consciously defiant of any right-wing government that might want to sweep the complex away. One is a water tower and the other two house the sports courts and bars and changing rooms. Bridges connect them, such that the journey from locker to court, usually a humdrum trip lined by lino and lit by fluorescent lights, is an event of urban drama, with the city spread out around you..."

Lina Bo Bardi: buildings shaped by love / Rowan Moore / The Guardian 9/9/2017
<https://www.theguardian.com/artanddesign/2012/sep/09/lina-bo-bardi-together-review>



Sesc Pompéia. Image © Pedro Kok



REDBULL STATION

Triptyque – 2010 – 2013

The city center of Sao Paulo is one of the places where urbanity exists on its strongest and intense format. It's a region that is constantly changing, where the beauty of its streets and buildings was, for many years, forgotten. From the restoration and renovation of an old building in the '20s, once occupied by the power company Light, Red Bull Station arises, the new architectural project from Triptyque. Created to be a center of art and music, it will act as an important player in this transformation scenario.

Situated on Praça das Bandeiras, between Nove de Julho Avenue and Vinte Três de Maio Avenue, this urban island articulates music and art with the production and diffusion of these experimental forms of artistic expressions.

The building was completely restored following the main preservation concepts of architectural heritage. A contemporary architectural intervention was made in order to adapt it to its new role of cultural space. Its essence was maintained and the beauty of its elements, empowered.

A monumental element was created to accompany the visitor during his stay, taking him from the stairs to the five levels of the Red Bull Station and all its spaces. This contemporary element begins to interact with the audience from the outer gate, receiving the visitor as box office that will later become a cover for the main entrance area.

<https://www.archdaily.com/454105/redbull-station-sao-paulo-triptyque>



IBIRAPUERA PARK

Burle Marx – Oscar Niemeyer – 1954

Burle Marx was the first Brazilian landscape architect to depart from the classical principles of formal garden design. His asymmetrical plans and his use of native vegetation, colorful pavements, and free-form bodies of water have influenced landscape artists worldwide. His meticulous research on and cultivation of plant species indigenous to Brazil's tropical regions were cornerstones of his designs; by choosing plants that naturally thrive in the

climate and soil of the site and by including evergreens and perennials, Burle Marx produced gardens that are easy to maintain and thus in keeping with modern lifestyles.

Burle Marx was a painter by training, and his designs, with their careful juxtapositions of contrasting colors, shapes, and textures, have been likened to paintings...

Burle Marx designed the landscaping for Ibirapuera Park in collaboration with Niemeyer, an architect with whom he had worked on several landmark projects. The latter's freestanding structures, characterized by their bold combination of elementary geometric forms, are in a constant dialogue with Burle Marx's sinuous landscaping. The organically shaped planting beds, pathways, and bodies of water all aim to integrate landscape with architecture, forming a synthetic entity that decisively shaped twentieth-century Brazilian modernism.

<https://www.moma.org/collection/works/252>



PAVILION CICCILLO MATARAZZO

Oscar Niemeyer, Hélio Uchoa - 1954

Since the 4th edition in 1957, the São Paulo Biennial takes place at the Pavilion Ciccillo Matarazzo in the Parque do Ibirapuera. The pavilion was designed by a team lead by Oscar Niemeyer and Hélio Uchôa, and named after Francisco (Ciccillo) Matarazzo Sobrinho (1898-1977), the Biennial's founder. The three-storey building provides an exhibition space of 30,000 sqm.

<http://architectuul.com/architecture/ciccillo-matarazzo-pavilion>



SÃO PAULO PINACOTECA

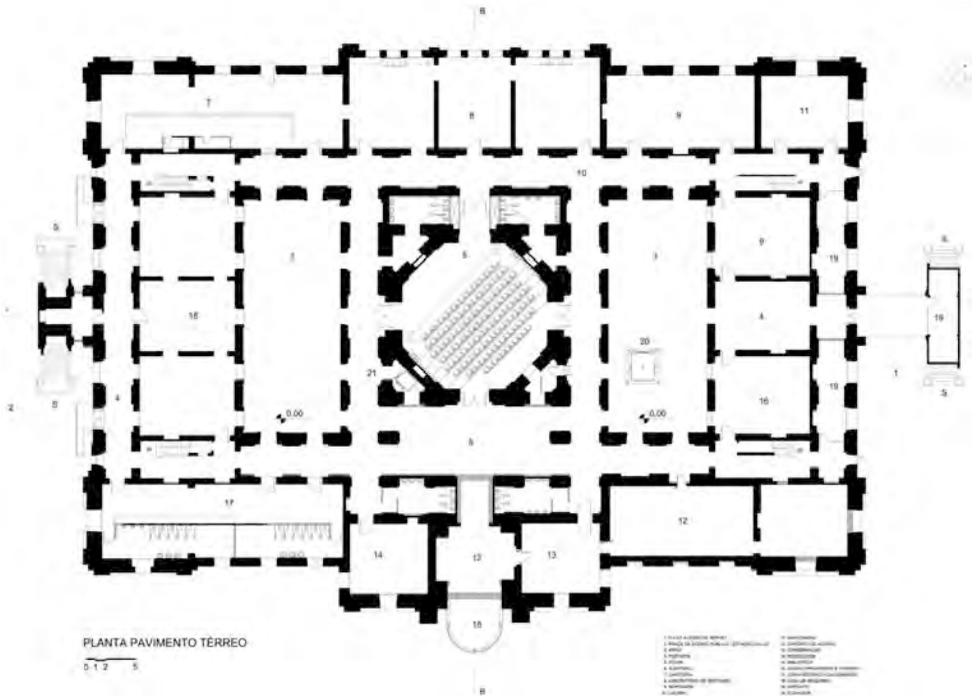
Paulo Mendes da Rocha – 1999

Built in the last decade of the nineteenth century to house the Lyceum of Arts and Crafts has never been fully completed. As early as November 1905, the first works of adaptation were executed, still under the plan and direction of the architect Ramos de Azevedo, to receive the first collection of paintings belonging to the State and which became the Pinacoteca.

Since then, the building began to receive diverse types of occupation and all sorts of absurd abuse and neglect, from the inclusion of an intermediate floor in an entire wing, to house a school with thousands of students...

In the work of the Pinacoteca building, two operations marked, in a fundamental way, its transformation. At first, the rotation of the main axis of visitation, achieved thanks to the subtle maneuver of crossing, with bridges, the empty spaces of the inner courtyards, that changes the implantation of the building and its relationship with the city. This maneuver, inside the building, shows the virtue of architecture in its extension to urban space, its narration power - peculiar language of a form of historical knowledge of humanity. Experience.

The main aim of the work was the adequacy of the building to the technical and functional needs, to definitively receive the Pinacoteca do Estado, whose functional profile was perfectly delineated by its urban location, the internal spaces, the potential public and by the idea of expansion of the collection, reception of temporary exhibitions and provision of the building for all necessary infrastructure.



SÃO PAULO PINACOTECA

Paulo Mendes da Rocha – 1999

The project sought to solve the problems detected in the diagnosis of the building: moisture that gradually degrade the robust masonry walls of mud bricks; the complicated distribution of the exhibition areas scattered in many rooms and structured from the internal voids conformed by a central roundabout in octagonal form and two lateral courtyards and, still, the access plan, compromised by the urban transformations occurred in the surrounding areas of the building.

The internal voids were covered by flat skylights, made of steel profiles and laminated glass. Rain was prevented and ventilation was ensured by reproducing the original breathing conditions of all indoor rooms. At the same time, it made possible a new use of these spaces: *on the floor level*, triple ceiling height halls, which allow a new articulation between all functions, free from the original rigid floor plans; *in the upper floors* metallic footbridges were installed, overcoming the voids of the side patios; *in the central void*, the auditorium was built, whose covering, on the first floor, became a monumental hall that articulates, together with the footbridges, practically without barriers, through the longitudinal and transverse axes of the building, all of its spaces.

The windows of the internal facades could be removed and its open spans kept, generating a great transparency and highlighting the thick self-supporting walls of brick.

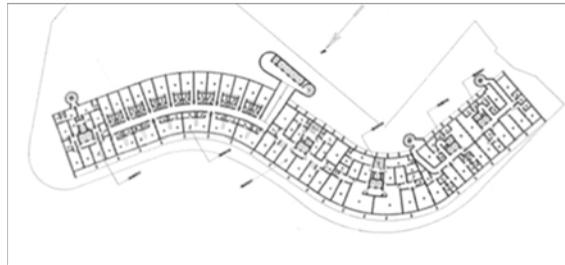
<https://www.archdaily.com/894758/pinacoteca-do-estado-de-sao-paulo-paulo-mendes-da-rocha-plus-eduardo-colonelli-plus-weliton-ricoy-torres>



SÃO PAULO ART MUSEUM - MASP

Lina Bo Bardi – 1968

When Lina Bo Bardi received the commission to build a new museum of art on São Paulo's Terraço do Trianon, she was given the job under one condition: under no circumstances could the building block the site's panoramic vistas of the lower-lying parts of the city. This rule, instituted by the local legislature, sought to protect what had become an important urban gathering space along Avenida Paulista, the city's main financial and cultural artery. Undeterred, Bo Bardi came up with a solution that was simple and powerful. She designed a building with a massive split through its midsection, burying half of it below the terrace and lifting the other half into the sky. As a result, the plaza remained open and unobstructed, and in 1968, the iconic São Paulo Museum of Art (MASP) was born.



COPAN

Oscar Niemeyer – 1952 – 1966

The building's name is an acronym for its original developer, Companhia Pan-Americana de Hotéis e Turismo (Portuguese for "Pan-American Hotels and Tourism Company").

The building has 1,160 apartments, ranging from small studios to large three-bedroom units, and 2,038 residents, served by 20 elevators and 221 underground parking spaces.^[2] The ground floor is home to 72 businesses and establishments including (since the 1990s) an evangelical church, a travel agency, a bookstore, and 4 restaurants. Its site is 10,572.80 square meters (113,805 square feet) in area.

