

BRASÍLIA: 50 YEARS

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Abstract

Brasilia, Brazil's capital was officially inaugurated on April 21, 1960. Past fifty years of the event, this article seeks to rescue key moments in the history of the city, the Master Plan contest won by urban planner Lucio Costa in 1957 until the establishment of the great metropolis, today. Presented as a great historical overview, the text also shows some possible relations between the colonial experience of Brazil and that of India and Sri Lanka.

Keywords: *Brasília, Architecture and Urbanism, History*

So far and so close

When the Portuguese landed on the land we now call Brazil, India already had millennia in its own history. Its exuberant culture and almost infinite wealth constantly aroused curiosity and greed of the Western world. Lusitanian Vasco da Gama was the first to sail directly from Europe to India, reaching in 1498 the beach of Kappakadavu(Kappad), near Calicut (in Kerala). His expedition opened the doors of paradise and unfolded over a period of European domination which lasted 449 years.

Ironically, it was in his way to India that Pedro Alvares Cabral arrived in Brazil in 1500. So, the land was discovered. The explorer found a significant population of natives, who were soon baptized as "Indians", name given to inhabitants of the Americas, since, for a long time, the Europeans thought they were in the Western India. From Brazil, the Portuguese navigator followed to the African coast, landing at Calicut in 1500. It was he who "discovered" Brazil and it was he who established the first trade agreement between Portugal and India. Staying in Malabar Coast, he also arrived in Cochin and Cannanore. The foundations of Portuguese rule in India were established. Brazil and India were both condemned to the European commercial exploitation system.

At the same time, the chance caused the first Portuguese expedition to arrive at the port of Galle. In November 1505, a Portuguese fleet at the service of the Viceroy of India and conducted by Lourenço de Almeida scares Moorish pirates. But contrary currents, due to the southwest Indian monsoon, forced it to take refuge in the port of Galle. The country fascinates the Portuguese. Without delay, they

install factories in Puttalam, Negombo, Colombo and Galle, where they built the fort. The flourishing Portuguese colony raises the envy of the Dutch, already established in the Indian Ocean. In 1658, they took the place of the Portuguese, but will, in turn, be supplanted by the English, who settled in the thriving Ceylon since 1797. As in neighboring India, the British rule will only end with the country's independence in 1948. Exactly 443 years have elapsed.

In Brazil, at first, Lisbon deployed factories as those experienced in Africa and India. But since 1549, a new rhythm in the colonization process emerged. The General Government was created and what would be our first capital, Salvador, was founded (1549-1763), which was born from the project of an architect² and with town status. Rio de Janeiro (1763-1960), our second capital, was officially founded in 1565. Both responded satisfactorily to the Portuguese model of administrative / defensive high city and commercial low city.

Historical capitals

During the second half of the eighteenth century - while London, through the English East India Company, widened and intensified the colonization of parts of India - the first proposals or claims for transferring the capital of Brazil from the coast to the interior of colonial territory emerged. Such proposals have gained strength during the independence movement in 1822, and during the discussion of the first Constitution (1923-1924), when the name "Brasilia" was suggested for the Capital

of the Empire (to be transferred to the hinterland). If Brazil had Salvador and Rio de Janeiro as historical capitals, India had Delhi and Calcutta³. However, in the first decade of the twentieth century, the British decided to internalize the capital of British Raj, founding New Delhi (1912-1931), a project of British architects Edwin Lutyens and Herbert Baker. "The importance of New Delhi is due to its character of English Garden City built in imperial scale and with works of monumental classical style of Lutyens ... Le Corbusier would say that the city was built with great care, great talent and overall success"⁴.

A Brazilian modernist architecture

While New Delhi was built, throughout the 1940s, the Brazilian modernist rationalist architecture, strongly influenced by Le Corbusier, went on to highlight in the international scene. Especially in Rio de Janeiro, it was possible to achieve an arrangement of common interests between political power and a group of young architects newly graduated in the traditional National School of Fine Arts. As paradigmatic work, the headquarters of the Ministry of Education and Public Health was built (1936-1943), designed by Lucio Costa, Oscar Niemeyer, Affonso Eduardo Reidy, Carlos Leão, Jorge Moreira and Ernani Vasconcellos, with advice of Le Corbusier (1936).

The quantity and quality of works of this period is surprising, especially the theoretical contribution of Lucio Costa, the architectural

contribution of Oscar Niemeyer and landscaper planner Burle Marx. It was up to Niemeyer to design for politician Juscelino Kubitschek (JK), then mayor of Belo Horizonte, in the capital of Minas Gerais, the Pampulha Park (1942-1944), composed of a Casino, a Yacht Club, a Ball House and the Chapel of São Francisco de Assis, all complemented by the beautiful gardens of Burle Marx.