Due to the large number of residents, the Brazilian postal service assigned the building its own postal code ("CEP"): 01046-925. The current condominium has over 100 employees to serve residents and to conduct maintenance.

https://en.wikipedia.org/wiki/Edif%C3%ADcio_Copan



GLASS HOUSE

Lina Bo Bardi – 1951

In the lush São Paulo suburb of Morumbi, a rainforest inhabited by monkeys and toucans cradles an iconic, Modernist glass house: Lina Bo Bardi's Casa de Vidro.

Built in 1951, the house is recognized as one of the Italian architect's most notable works, and a pivotal contribution to the golden age of Brazilian Modernism. It was also Bo Bardi and her husband's home for some four decades. Inspired by Brazilian culture, she sought to create a space that would enmesh domestic living with the natural world, to engender a visible and experiential harmony between man and nature.

Today, the house serves as the headquarters of the late architect's foundation, but it's also something of a time capsule, filled with the original art and design from its heyday. To visit is to become fully immersed in Bo Bardi's exquisite taste and rational, innovative approach to design.

<https://www.artsy.net/article/artsy-editorial-inside-legendary-architects-glass-hideaway-brazilian-jungle>



FAU-USP

Vilanova Artigas, Carlos Cascaldi – 1961

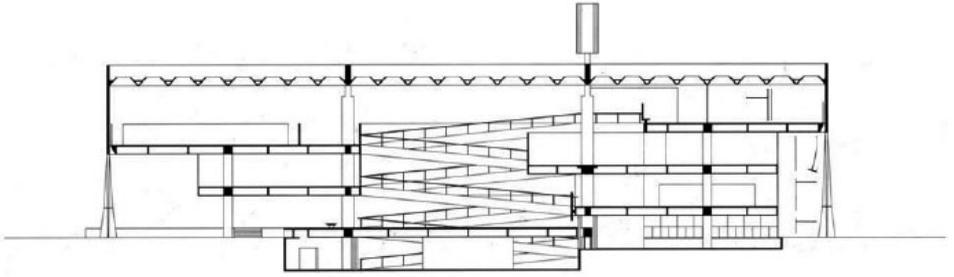
This piece of Brazilian architecture was conceived in 1961 by São Paulo architects João Batista Vilanova Artigas and Carlos Cascaldi. Together with the architectural movement of the Paulista School, they form part of the most important history of São Paulo, because of the large amount of works they constructed there and the recognition of many of them at an international level.

The project is based on the idea of generating spatial continuity. Therefore, its six levels are linked by a system of ramps in an attempt to give the feeling of a single plane and favor continuous routes, increasing the degree of coexistence and interaction among those who use it.

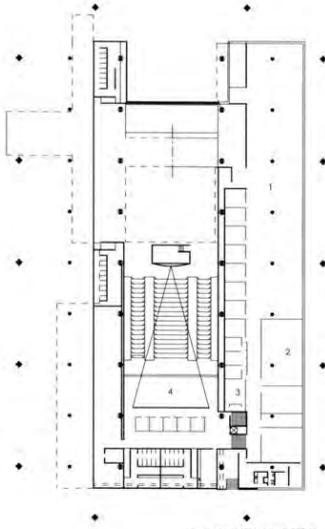
The space is open and integrated, avoiding divisions and making it a functional place. It was imagined as a large, free, and central space with its functional areas distributed all around.

There are no entrance doors or small spaces, the intention being the generation of a space in where you can perform any activity that you need to.

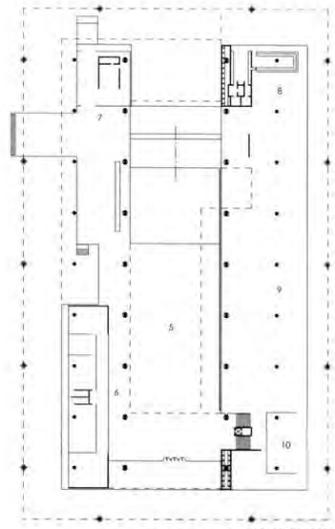
In-situ concrete with simple finishes, the building responds to the characteristics of a space suitable for a school of architecture, as a place of practice and learning for students.



- 1 oficina de modelos
- 2 tipografía
- 3 laboratorio fotográfico
- 4 auditorio
- 5 salón
- 6 dirección
- 7 portería
- 8 café
- 9 museo ("caraca")
- 10 gremio
- 11 biblioteca
- 12 secretario
- 13 departamentos
- 14 taller
- 15 salón de reuniones
- 16 estudios
- 17 sala de aula
- 18 vacío



SUBSUELO/OFICINAS/AUDITORIO



DIRECCIÓN/SOCIAL

plataforma
arquitectura



JAPAN HOUSE

FGMF, Kengo Kuma Associates – 2017

The Japan House Sao Paulo opened as the first case of the “Japan House Project,” led by the Ministry of Foreign Affairs that aims to promote various aspects of Japanese culture in the world.

The building was formerly a bank located at Paulista Avenue, which is Sao Paulo’s city center. We repaired it by designing a wooden façade and the interior using *washi* (Japanese paper). Sao Paulo is a typical city of business in the world, but we added a place like a warm “house” for people to it.

The façade is made of wired *Kiso hinoki* cypress supported by carbon fiber, which were put together to express a forest that emerged in the big city. The main material in the interior is metallic mesh in *washistyle* – an expanded aluminum metal soaked in liquefied paper mulberry. Combination of the traditional and the new material helped create a modern and transparent space that could convey another Japanese style.

With its facilities such as a museum, lecture hall, shop and a restaurant, the Japan House has also become a new sightseeing spot in Sao Paulo and attracts lots of people.



Conjunto Nacional. Image © Thiago Kubo

CONJUNTO NACIONAL

David Libeskind – 1956

Conjunto Nacional is an important building and commercial centre of the city of São Paulo, Brazil. It occupies the block bounded by Avenida Paulista, Rua Augusta, Alameda Santos and Rua Padre João Manuel. The project was authored by architect David Libeskind and is characterized by being one of the first major modern multifunctional buildings deployed in the city of São Paulo.

The complex is characterized by the blending of different uses in the same urban structure: within the building are the following usages: residential, commercial, services and leisure. The relationship between the collective trade usages, leisure-and uses private residences-gives the composition between two parts: in the horizontal part, which occupies the entire block on which to deploy the building-is a shopping arcade, and the vertical part, which occupies only a part of the projection of the terrain are the apartments. The Gallery proposal in the National Assembly became an architectural paradigm for projects of similar buildings in the central area of São Paulo during the 1950s decade. Conjunto Nacional has restaurants, offices and other types of shops and services, plus the largest bookstore in Latin America by built area, the Livraria Cultura. For many years it housed the Cine Astor and the Fasano Restaurant.

In 2005, the building was listed by Condephaat, the State Council of Defense of historical and architectural heritage.

[https://en.wikipedia.org/wiki/Conjunto_Nacional_\(São_Paulo\)](https://en.wikipedia.org/wiki/Conjunto_Nacional_(São_Paulo))

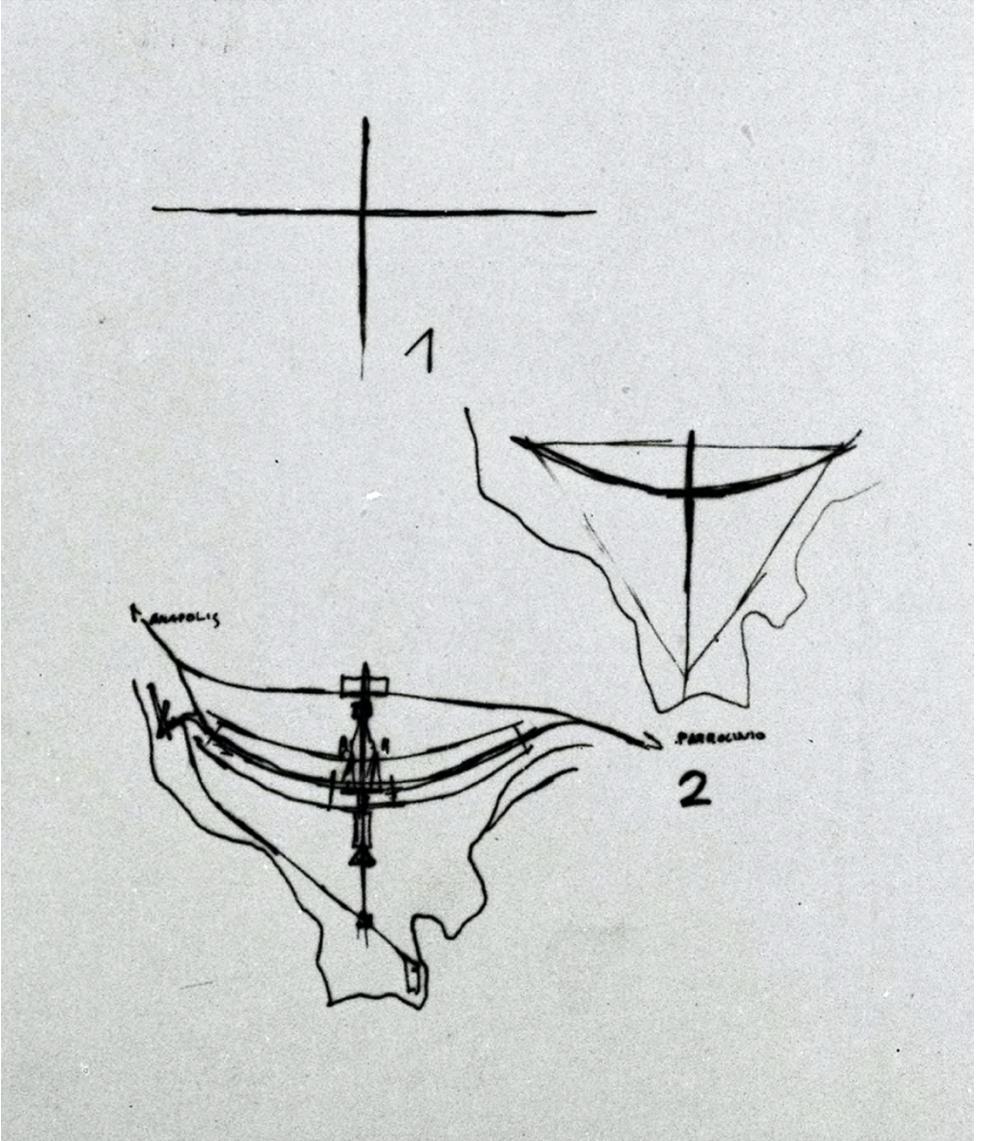


BRASÍLIA

Brasília, federal capital of Brazil. It is located in the Federal District (Distrito Federal) carved out of Goiás state on the central plateau of Brazil. At an elevation of some 3,500 feet (1,100 metres), it lies between the headwaters of the Tocantins, Paraná, and São Francisco rivers. Because of its unique city plan and architecture, as well as its unprecedented role in the development of the Brazilian interior, the city was designated a UNESCO World Heritage site in 1987.