... However, the Pampulha Park was not only a demonstration of creative exuberance. Its main political consequence was to strengthen ties between Oscar Niemeyer and Juscelino Kubitschek, then mayor of the city. This would be decisive, years later, in choosing Niemeyer to take care of projects of the New Federal Capital⁵.

In 1947, the year India became an independent nation, Oscar Niemeyer was invited to compose the group of ten professionals responsible for designing the UN headquarters (New York). It is interesting to highlight this chronological coincidence, the birth of free India, marked by non-violent resistance, and the construction of the building symbol of international peace.

The process of Brazilian urbanization

Brasilia should be seen as another example (or consequence) of the giant Brazilian urbanization process, characterized - among other things - by the concentration of population in urban centers and the creation and construction of new cities (practically from zero). This process has distant historical roots,

but it was clear at the beginning of the twentieth century, with the construction and inauguration of Belo Horizonte, strengthened with the construction and inauguration of Goiânia in the 30s and reached a level of international publicity with the construction and inauguration of Brasília in 1960. It is thriving today with the construction and inauguration of other cities, among which Palmas in Tocantins, from the early 90s⁶.

Belo Horizonte was initially⁷ conceived by the engineer Aarão Reis from 1893, and inaugurated four years later, in 1897. "The plan developed for Belo Horizonte summarizes much of the culture and aesthetic concerns of the 19th century for the city"⁸. In Belo Horizonte, it is possible to find references to major urban experiences made so far, such as the plans for Washington (USA, 1791, by Pierre Charles L'Enfant) and La Plata (Argentina, 1882, by Peter Benoit) - which served as model.

Goiânia was originally⁹ conceived by architect and urban planner Atilio Correia Lima from 1933, inaugurated four years later, in 1937, when the capital was transferred. The authors of the project "dominated the theoretical and technical knowledge necessary to design a modern city during that period. They considered topographical, geological, hydrographic, climatic, historical, cultural, social and economic factors. They also considered the city zoning, which was sectorized for activities (to live, to move, to work and to recreate) in the integration of urban and rural spaces, in the control of urban lands by the government and in urban regulations"¹⁰. Goiânia was built in a spirit of reality.

Before Brasília, and for the same site of the Capital, the following were designed and not

built: the city of "Planópolis" by Louly Amaral (1927), the "Future Federal Capital of Brazil", by urban planner Carmen Portinho (1938) and "Vera Cruz" by engineer José Oliveira Reis and by architects Raul Penna Firme and Robert Lacombe (1955). In turn, Brasília was designed in 1957 and inaugurated three years later, in 1960. As in the previously cited cases, the project also reflected the urban reasoning adopted in that period.

A Brazilian party

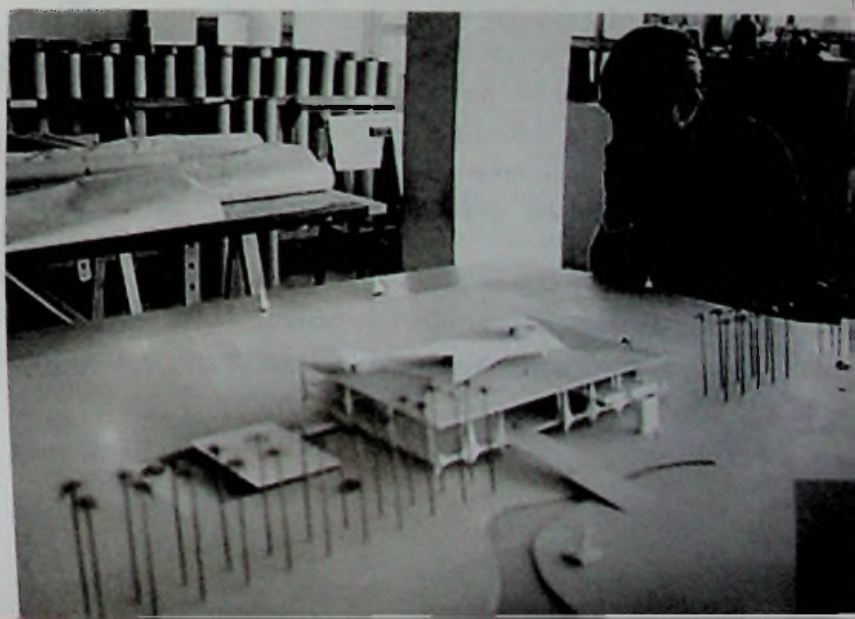
In launching his platform of presidential candidate, Juscelino Kubitschek expressed his thought that it would not be possible to transfer the federal administration to the inland but in a period of about 15 years. But he said he was prepared to start work if he had the support of Congress. However, unlike the custom followed by all candidates of only holding political rallies in major cities and capitals, JK decided to start his campaign for smaller towns. At his first meeting with the people, at the opening rally of his campaign, he was asked about whether, in the event of being elected, he would change or not the capital to the inland. This happened in the city of Jataí, state of Goiás in April 4, 1955. The answer was yes. And so it was done ...