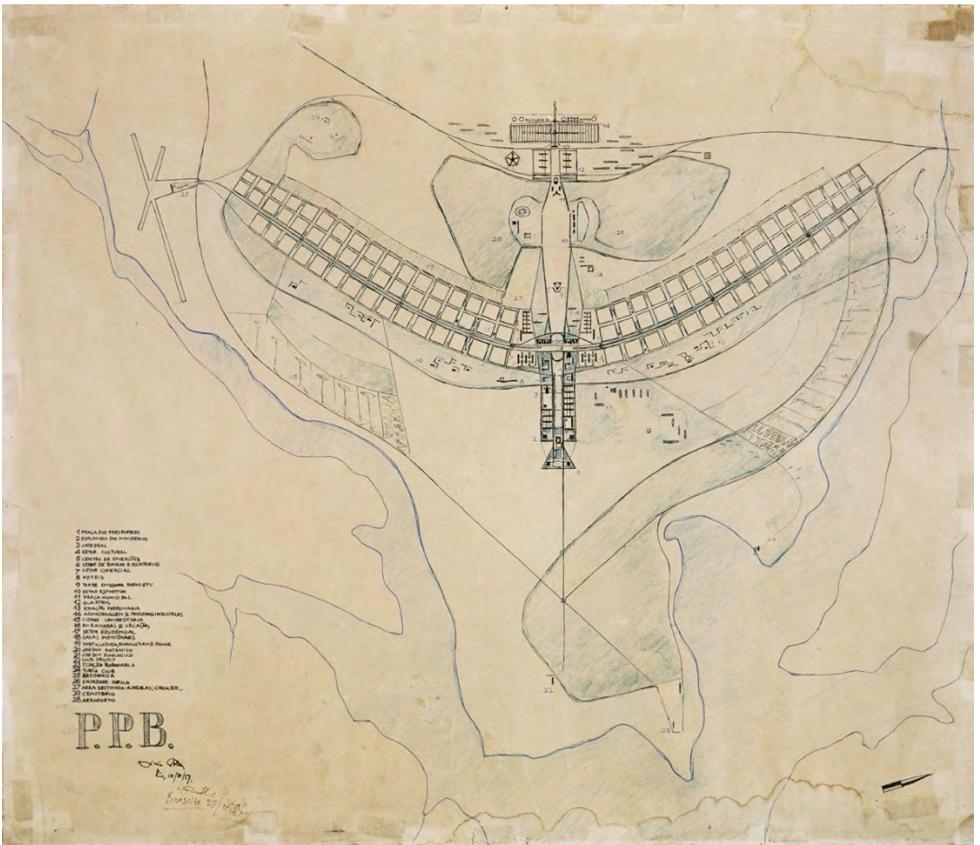
The plan of the central city has been likened to a bird, a bow and arrow, or an airplane, its form is emphasized by the Highway Axis (Eixo Rodoviário), which curves from the north to the southwest and links Brasília's main residential neighbourhoods, and the straight Monumental Axis (Eixo Monumental), which runs northwest-southeast and is lined by federal and civic buildings. At the northwestern end of the Monumental Axis are federal district and municipal buildings, while at the southeastern end, near the middle shore of Lake Paranoá, stand the executive, judicial, and legislative buildings around the Square of Three Powers, the conceptual heart of the city.

<https://www.britannica.com/place/Brasilia>



PILOT PLAN

Lúcio Costa - 1957



PILOT PLAN

Lúcio Costa - 1957

Lucio Costa is best known for his urban plan for the city of Brasília, located in Brazil's hinterland. Costa won the job in a 1957 public competition in order to replace Rio de Janeiro as the capital of Brazil. His *Plano Piloto* (Pilot Plan) for Brasília, is in the shape of an irregular cross, suggesting an airplane or dragonfly. While the majority of the project's architecture was designed by Oscar Niemeyer, Costa's own Parque Guinle project was the model for Brasília's many residential tower-in-a-park superblocks. The new city was inaugurated on April 21, 1960 and represents one of the largest adoptions of Modernism in a singular project to the present day.

https://en.wikipedia.org/wiki/Lúcio_Costa

Lucio Costa's Pilot Plan for Brasilia... consists of a plan and 17 typewritten pages divided over 23 bullet points that are interspersed with seven additional pages of numbered sketches. This document represents both a final iteration of a longstanding project in Brazil's quest to dislocate its capital and an unprecedented form of modern urbanism.

<https://architecture.mit.edu/lecture/ideal-cities-tropics-lucio-costas-1957-brasilia-pilot-plan>



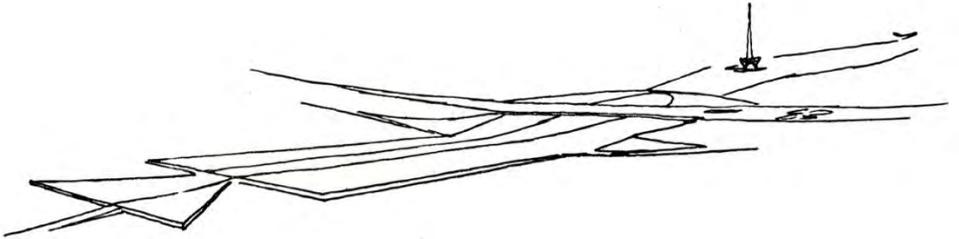
Brasília Palace Hotel, Brasília, Brazil, Oscar Niemeyer © Joana França

BRASÍLIA PALACE HOTEL

Oscar Niemeyer - 1957

Alongside the Palace of Planalto and Our Lady Fatima Church, the Brasília Palace Hotel was one of the first buildings constructed in Brazil's new capital. Designed by Oscar Niemeyer and inaugurated in 1958, it hosted important dignitaries like Queen Elizabeth, Indira Ghandi, Dwight Eisenhower and Che Guevara before being devastated by fire in 1978. After facing decades of abandonment and neglect, it was modernised and reopened in 2006.

https://paulrobertlloyd.com/2011/03/brasilia_palace_hotel



MONUMENTAL AXIS

Lúcio Costa - 1957



THREE POWERS SQUARE

Lúcio Costa - 1957

The Plaza of the Three Powers (Praça dos Três Poderes) is a place whose name derives from the meeting of the three governmental powers around it: the Executive, represented by the Planalto Palace, the Legislative, represented by Congress National and the judiciary, represented by the Supreme Federal Court.

The set is arranged around a square which completes the monumental axis of the city of Brasília. According to approaching us for the high street and are the first thing that marks the distance from the Congress building. Behind him the square, and each side of the Planalto Palace and the Supreme Court. At the center of the square, just behind the building of the congress is the Museum of the Foundation of Brasília as the only added element to the whole project from the beginning.

Planalto Palace – Oscar Niemeyer 1958

Construction of the Palácio do Planalto, whose official name is 'Palace of the Despachos' began to be built on July 10, 1958 and was due to the architectural project designed by Oscar Niemeyer in 1956. The idea was to project an image of modernity and simplicity, consisting of a rectangular glass box between two slabs supported by a colonnade perimeter. This definition is still some way to remind us of Greek temple, with its colonnade and central cela protecting the perimeter cela where the treasure was kept in the city, in this case, political power, the treasure of the modern democratic society.

<https://en.wikiarquitectura.com/building/three-powers-square/>

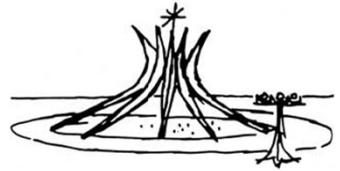


Brazilian Supreme Court, Brasília, Brazil, Oscar Niemeyer © Joana França





Alvorada Palace, Brasília, Brazil, Oscar Niemeyer © Joana França



METROPOLITAN CATHEDRAL

Oscar Niemeyer – 1958

The cornerstone was laid in early September of 1958, when designs were beginning to be proposed and thoroughly planned out by Oscar Niemeyer. With a diameter of 70m, the only visible structure of the cathedral being sixteen concrete columns with a very peculiar shape. Reaching up towards the sky to represent two hands, the columns have parabolic sections.

After the addition of the external transparent windows, the Cathedral was dedicated on May 31st of 1970. Figuratively guarding the exterior of the church stand four bronze sculptures, each 3m high. These represent the Evangelists and were made with the help of Dante Croce in 1968. More sculptures can be seen inside the nave, where three angels are suspended by steel cables. Ranging in size from 2.22 to 4.25m long and weighing 100kg-300kg each, these were completed by Alfredo Ceschiatti and Dante Croce in 1970.