JK took office as president on January 31, 1956. Three months later, on April 18, he signed a message addressed to Congress creating the Urbanization Company of the New Federal Capital (Novacap). This project was converted into Law 2874, on September 19, 1956. The announcement of the master plan national

contest for the new capital of Brazil was approved on September 19, 1956, and published in the Official Gazette on September 30. In 1957, the world knew the winner of the master plan national contest for the new capital of Brazil. The announcement of the contest was launched on September 19, 1956¹¹, and the result was officially released on March 23, 1957¹². The following members were part of the jury: Engineer Israel Pinheiro (President of the Commission and Novacap, therefore, non-voting), two Novacap representatives: architects Oscar Niemeyer and Stamo Papadaki (Greek-American author of the first book on Niemeyer's work¹³), two representatives of professional associations: Engineer Luiz Hidelbrando Horta Barbosa (Engineering Club) and Architect Paulo Antunes Ribeiro (Institute of Architects) and two foreign urban planners: William Holford (English, responsible for the Master Plan of London) and André Sive (French, advisor to the Ministry of France Reconstruction). It is worth noting that Niemeyer, at first, had indicated the names of Maxwell Fry (then President of CIAM) and Charles Asher (professor of political science at New York) as foreign representatives. Oscar Niemeyer was already an established architect when, in 1956, was invited by the president of Brazil to project Brasilia and its buildings. "Oscar, this time we

will build the capital of Brazil. A modern capital. The most beautiful capital in the world!"¹⁴, told him JK, and Niemeyer accepted only address the architectural issues of the city, denying the authorship of the urban plan of the future capital. Le Corbusier - who influenced the Brazilian modernist architecture and had just designed Chandigarh (1952) - could have been an option for such issues. He even wrote to Juscelino offering himself for the enterprise. The proposal was not considered, although supported by architect Affonso Eduardo Reidy and by Roberto Burle Marx. "Times were different and neither JK nor Niemeyer wanted a foreign star heading the enterprise that aimed to demonstrate the strength of a modern Brazil"¹⁵. The first item of the 1956 announcement established that "only individuals and corporations domiciled in the country, regularly qualified for the practice of engineering, architecture and urbanism, could participate in the Master Plan contest"¹⁶. Even before the Master Plan for the new capital of Brazil was chosen, Oscar Niemeyer designed its first monuments. He designed the *Catetinho* (temporary residence of the president, 1956), the *Alvorada Palace* (the final residence, 1957) and *Brasilia Palace Hotel* (the hosting site of distinguished visitors, 1957). And many distinguished visitors, even before the inauguration of the city, witnessed the

Figure 1: Oscar Niemeyer, 1957. Source: Historical Archive of the Federal District



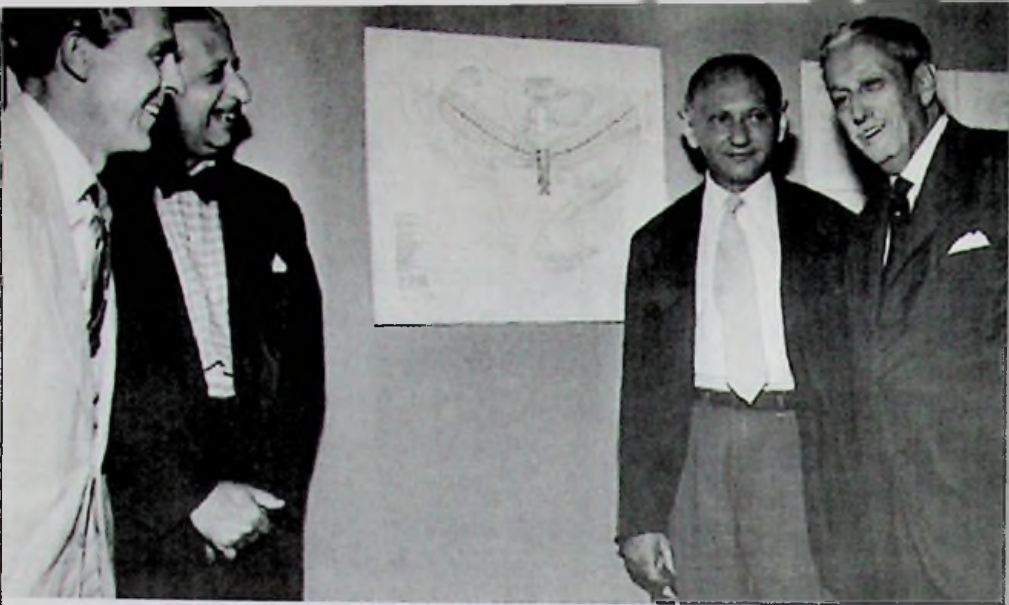


Figure 2: The Examining Committee: William Holford, Stamo Papadaki, André Sive and Israel Pinheiro, 1957. Source: Historical Archive of the Federal District

huge construction site of Brasília and the enormous effort of the country for the construction of its new capital.