<https://www.archdaily.com/101516/ad-classics-cathedral-of-brasilia-oscar-niemeyer>



NATIONAL CONGRESS

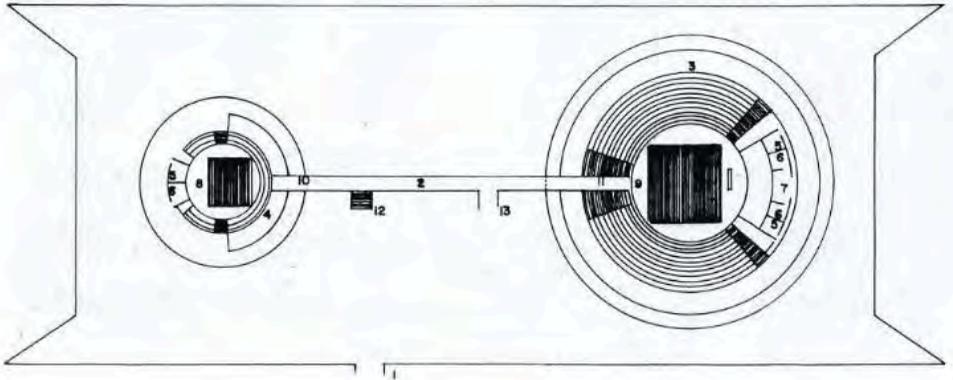
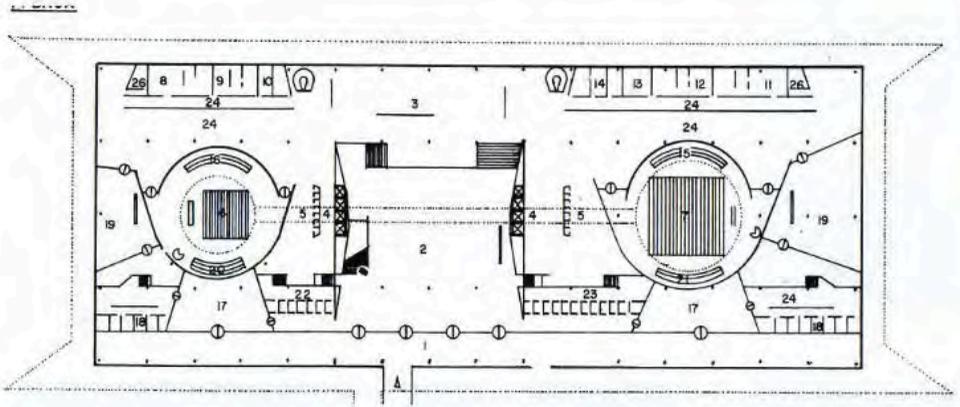
Oscar Niemeyer – 1960

Located at the head of the abstract bird-shaped city plan by Lúcio Costa, and as the only building within the central greensward of the eastern arm of the Monumental Axis, the palace of the National Congress (Congresso Nacional) enjoys pride of place among Oscar Niemeyer's government buildings in Brasília. The most sober of the palaces on the Plaza of the Three Powers, the National Congress reflects the strong influence of Le Corbusier, while hinting at the more romantic and whimsical forms that characterize Niemeyer's trademark Brazilian Modernism.

Rising above the flat roof, two "cupolas" indicate the assembly chambers of Brazil's bicameral legislature. Previously housed in two separate buildings in Rio de Janeiro, Niemeyer brought the two legislative chambers together in Brasília. Reflective of other seats of power, such the U.S. Capitol in Washington, DC, or St. Peter's Basilica in Rome, the cupola over the Senate chamber takes the shape of a shallow parabolic dome. In contrast, for the larger Chamber of Deputies, Niemeyer inverted the symbolic dome to create a bowl shape.

A long ramp leads from a driveway to the building. Split into two segments, one section of ramp leads to the entrance of the building, while the other section leads to the marble clad roof of the plinth. Originally intended as a public plaza, the roof has since been closed off due to security concerns.

<https://www.archdaily.com/773568/ad-classics-national-congress-oscar-niemeyer>



NATIONAL CONGRESS

Oscar Niemeyer - 1960



ITAMARATI PALACE

Oscar Niemeyer – 1960

With arches reflected in a mirror of water with islands of tropical plants, the headquarters of the Foreign Office has the appearance of a palace built of glass. Designed by Oscar Niemeyer and situated next to the Square of the Three Powers (Praça dos Tres Poderes). With its works of art integrated into the architectural scheme with spans extending to 30 and 36 metres, a spiral staircase linking the floors and indoor gardens designed by the landscape painter, Roberto Burle Marx, the building is considered to be a masterpiece of contemporary architecture.

As the focus of Brazilian foreign policy, the building has a facade that is adjacent to a sculpture by Bruno Giorgi symbolizing the union between the five continents and is acclaimed as a symbolic view of Brasilia. In addition, the building incorporates unusual features such as marble walls by Athos Bulcao; works depicting Brazil in previous centuries by foreign artists such as Frans Prost, Jean-Baptiste Debret and Rugendas; it houses a great collection of objects and works by Brazilian artists. The Palace is open to visitors daily.

<http://architectuul.com/architecture/itamaraty-palace>



SUPERQUADRAS

Lúcio Costa - 1957

Visionary urban plan of Lucio Costa resolved residential scale of Brasilia through introduction of a large neighborhood unit - 300 by 300 meters geometric squares. They substituted a more conventional urban unit - block. Each unit contains 8 to 12 buildings aligned in a double or single arrangement along both sides of the residential axes highway. Each building within a *superquadra* is clearly separated from the others and surrounded by greenery, making them somewhat reminiscent of the "garden city" and "towers in the park". And while in competition materials residential scale solution "as specified by dimensional parameters in one sketch only, today it remains probably the most successful solution in the "hole masterplan of Brasilia.

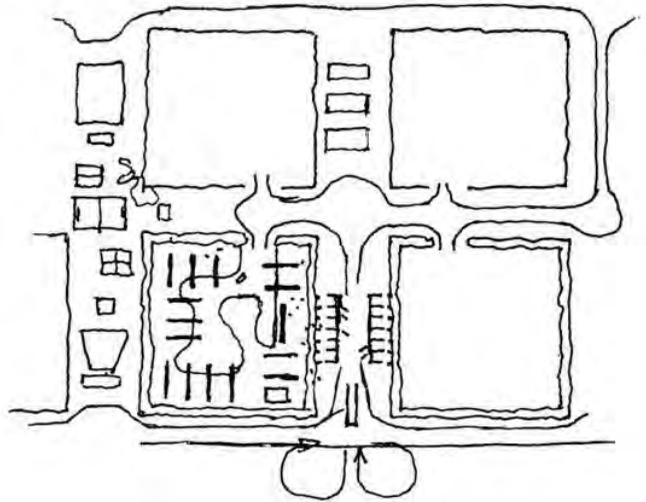
One of the reasons for success is a very thought-through approach to creation of the neighborhood. Each building in

Superquadra is limited to 6 floors and has a uniform height, with the exception of the far eastern side of the plan where the limiting height is 3 floors. Height limit was a reaction to not-so-human scale of large high rises in other cities, while

Superquadras sought to establish a human relationship with their dwellers, at the same time tightly controlling residential density 100 to 150 persons per acre.

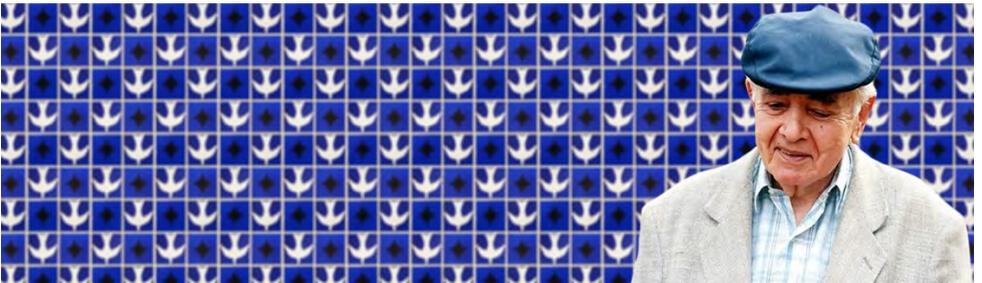
Moreover, each building is elevated on pilotis that creates very specific architectural and spatial effects, providing the ground floor for pedestrians and passersby and allowing one to safely walk in a heathy motorized city. The space of each neighborhood also includes sufficient parking lots and green areas.

https://www.academia.edu/30450205/Superquadras_Performing_Utopias





Church of Our Lady of Fatima. Image © Haruo Mikami

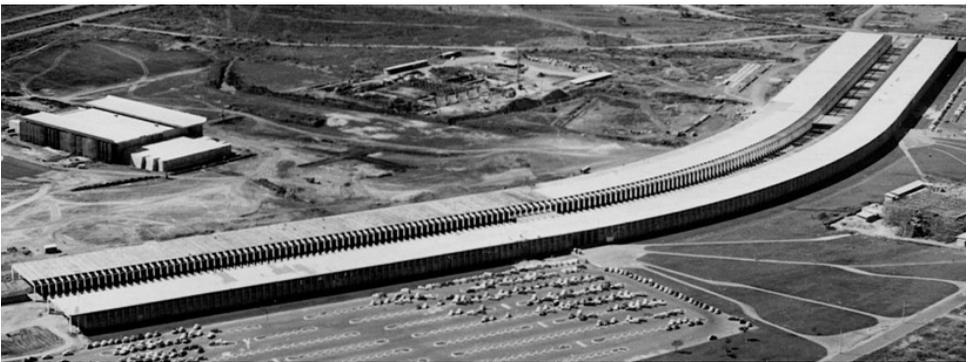


Antonio Cruz/Agência Brasil e divulgação

OUR LADY OF FATIMA CHURCH

Oscar Niemeyer - 1958

First masonry temple of Brasilia, the church was designed by Oscar Niemeyer at the request of First Lady Sarah Kubitschek, wife of then-President Juscelino Kubitschek , who wished to keep a promise made on behalf of his daughter's health. The chapel, whose architecture refers to the hat of the nuns, was built in 100 days. In its interior and the façade carry blue tiles by Athos Bulcão.