Sixty-two teams participated in the national competition to prepare the master plan, consisting of numerous professionals from different backgrounds. The main architects of the country did not shy away of such a significant task: Rino Levi, the Roberto brothers, Henrique Mindlin, Vilanova Artigas, and Carlos Cascaldi were leaders of some of the teams. The edictal required only the basic layout of the city and a justifying report. However, without exception, all projects could be considered applications of the ideals of functionalist urbanism.

Of sixty-two entered in the contest, twenty-six submitted proposals or plans. Of these, few had responded satisfactorily to the criteria established by the jury:

*... A Federal Capital intended to express the greatness of a national will, it should be different from any city of 500,000 (five hundred thousand) people. The Capital, functional city, should also have its own architectural expression. Its main feature is the governmental function. All other are grouped functions around it, and to it all converges...*¹⁷

The committee chose project number 22 as the winner, written by Lucio Costa - "the only one

for the country's administrative capital. Its elements could be readily understood: the plan is clear, direct and fundamentally simple - as, for example, of Pompeii, Nancy, London done by Wren and Paris by Louis XV"¹⁸. That is, a Brazilian project, that has come full of universal features, since Lucio Costa learned to draw on the significant urbanistic available repertoire.

The celebration took place in a non-protocol or formal style. "Feast of man is with a woman!"¹⁹. A worldly and Brazilian feast, in an apartment in Rio de Janeiro, with booze, "half a dozen known," Niemeyer, Holford, Sive and Papadaki. As special guests: the painter Di Cavalcanti and musician Ari Barroso. *Mulatas and Aquarela do Brasil*. "A friendly and human party that only the surrealists of Paris could have conceived"²⁰

The Master Plan by Lucio Costa

A careful reading of the Brasilia Master Plan report of Lucio Costa allows noting that he - when creating the new - spells out the types adopted (a city on the cross, for example) and refers to some models of urbanity that he would like to see replicated in his city, "the

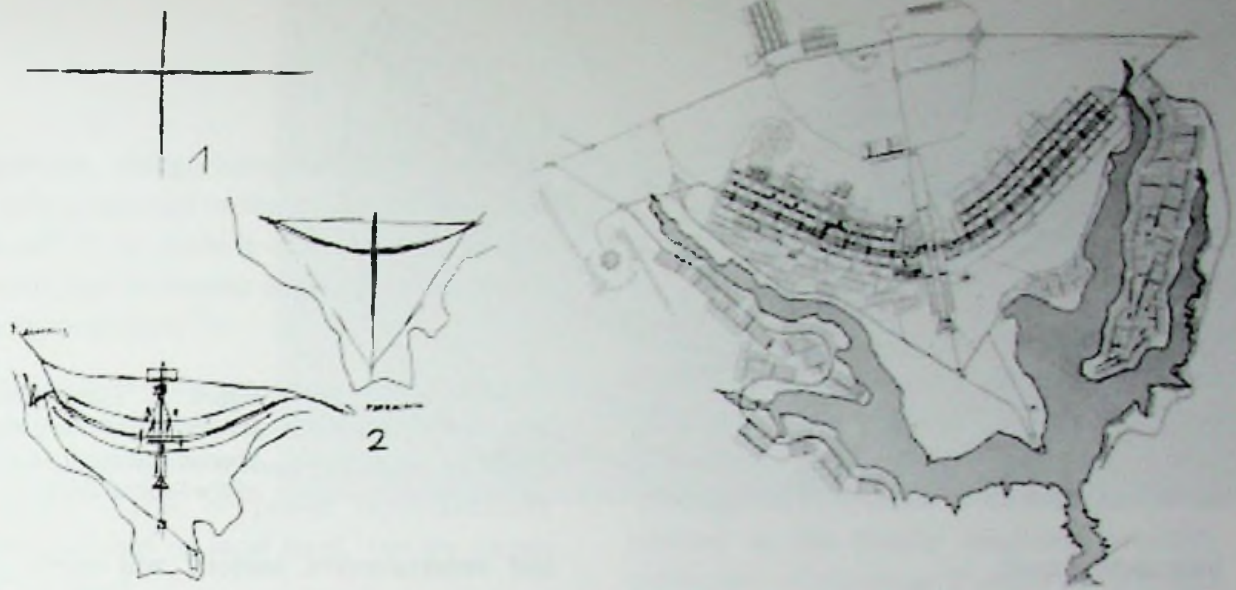


Figure 3: Lucio Costa: Brasília Master Plan, 1957-1970. Source: Historical Archive of the Federal District

mixture in appropriate terms of Piccadilly Circus, Times Square and the Champs Elysées", the "crosses in the traditional genus of the Ouvidor street", the "Venetian alleys," the Italian "loggias", the embankments of eastern palaces, the principles of the American road technique, the great English gardens, among others. Examples that show the attempted reproduction of spatial solutions socially defined and dated.