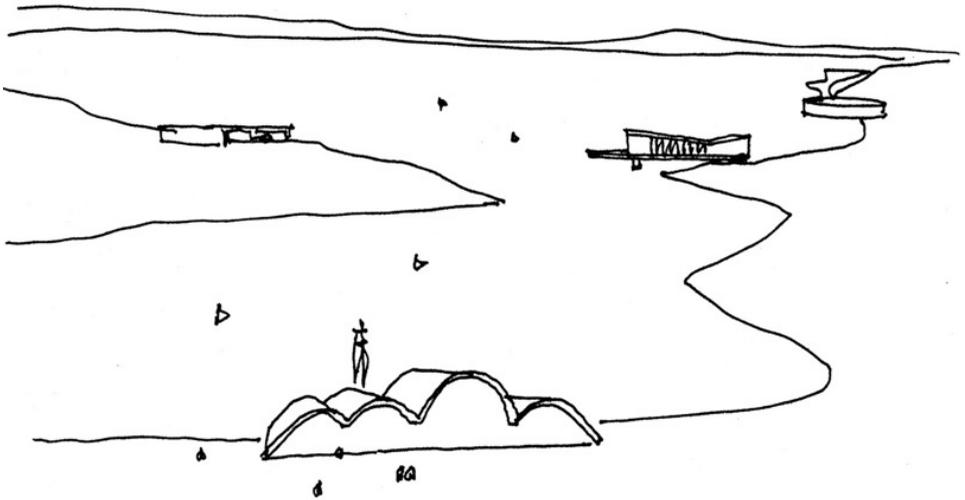


BRASÍLIA UNIVERSITY

Oscar Niemeyer – 1963 – 1971

The University of Brasilia Foundation was founded on December 15, 1961. Professor Darcy Ribeiro, who became its first leader, was one of the most enthusiastic supporters of its creation. Architect Oscar Niemeyer designed its main building, the 700 m long *Instituto Central de Ciências* (ICC), nicknamed *Minhocão*.

https://en.wikipedia.org/wiki/University_of_Bras%C3%ADlia



PAMPULHA

Oscar Niemeyer – 1940

Designed in 1940 around an artificial lake, the Pampulha ensemble, of four buildings set within landscaped grounds, was a centre for leisure and culture in the 'garden city' neighbourhood of Belo Horizonte, built as the new capital of Minas Gerais State.

The Casino, Ballroom, Golf Yacht Club and São Francisco De Assis Church, were designed by architect Oscar Niemeyer who, working in collaboration with engineer Joaquim Cardozo, and artists including Cândido Portinari, created bold forms that exploited the plastic potential of concrete, and integrated the plastic arts such as ceramics and sculpture. Landscape designer Roberto Burle Marx reinforced the links between the buildings and their natural landscapes through designed gardens and a circuit of walkable spaces to reflect a dialogue with nature that emphasized the buildings as special pictures mirrored in the lake.

The Ensemble reflects the way principles of modern architecture that had evolved in the first decades of the 20th century were freed from rigid constructivism and adapted organically to reflect local traditions, the Brazilian climate and natural surroundings. Through a dynamic collaboration between various innovative artists in their respective fields of activity, the Ensemble pioneered a contextual approach in which a new fluid modern architectural language was fused with the plastic arts and design, and responded to its landscape context.



PAMPULHA

Oscar Niemeyer – 1940

This new synthesis that evolved at Pampulha made Brazilian modern architecture widely known through for instance the exhibition 'Brazil Builds. Architecture new and old (1652-1942)', held at the Museum of Modern Art in New York, in 1943. The new architectural language proved highly influential in responding to emerging national identities in South America.

The Casino is now the Pampulha art museum, the Ballroom is the Centre of Reference in Urbanism, Architecture and Design, the Golf Yacht Club is the Yacht Tennis Club, and the São Francisco De Assis Church remains in use as a church. Beyond the four buildings and their linking board walk, the original concept of the garden city neighbourhood still persists in the encircling Avenue with its green grass edges and beyond in the low rise detached houses in spacious gardens which collectively provide an overall rationale and context for the four buildings.

<https://whc.unesco.org/en/list/1493/>



INHOTIM

The Instituto Inhotim is a Contemporary Art Center and Botanical Garden located in Brumadinho, 60 km away from Belo Horizonte, MG. Its 140 hectare visitation area is made up of forest fragments and gardens, with an extensive collection of rare tropical species and where contemporary art works of international relevance are installed.

Inhotim was conceived by the Minas-born entrepreneur Bernardo Paz and was opened to the public in 2006. It is strongly committed with the development of the community in which it is included. The Institute participates actively in the making of policies for the improvement of the quality of life in the region, either in partnerships with the public administration and with the private sector or acting independently.

The structure and organization of the space guarantee a singular venue. In addition to breaking away from the architecture and the exhibition and visitation modes that are associated to conventional museums, the Institute offers to its visitors an opportunity of fruition and brings works of art and environmental circuits close together. Over 2 million people have visited this singular venue, one of the main touristic and cultural destinations in Minas Gerais and in Brazil.

The Inhotim Institute is a nonprofit private entity qualified by the Minas Gerais State Administration and by the Federal Administration as a Public Interest Non-Governmental Organization (OSCIP, initials in Portuguese). Inhotim actions are supported by the Federal Act for Cultural Incentive of the Ministry of Culture.

Paintings, sculptures, drawings, photographs, videos and installations by over 100 renowned Brazilian and international artists from 30 different countries make up Instituto Inhotim's collection. From a collection of over 1.300 works, about 500 pieces are currently on display. The pieces have been produced in Brazil and abroad from the 1960s to the current days. They are located outdoors on the Inhotim Botanical Garden or exhibited in galleries.



INHOTIM

Four of the 23 pavilions are dedicated to temporary exhibits – the Lago, Fonte, Praça and Mata galleries. Each gallery has approximately 1000 square meters and large open spaces which allow for a versatile use of the area for showing videos, installations, paintings or sculptures. Every two years these spaces present a new show to introduce the Institute's new acquisitions and to create re-interpretations of the collection. In addition, new individual projects are inaugurated every year, making Inhotim a place of constant evolution.

In 2006, Instituto Inhotim opened to the public at large on a regular basis and with a complete infrastructure for visitation.

The Inhotim Botanical Garden's landscaping, that is, the arrangement of the botanical collection within the visiting area, takes advantage of aesthetic patterns as a tool for raising public awareness about the importance of biodiversity. Although it cannot be framed within a single style, some principles can be observed in Inhotim's landscaping, such as the preference for the use of bunches or patches of species that take advantage of the effect caused by grouping.

<https://www.inhotim.org.br/en/blog/tag/arquitetura-en/>



OURO PRETO

UNESCO World Heritage

Founded in the early 18th century 513km north of Rio de Janeiro, the Historic Town of Ouro Preto (Black Gold) covers the steep slopes of the Vila Rica (Rich Valley), centre of a rich gold mining area and the capital of Minas Gerais Province from 1720-1897. Along the original winding road and within the irregular layout following the contours of the landscape lie squares, public buildings, residences, fountains, bridges and churches which together form an outstanding homogenous group exhibiting the fine curvilinear form of Baroque architecture. The Historic City of Ouro Preto was the symbolic center of the *Inconfidência Mineira* in 1789, a Brazilian independence movement, and home to exceptional artists responsible for many of the most significant works of the Brazilian Baroque period, including the Church of São Francisco of Assisi by the distinguished architect and sculptor Antônio Francisco Lisboa (Aleijadinho). The area's isolation for the better part of the 19th and 20th centuries generated economic stagnation, fostering preservation of the original colonial constructions and urban pattern.

Set in a remote and rugged landscape, the aesthetic quality of the vernacular and erudite architecture and irregular urban pattern of Ouro Preto makes the town a treasure of human genius. The most notable of the city's architectural works are represented by the religious monuments and administrative buildings, including the Palácio dos Governadores (Governors' Palace), today the School of Mines, and the former Casa de Câmara e Cadeia (Administrative and Prison House), home to the Inconfidência Museum. The Baroque churches carry sculptures by Antônio Francisco Lisboa, Aleijadinho, colonial Brazil's greatest artist, and the ceiling paintings of Manuel da Costa Athaide among others. These were the representatives of the initial expressions of an artistic form deemed genuinely national and developed in a region marked by difficult access and a scarcity of materials and labor in the 18th century.