At the opening of the memorial, Lucio Costa recalled that Jose Bonifacio in 1823 had proposed the transfer of capital to Goiás and suggested the name Brasília and, when presenting the solution adopted, he explained that the city was "born from the primary gesture of who notes a place or takes possession of it: two axes intersecting at right angles, i.e., the very sign of the cross", defining in this way, its relationship between history and tradition. In another moment, in the short text titled Ingredients of urban conception of Brasília ²¹, he said the Capital is an "original, native and Brazilian" creation and indicated the city of Diamantina as one of his sources of inspiration. The purity of the town was not

mentioned by chance. Along the axes and the prospects of Paris, the great English gardens of embankments and Chinese supports, and highway and American overpasses, Diamantina is the local counterpart - the mark of tradition. In the text, when listing such features, Lucio did not mention probable influences from European urban planning theories and intentionally omitted Le Corbusier and the urbanism postulates of the International Congresses of Modern Architecture (CIAMs). In doing so, he not only reinforced the idea of native originality, but also the national genius, being able to - from simple perceptual experiences ²² and certain material, social and local temporal conditions give the most creative and surprising answers. Brasília, as defined by its author, is an "original and native" creation. Unique in the sense of what is done for the first time; of what has its own character, what does not seek to imitate or follow anyone, and can serve as a model. It is native in the sense of what is natural; what is not foreign; of what is simple and has no artifices, which belongs to a land and a country. Lucio Costa invented a town organized from two

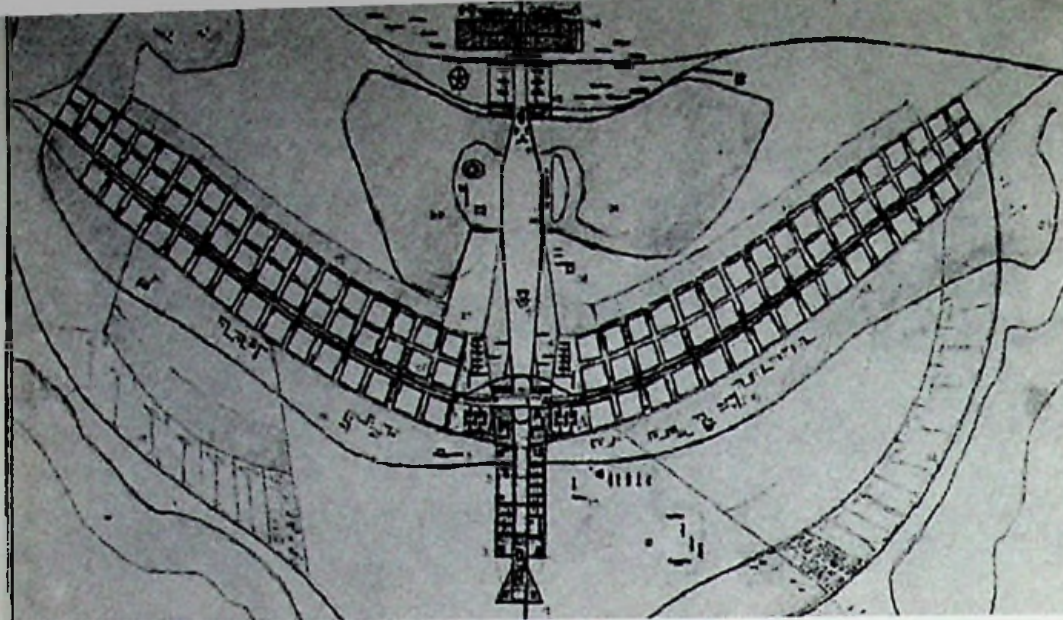


Figure 4: Lucio Costa: Brasília Master Plan, 1957. Source: Historical Archive of the Federal District

intersecting axes:

the Monumental and the Highway axes (or Residential). The first was intended to concentrate the national and district administration, comprising a sequence of buildings representing the major institutions in Brazil and Brasília ("monumental scale"). In the second, he organized the main residential areas of the city, distributed in 32 orders (major areas) of four sequences of blocks - 400, 200, 100 and 300, with 16 orders north and 16 south ("residential scale"). In theory, each set of four blocks should correspond to a neighborhood unit, each relying on their basic equipment (schools, temple, neighborhood club and local businesses). However, few units were fully deployed. The highway platform was designed to be located at the crossing of the two axes, which is related to the so-called commercial

and entertainment sectors, and north and south autarchies ("gregarious scale"). Finally, the different green areas articulate all areas in Brasília ("bucolic scale") including Paranoá Lake (also artificial). The set of four scales characterizes the so-called Master Plan of Brasília.

Sylvia Ficher and Pedro Palazzo, in the article "Urbanistic paradigms of Brasília"²³, identified some key references (theoretical or practical) that can be used for a better understanding of the Master Plan and / or understanding of its origin: the restoration of forms of monumental composition, specialization of the road system, the way of expanding cities, zoning and the various urban planning proposals made so far - the *ciudad linear*, the garden city, the *ville radieuse*, the new towns, among others. "Such a collection was taken as reference and



Figure 5: Residential areas of the city, distributed in 32 major areas - each one of them having residential blocks in a numerical sequence of 400, 200, 100 and 300. The major areas are distributed 16 in the north wing and 16 in the south wing. They are numbered from the center of the city towards the end of each wing.

Photo: Andrey Schlee

repertoire, being accepted in theory and lawfully employed in the design of the urban spaces" ²⁴. In general, one can describe the Master Plan of Brasilia as the basis of several overlapping cities ²⁵:

- The monumental city, organized from two main axes that intersect at different levels and define a symmetrical road structure, in which structure spaces of power representation, either national or local level, can be clearly distinguished;
- The road city, structured by a regular and hierarchical net of routes of specialized circulation;
- The functional city, with specific destinations for its different parts, which receive treatments also clearly differentiated;
- The park city, characterized by large green areas and which buildings do not obey the rules of traditional split into individual lots;
- The *radieuse* city, organized in large blocks, *unités de voisinage*, in which the separation of pedestrians and cars prevails;
- The central city, to be expanded by adding new distinct nuclei, the satellite towns.

Extraordinary International Congress of Art Critics

Simultaneously with the construction and installation of the new capital, the Federal Government developed a strong and competent outreach program and propaganda of Brasilia. In addition to official editions as the Brasilia magazine (monthly publication of Novacap, headed by journalist Nonato Silva ²⁶) or the book *Brasil, capital Brasília*, by Osvaldo Orico (amply illustrated and widely distributed), several exposures were assembled and circulated by the capitals of Europe and Latin America, so that little by little, the international community (and even national) was taking notice of what was going on in the Brazilian Central Highlands. However, the action that caused the greatest impact from the international point of view was - seven months before the inauguration of the Capital - the Extraordinary International Congress of Art Critics, from 17 to 25 of September, 1959.

The event was held in Brasilia, Sao Paulo and Rio de Janeiro and allowed many of the participants to know Brasília. The main topic of

Figure 5: Juscelino Kubitschek and Lucio Costa, 1957. Source: Historical Archive of the Federal District



discussion, "Brasilia, a city-synthesis of the arts", was proposed by the organizer of the Congress, the Brazilian critic Mario Pedrosa, and served as a pretext for a visit of the group to Brasilia. The list of participants is staggering, both in quantity and quality (importance) of exhibitors: Alberto Sartoris, Amancio Williams, André Bloc, André Chastel, Bruno Zevi, Carola Giedion (architect and wife of the historian Sigfried Giedion), Charlotte Perriand, Eero and Aline Saarinen, Françoise Choay, Gillo Dorfles, Giulio Carlo Argan, Jean Prouvé, Meyer Shapiro, Stam Papadaki, Tomás Maldonado and William Holdorf, among others²⁷. Brazil was represented by Lucio Costa, Oscar Niemeyer, Mario Barata, Italo and Quirino Campofiorito, Carlos Cavalcanti, Ferreira Gullar, Joaquim Cardoso, José Roberto Teixeira Leite, Fayga Ostrower and Don Clemente Maria da Silva-Nigra, among others.

The meeting of the artistic intelligentsia with Brasilia was striking. Mario Pedrosa points out that "the majority of foreign delegates brought many, many criticisms written down. But they had to re-arrange them or change them in the contradictory presence of reality" ²⁸. Among the speeches so recorded (mostly patriotic and complimentary), the one from Bruno Zevi stood out. The author of **Knowing How to See Architecture** ²⁹ began his speech by asking the public about who should criticize, "Dr. Lucio Costa or Oscar Niemeyer?" To conclude soon after:

... the defects of Brasília are the defects of our culture. We are responsible. If there are some defects, they come from the fact that Brasilia physically projects problems that we have not solved yet - none of us - anywhere in the world ³⁰.

Bruno Zevi spoke of crisis. Cultural crisis, the

crisis of urban planning and architecture. Emphatic, he also quoted Philip Johnson: "the modern architecture is over, and the Seagram Building is the latest example of that" ³¹. His concern was justified (with many fundamentals!). Brasilia was conceived, designed and built at a crucial moment in the history of architecture. As we built the greatest monument of functionalist modernism, many of the theories that gave it support began to be questioned. In 1954, Philip Johnson gave a talk entitled "The seven crutches of modern architecture" at formalist Yale University, and in 1955 and 1956 James Stirling critically (re)examined the work of Le Corbusier³², in 1960 Kevin Lynch published "The image of the City", in 1961 Jane Jacobs published "The Death and Life of great American cities", in 1962 Aldo van Eyck published the article about "Team 10"³³. Still in the 60s, Christopher Alexander, Christian Norberg-Schulz, Aldo Rosi, Robert Venturi and Charles Jencks, among others, published classic texts. The concerns of these authors certainly were not on the agenda of Lucio Costa, and yet today, they are not in the Oscar Niemeyer's.