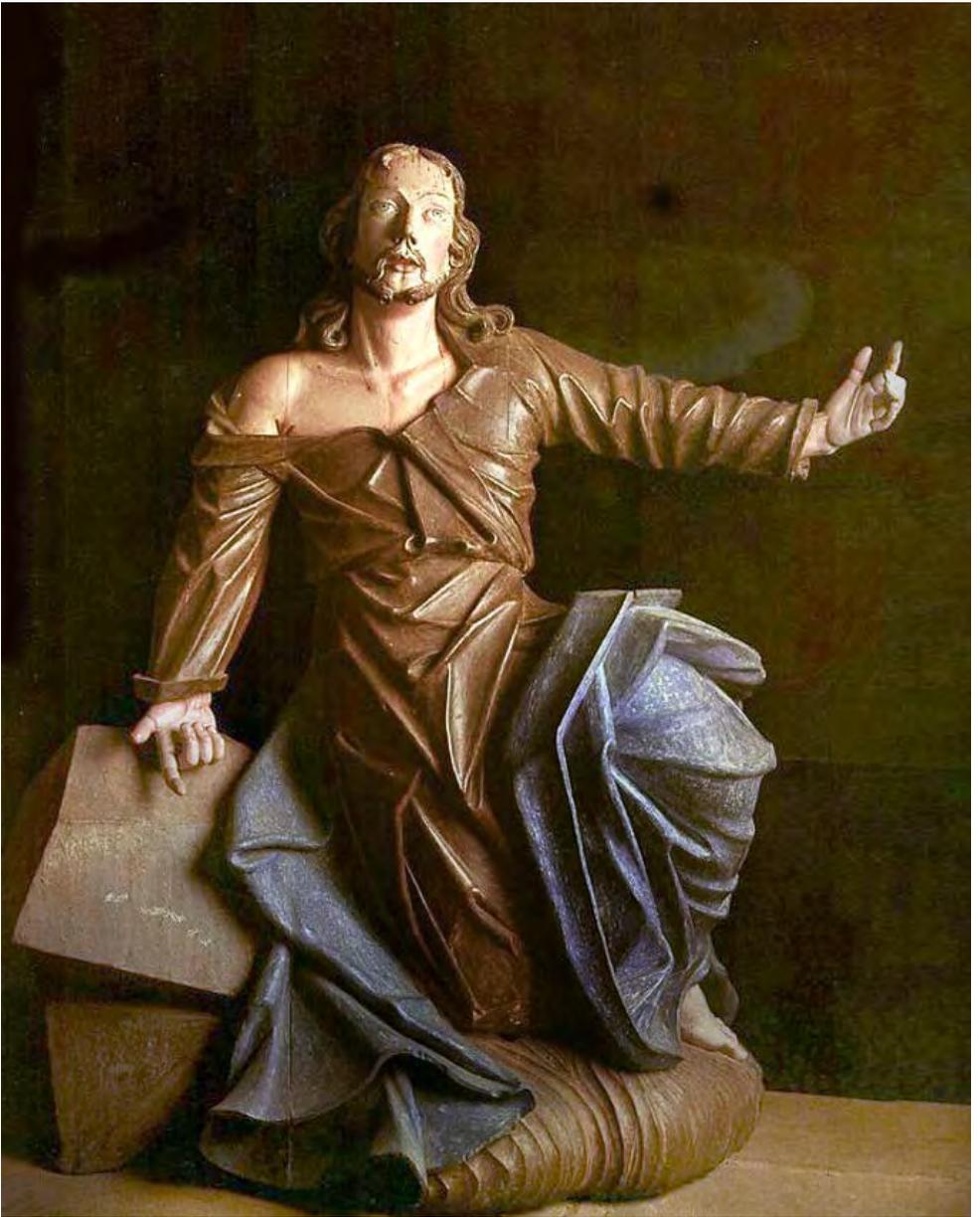
OURO PRETO

UNESCO World Heritage

The built heritage of the Historic City of Ouro Preto bears exceptional testimony to the creative talents of a society built on pioneering mining wealth under Portuguese colonial rule. Although the architecture, paintings, and sculptures are based on underlying models introduced by Portuguese immigrants, the works vary significantly from the contemporary European art, not only with respect to their spatial conception, but in their decorative treatment, in particular the stone sculptures carved on the facades, distinctive for their originality and design and in the combined use of two materials, gneiss and soapstone. The absence of formal convents or monasteries, due to the edict of the Portuguese Crown which prohibited the establishment of religious orders in Minas Gerais, led to the construction of churches and chapels displaying the full splendor, quality, and originality of the syncretized artistic traditions of two cultures.

The relevant examples of religious and civic architecture and the accompanying works of art within Ouro Preto have been preserved in terms of form and design, materials and immediate setting. Controlled growth of the city's surrounding areas and limits on the scale of new buildings have served to maintain the urban landscape of the 18th and 19th centuries within the property largely unaltered. In regard to the city's residential and commercial constructions, inevitable modifications have been authorized while safeguarding the original facades. The preservation measures adopted by the Federal Government with the support of the local government, based on urban planning norms and successive conservation and recovery projects have ensured the authenticity of the cultural property.

<https://whc.unesco.org/en/list/124/>



Religious sculpture in polychromed wood by Aleijadinho



COPACABANA BEACH

Burle Marx - 1971

Copacabana Beach was Roberto Burle Marx most significant design for Rio de Janeiro in 1971. It was a modern abstract interpretation of a traditional Portuguese paving pattern using waves of black and white stone sets. The Copacabana neighborhood has 350,000 people living in a narrow strip between mountains and sea. Their energy spills onto the beach and is caught by the dynamism of Marx' design. Regrettably, some of the design was removed when the Avenida Atlântica was widened.

https://www.gardenvisit.com/gardens/copacabana_beach_burle_marx

"Burle Marx created tropical landscaping as we know it today, but in doing so he also did something even greater," said Lauro Cavalcanti, the curator of an exhibition devoted to the work of Burle Marx that runs through March at the Paço Imperial museum here. "By organizing native plants in accordance with the aesthetic principles of the artistic vanguard, especially Cubism and abstractionism, he created a new and modern grammar for international landscape design."

"The way he synthesized art and horticulture in three-dimensional design is really quite exceptional," said Mirka Benes, a landscape historian who teaches at the University of Texas at Austin. "He truly had a painter's eye, which you could sense in his superb sense of color and form, and he had an understanding of the tenets of Modernism and Dada, having clearly known and studied the work of people like Hans Arp."



COPACABANA BEACH

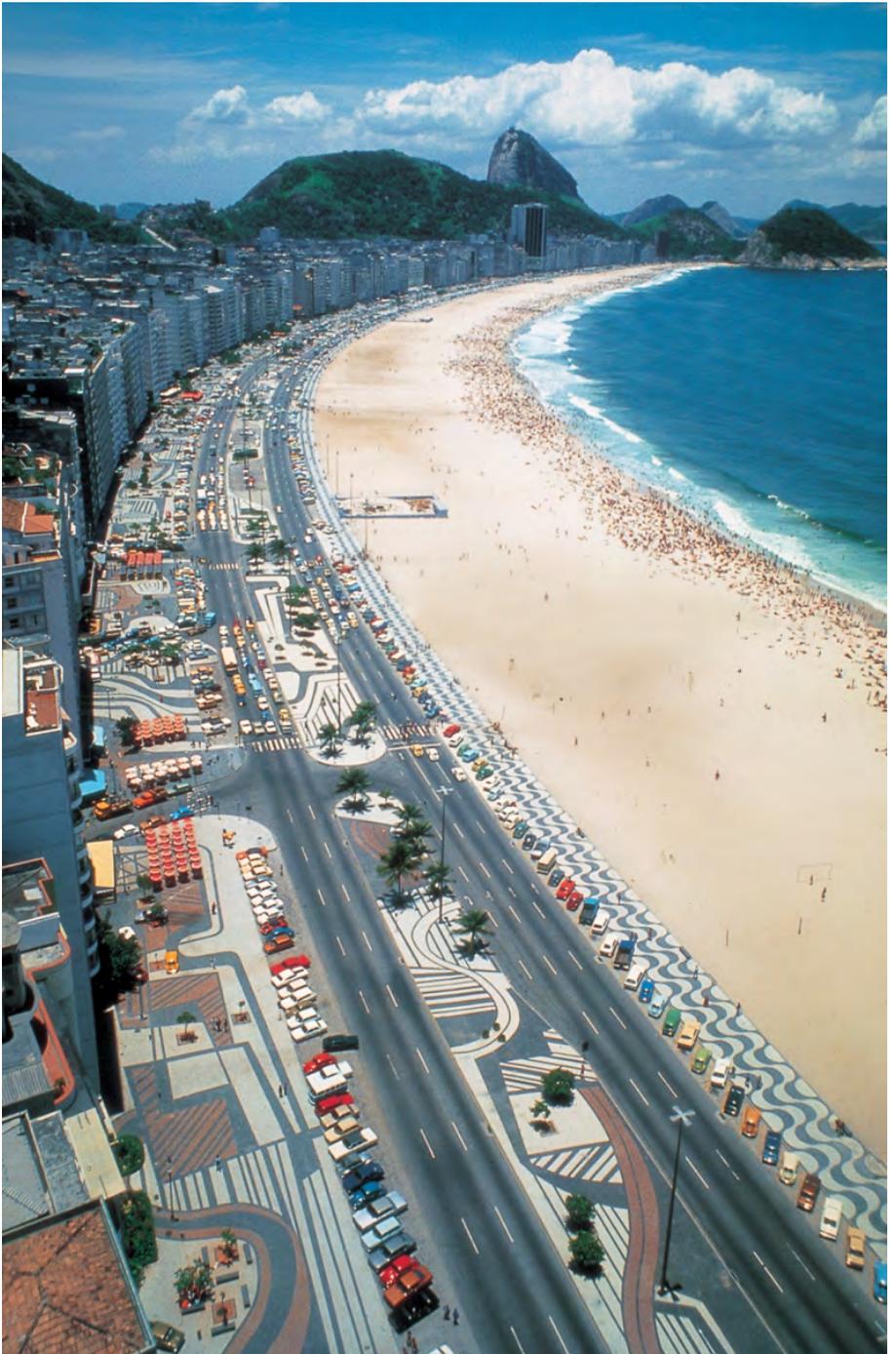
Burle Marx - 1971

Although Burle Marx had a hand in designing some parts of Brasília, including its hanging gardens, he is especially known among Brazilians for his many ambitious projects here in Rio. "The face of this city bears his imprint," Mr. Cavalcanti said.

Rio's largest park, the bayside Aterro do Flamengo, built on reclaimed seafront just southwest of downtown, is an early example of one of Burle Marx's signature projects. But for sheer sweep, nothing surpasses the sidewalks of Copacabana, with colorful abstract stone mosaics extending unbroken the entire length of that beach. From the upper floors of the buildings that line Avenida Atlantica, Burle Marx appears to have painted a single canvas about three miles long.

"While he enjoyed designing gardens for friends, what gave him the most satisfaction was to work with public spaces," said Haruyoshi Ono, a Brazilian landscape architect who began working with him in 1965 and today directs the landscaping company that Burle Marx founded in the 1950s. "He used to say the larger and more open a project, the more he liked it, because it could be enjoyed by all social strata."

<https://www.nytimes.com/2009/01/21/arts/design/21burl.html>



© Burle Marx & Cia. Ltda., Rio de Janeiro



CORCOVADO

CHRIST THE REDEEMER

Paul Landowski – 1922 - 1931



RIO HISTORIC CENTRE

Rio de Janeiro is the city it is today because of its historical past. Portuguese rulers were the first ones to rule Rio as they landed on the soil of Guanabara Bay on the 1st January 1502. The bay forms the opening of a river, hence the name 'Rio de Janeiro' which means 'River of January'.

The Centre corresponds approximately to the old city and is referred to as Cidade (Portuguese: "City" or "Downtown"). The Centre contains a number of buildings with styles that reflect these historical remodeling phases; hence, buildings from different eras and of various architectural styles are juxtaposed with one another. Two- or three-story houses, built at the turn of the 20th century and resembling those of some areas of Lisbon, compete for space with historical monuments, 8- to 12-story buildings constructed before the 1940s, 20- to 30-story buildings of the post-World War II era, and skyscrapers of more than 40 stories constructed since the 1970s.

One of the most opportune areas of the Centre for observing this juxtaposition of architectural styles is Praça 15 de Novembro—or Praça Quinze, as it is also known—a historic plaza on the city's colonial-era waterfront that was substantially renovated in 1997. It is bordered on the south by the well-preserved Carmo Convent and adjoining church (which once served as the palace of King John VI) and the modernistic black glass skyscraper towers of Cândido Mendes University that loom as its backdrop. The Imperial Palace (Paco Imperial), a restored colonial-era structure, lies on the southeast edge of the plaza, while across the busy square is the 20th-century-era building that once housed the Rio de Janeiro Stock Exchange and now serves as a financial museum.



GUSTAVO CAPANEMA PALACE

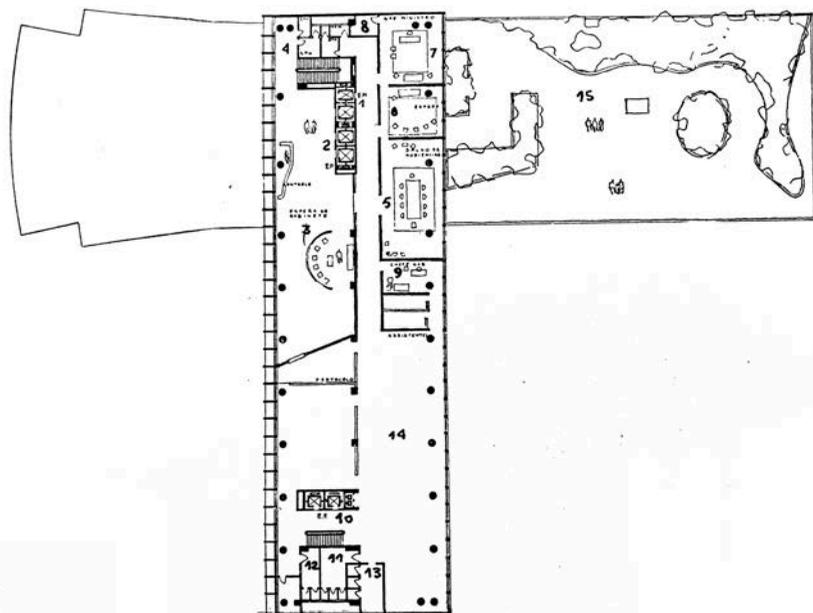
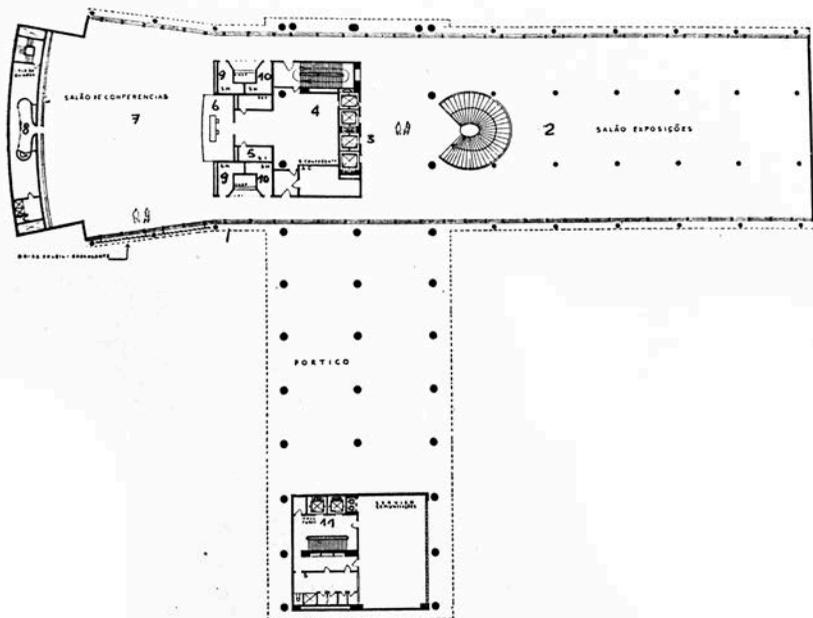
Le Corbusier, Costa, Niemeyer, Reidy – 1937 – 1943

Gustavo Capanema Palace is one of the earliest examples of Modernist architecture in Brazil. Home to the country's Ministry of Education and Health, the building was a collaboration between some of the nation's finest designers at the time of its design in the 1930s: Lúcio Costa, Carlos Leão, Jorge Machado Moreira, Affonso Eduardo Reidy, Ernani Vasconcelos, Roberto Burle Marx, and Oscar Niemeyer, then an intern at Costa's firm. Le Corbusier was invited to oversee the project's construction, which wrapped in 1943.

Icon of Brazilian's modern architecture, the Gustavo Capanema Palace, also known as MEC (Ministry of Education and Culture), stands out for its architectural composition and for its unique positioning within the surrounding urban context.

The building's volume is characterized by the contrast between two blocks that intercept each other perpendicularly. The horizontal block includes the entrance hall, the auditorium and the exposition hall (with extension to a green terrace). The vertical block is where the offices that originally belonged to the Ministry of Education and Health (later Ministry of Education and culture) are located.

Besides exploring the basic principles of 'Corbusian' modernism: (1) Buildings supported by pilotis, (2) Free ground plan, (3) Free facade, (4) Horizontal windows, (5) Roof garden; the building is adapted to the region's tropical climate through the combination between its implementation on the plot, its volumetry and the finishing of its facades and roofs. The use of devices such as cross ventilation, green terraces and shading through brise-soleils are results of this combination.





Gustavo Capanema Palace



MUSEUM OF TOMORROW

Santiago Calatrava – 2016

The design of the Museum is inspired by the Carioca culture and through its architecture, explores the relationship between the city and the natural environment. The Museum includes 5,000 square meters of temporary and permanent exhibition space, as well as a 7,600 square meter plaza that wraps around the structure and extends along the dock. The building features large overhangs 75 meters in length on the side facing the square and 45 meters in length on the side facing the sea. These features highlight the extension of the Museum from the dock into the bay. The permanent exhibition is housed upstairs, and features a roof 10 meters high with panoramic views of Guanabara Bay. The total height of the building is limited to 18 meters, which protects the view from the bay of Sao Bento Monastery, a UNESCO World Heritage Site.

The cantilevering roof with its large mobile wings and the facade structure expand almost the full length of the pier emphasizing the extension into the Guanabara Bay, while minimizing the building's width. A reflection pool surrounding the building on the outside—used to filter water that is being pumped from the bay and released back in from the end of the pier—gives visitors the impression that the Museum is floating.

"The idea is that the building feels ethereal, almost floating on the sea, like a ship, a bird or a plant. Because of the changing nature of the exhibits, we have introduced an archetypal structure inside the building. This simplicity allows for the functional versatility of the Museum, able to accommodate conferences or act as a research space," said Mr. Calatrava.



BURLE MARX COUNTRY HOUSE

Burle Marx – 2016

The Roberto Burle Marx Site (SRBM) is a 40.7-acre property, reminiscent of a 18th century farm, located in Barra de Guaratiba, a West Zone neighborhood of the city of Rio de Janeiro. At its lower part, the site is confined by the Roberto Burle Marx Road, and at the highest by the Morro do Capim Melado ridge, which belongs to the bulk of Pedra Branca. The land rises from an elevation of zero to an altitude of 400m above sea level by the western slope of the hill, and from 100m on the site becomes part of the Pedra Branca State Park. The property includes, in addition to an extraordinary botanical-landscape collection, seven buildings, five reflecting pools and a museum collection of over more than three thousand items, what constitutes the largest and most important storage of the work of the artist Roberto Burle Marx, recognized worldwide for both his tropical garden designs - the paradigm in the global landscape - as for his extensive production in the field of visual arts in various means of expression: prints, serigraphs, drawings, sculptures, tapestries, paintings on different supports, ceramic panels, jewelry, scenes and costumes for the theater, among others. The regional native vegetation includes species of the mangrove, *restinga* and the Atlantic Forest. Living in harmony with the Botanical collection of the Roberto Burle Marx Site, collected in plant nurseries and gardens organized by the artist throughout his life, the collection has about three thousand five hundred cultivated species, with emphasis on indigenous tropical plants from Brazil. Resulting from a systematic collecting and expeditions to various regions of the country, this collection presents an overview of flora and is one of the most important collections of living plants in the world, both in number of individual species as in its diversity.



Burle Marx Country House

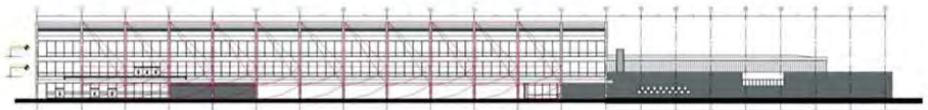
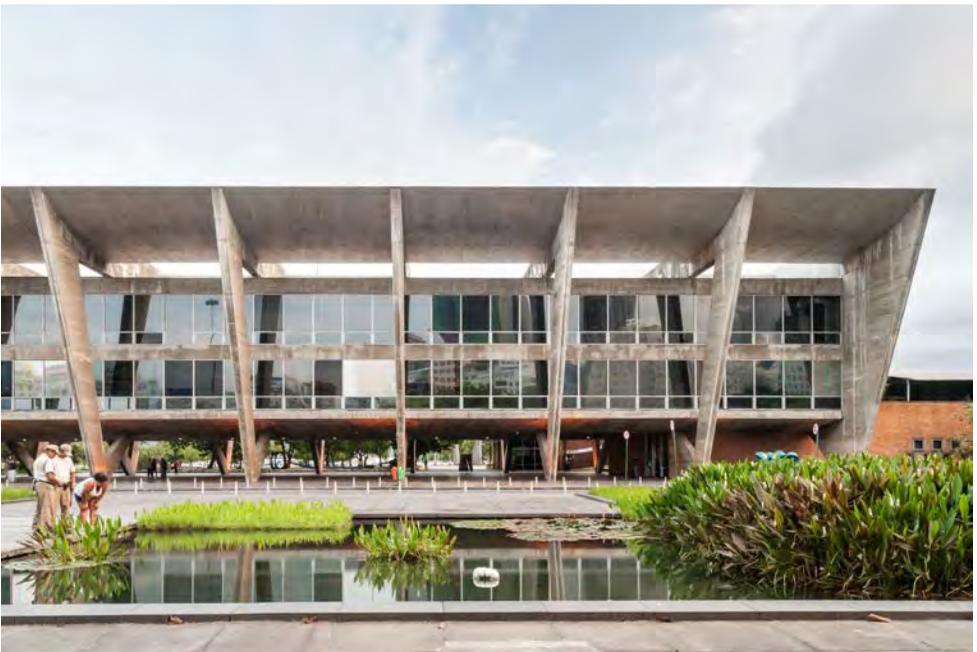