In developing the Master Plan for Brasilia, Lucio Costa was determined to solve a major problem: how to design a capital for the country. Not simply a modern city, not just an *urbs*, but a *civitas*.

Lucio Costa designed the capital of Brazil and not the capital of Hope! "Brasilia, Brazil's capital, was planned and built between 1956 and 1960 as the materialization of the ideals of the modernist city. If Brasilia had remained a dream, it would be just a local incident without much interest. But Brasilia is not a dream, and certainly is not a nightmare either. It is a living city in constant growth and transformation,

struggling between a fixed scheme of modernity and the needs of every day life" ³⁴. We have to face it, study it, and know it better. We must have the courage to propose and design changes and transformations that are necessary. We have to make better use of its undeniable qualities and extend them to more people.

In the opening of the Extraordinary International Congress of Art Critics, Lucio Costa left the following message to his colleagues:

You should discuss and disagree. You are critic, dissatisfaction is your deal. But one thing I am sure about - and your presence here is testimony of this - Brasilia is the proof of what is happening in various sectors of our activities; **we no longer export only coffee, sugar, cocoa - we also give a little of eat to the universal culture** ³⁵. (Our highlight).

The Metropolis-Capital

For Brazilians, it seems "natural" or at least not surprising, though built only 50 years ago, that

Brasilia, the third national capital, already present numbers and problems equivalent to those of the largest metropolises on the planet, namely: an area of 5,802km² (called Distrito Federal, DF), where, in a quite uneven way, live about 2.5 million people divided into 30 administrative regions, one of which is the plan by Lucio Costa (with 200,541 inhabitants). The Human Development Index (HDI) ³⁶ of Brasilia is 0.844, a value considered high, therefore, higher than the national average (0.813) and only below other four state capitals of Brazil: Florianópolis (0.875), Porto Alegre (0.865), Curitiba (0.856) and Vitória (0.856). In turn, the HDI of the Pilot Plan is 0.936³⁷, well above the national average and in contrast with the index of some administrative regions of the own Federal District (Distrito Federal-DF), which remains below 0.7.

The metropolitan region of Brasilia (Federal District Integrated Development Region) comprises 20 other municipalities from two Brazilian states (Goiás and Minas Gerais), reaching a total of 3.0 million inhabitants.

These comparisons will help us to demonstrate how much the discussion about Brasilia (Federal District) is to transcend the limits of the plan that architect Lucio Costa scratched



Figure 6: Brasília, Federal District, 2010. Source: GDF

between 1956 and 1957. This is a city with concerning problems of urban configuration, fragmented, which is dispersed, eccentric, and

socio-spatially segregated with low average density³⁸.

¹ Lucio Costa's Plano Piloto, 1957.

² Which was designed by architect Luis Dias, well known as a master in stone construction and considered the dean of architects in Brazil.

³ Located on the banks of Yamuna River, Delhi has been continuously inhabited since the sixth century BC. Between 1206 and 1526, the period of the Sultanate of Delhi, the city became an important business, political and cultural center. In 1526, the Sultanate of Delhi was absorbed by the emerging Mughal Empire (1526-1803). In 1639, the Mughal emperor Shahjahan built the new walled city in Delhi (now known as Old Delhi) that served as capital of the Mughal Empire from 1649 to 1857. Calcutta (now Kolkata), the largest city in the state of West Bengal, was founded in 1690 by the English East India Company, which controlled most of India during the eighteenth and nineteenth centuries (1757-1858). In 1772, the city was designated the capital of British India and, from 1858, the British Raj, when the rights of the British East India Company were transferred to the British crown until 1947, the year that Britain give up sovereignty over that territory to the newly created India and Pakistan. In 1911, for strategic reasons, King George V announced the transfer of the capital of the British Raj to Delhi. Under the instructions of the Viceroy, Lord Hardinge, the British architects Edwin Lutyens and Herbert Baker designed in the 20s, at the southeast of the ancient city, the new capital. In 1926, King George V chose the name from New Delhi to the imperial Delhi; the old Mughal city of Shahjahanabad became Old Delhi. In 1931, the main administrative buildings were constructed. Sixteen years later, when India became independent in 1947, New Delhi remained as the capital and headquarters of the new government.

⁴ LAMPUGNANI, V. M. (Ed.). *Enciclopedia GG de La arquitectura del siglo XX*. Barcelona: Gustavo Gili, 1989, p. 186.