FLAMENGO PARK

Burle Marx - 1965

In an area of 1,200,000 m² (about 120 hectares), located between the Santos Dumont Airport and Praia de Botafogo, Flamengo Park is the largest urban park in the world by the sea and a World Heritage Site in the "Cultural Landscape urban "title awarded by UNESCO in 2012. It is the largest leisure outdoor area of the city and offers a variety of equipment for sports, recreation, culture, cuisine and entertainment.

https://www.architectmagazine.com/project-gallery/flamengo-park_o



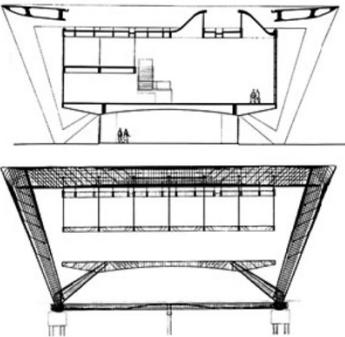
MUSEUM OF MODERN ART

Eduardo Afonso Reidy – 1955

The project is a radical departure from the conventional idea that the exhibition galleries and exhibitions call closed. There are no walls or partitions large. The entire interior of the exhibition galleries is visible to the outside. The argument for this is that visitors can better concentrate on the works of art only if the gallery has been fully lowered, bringing the attention of a person confronted by a large number of works of art decreases rapidly unless there a chance to rest the eyes and refresh the mind.

A striking feature of the design of the main building is the series of external framework, joined by longitudinal beams, providing both the suspension of support for the floors. Apart from the lobby, the floor is completely free so that the view of the sea is virtually uninterrupted.

Articulated in this volume is another central U-shaped body, which can define an inner courtyard that was designed by Burle Marx.

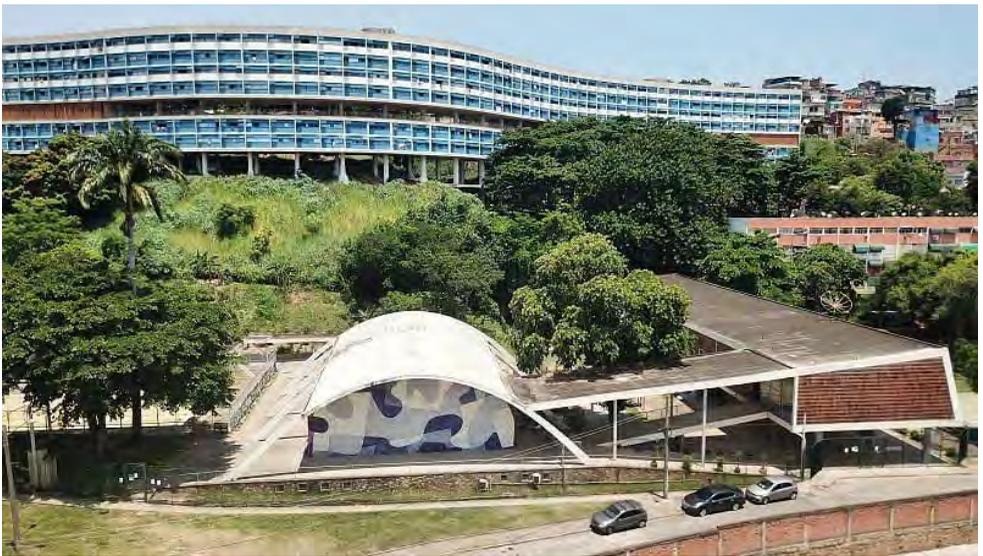


MUSEUM OF MODERN ART

Eduardo Afonso Reidy – 1955

A broad ramp leads to a higher level, where are located the restaurant, bar, lounge and terrace overlooking the sea. Ground floor units are connected with the museum itself: warehouses, workshops, administration and school of art. This body has a very simple structural system is built with traditional materials: brick walls machine borders of concrete, ceramic floors and aluminum. Most of these two bodies are built and is currently in the process of termination.

<https://en.wikiarquitectura.com/building/museum-of-modern-art-in-rio-de-janeiro/>



PEDREGULHO HOUSING

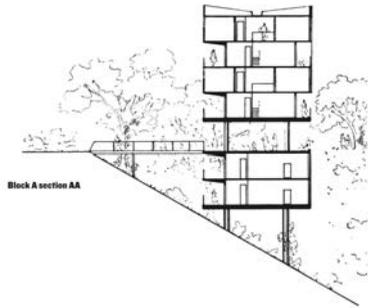
Eduardo Afonso Reidy – 1946

Pedregulho is celebrated as one of the most important works in Brazilian modern architecture, combining, as few have, social concern and formal spectacle. Its history is convoluted – heavily criticised during its construction, widely praised by architects, abandoned by the government and appropriated by its residents, it was adopted as part of Brazil's cultural heritage and finally restored. It has witnessed the urban vitality of Rio de Janeiro, its contradictions and its transformations. Pedregulho stands out in the landscape not only for its privileged site in the city – an elevation with an amazing view to the North Zone, the docks and Maciço da Tijuca hills – but also for its singular architecture.

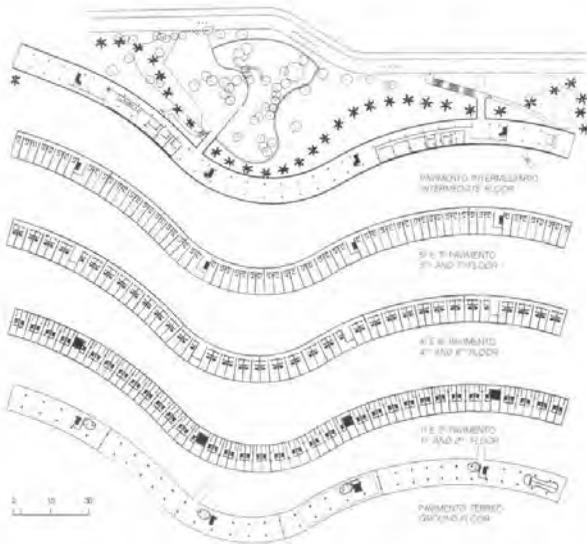
Its neighbourhood, São Cristóvão, was the residence of the Brazilian imperial family in the 19th century and one of the first areas to be occupied in the North Zone. Far from the beaches on the coast, in the 1920s it was designated an area for residential and industrial use, and became an industrial neighbourhood housing a working-class population in tenement houses and favelas – which still characterise the area today.

The complex was conceived in the 1940s by the Department of Popular Housing (Departamento de Habitação Popular, or DHP) at Rio's City Hall. Designed to include 522 units and a full range of community services, Pedregulho was part of the DHP's social housing plan for the city in response to the growing and alarming housing problems of the then federal capital. The engineer and feminist Carmen Portinho assumed the role as director of the DHP in 1948 and started to prioritise social housing plans. Portinho had spent six months in England in 1945, where she became acquainted with the debates about city reconstruction in the postwar period. Back in Brazil, she advocated the creation of autonomous neighbourhood units with public, rented housing near workplaces and social, medical and educational services.

<https://www.architectural-review.com/buildings/revisit-pedregulho-housing-complex-rio-de-janeiro-brazil-by-affonso-eduardo-reidy/10044689.article>



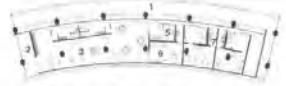
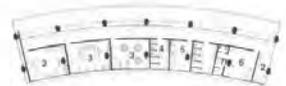
Block A section AA



Questa di blocchi da sei piani intermedie, situate da due parti. Nelle piante localizzate a nord e a sud sono stati gli edifici.

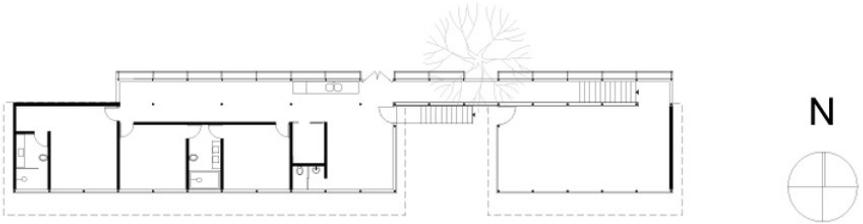
The view of the block is by the intermediate passages through two bridges. In this passage are found the proper day towers and social areas.

- | | |
|----------------|----------------|
| 1. Corridor | 1. Corridor |
| 2. Reception | 2. Reception |
| 3. Bar | 3. Living room |
| 4. Dining room | 4. Dining room |
| 5. Office | 5. Office |
| 6. Bar office | 6. Bar office |
| 7. Reception | 7. Reception |



Pavimento intermedio: scala
- scala per equipaggio
Intermedie passage: in scala
- scala per equipaggio





SANTA TERESA HOUSE

Carla Juaçaba – 2017

The Santa Teresa's house was designed on a sloping ground. For economic reasons we prefer to put the house in a single small plateau at 5m from the street. Santa Teresa is in a central area of Rio de Janeiro with a dense green area. The house follows the level curve, with a level difference between the two parts of the house, the social and the intimate one.

A glass gallery connects all parts of the house, the living room, the kitchen, and the bedrooms, forming an intimate living room throughout the bedrooms. The whole environment of the house has a panoramic view of the forest, and the Baía de Guanabara. The roof is the most important elements of the house, a single ridge divides on one side the gallery with the glass ceiling, to the other gable roof with different slopes, the lower intimate side and the living room with a higher ceiling. The house is covered by metal sandwich roofing with wood paneling lining. The principle was to design a low-cost house, using a thin metal structure, which repeats every 2m supported on a sill plate slab.

<https://www.archdaily.com/890130/santa-teresas-house-carla-juacaba>