⁵ NOGUEIRA, Geraldo, FICHER, Sylvia. *Brasília: Guiarquitetura*. São Paulo: Empresa das Artes, 2000, p. 65.

⁶ Palmas was planned in the 1988 Constitution. It was designed by Luiz Fernando Teixeira Cruvinel and Walfredo Antunes de Oliveira Filho in 1989 and "inaugurated" in May 1990. About the capital of Tocantins, see: SEGAWA, Hugo. "Palmas, cidade nova ou apenas uma cidade?". *Projeto*. São Paulo, nº 146, oct. 1991.

⁷ In 1895, Reis was replaced by Francisco Bicalho.

⁸ LEME, Maria Cristina da Silva (coord.). *Urbanismo no Brasil 1895-1965*. São Paulo: FUPAM / Nobel, 1999. p. 222.

⁹ In 1936, Atilio Correia Lima was replaced by Armando Augusto Godoy.

¹⁰ LEME, Maria Cristina da Silva (coord.). *Op. Cit.*, p. 226.

¹¹ The Edictal of the contest was published in the Official Gazette on September 30, 1956. See Edictal for the master plan national contest for the new capital of Brazil. **Módulo**. Rio de Janeiro, nº 8, jul. 1957, p. 9.

¹² The two minutes of the Judging Committee for the Master Plan of Brasília were published in the Official Gazette on March 25, 1957.

¹³ PAPADAKI, Stamo. **The work of Oscar Niemeyer**. New York: Reinhold, 1950 and **Oscar Niemeyer: works in progress**. New York: Reinhold, 1956.

¹⁴ NIEMEYER, Oscar. **As curvas do tempo. Memórias**. Rio de Janeiro: Revan, 1999, p. 109.

¹⁵ CAVALCANTI, Lauro. "Brasília: a construção de um exemplo". **Arcos**. Rio de Janeiro, Volume I, number one, 1988, p. 51.

¹⁶ **Módulo**. Op. Cit., p. 9.

¹⁷ **Módulo**. Op. Cit, p. 18.

¹⁸ **Módulo**. Op. Cit, p. 13.

¹⁹ NIEMEYER, Oscar. Op. Cit., p. 125.

²⁰ NIEMEYER, Oscar. Op. Cit., p. 126.

²¹ COSTA, Lucio. "Ingredientes da concepção urbanística de Brasília". **Registro de uma Vivência**. São Paulo: Empresa das Artes, 1995, p. 282.

²² Lucio Costa speaks of loving memories of Paris, the huge English lawns of his childhood, the purity of Diamantina in the twenties that marked him forever, photographs of China from the beginning of the century XX and a trip with his daughters to the United States.

²³ Original title: "Os paradigmas urbanísticos de Brasília".

²⁴ FICHER, Sylvia; PALAZZO, Pedro Paulo. "Os paradigmas urbanísticos de Brasília". **PPG-AU / FAUFBA**. Bahia, Special Edition Urbanismo Modernista 1930-1960, 2005.

²⁵ Scheme developed in the article **Vera Cruz, futura capital do Brasil, 1955**, authored by SCHLEE, Andrey and FICHER, Sylvia. Unpublished, 2006.

²⁶ According to Nonato Silva, "The Brasília magazine was born forced from law. It was the number 2872, from September 19, 1956, which authorized the change in the federal capital, Brasília's construction and the establishment of Novacap. The law demanded that the Novacap monthly disclosed its administrative acts". Testimony to the *Correio Braziliense* newspaper of March 5, 2006.

²⁷ This list was assembled from an original document entitled **Relação de Membros do Congresso Internacional Extraordinário de Críticos de Arte**. AICA, DOC.27-P. Osvaldo Orico adds to list the important names of Alvar Aalto, Richard Neutra and Sigfried Giedion.

²⁸ PEDROSA, Mario. **Dos murais de Portinari aos espaços de Brasília**. São Paulo: perspectiva, 1981, p. 366.

²⁹ **Saber ver a arquitetura**, in Portuguese.

³⁰ ZEVI, Bruno cited by PEDROSA, Mario. Op. Cit., p. 370.

³¹ ZEVI, Bruno. **A dimensão das estruturas urbanísticas**. Paper presented at the Extraordinary International Congress of Art Critics. AICA, DOC.22-P, 1959.

³² STIRLING, James. "From Garches to Jaoul: the domestic architect Le Corbusier in 1927 and 1953". *The Architectural Review*, New York, n° 705, set. 1955 and "Ronchamp: Le Corbusier's Chapel and the crisis of rationalism", *The Architectural Review*. New York, n° 711, mar. 1956.

³³ VAN EYCK, Aldo. "Team 10 Primer". *Architectural Design*. New York, s/n°, dec. 1962.

³⁴ ZEIN, Ruth Verde. *O lugar da crítica*. Porto Alegre: Ritter dos Reis, 2001, p. 172.

³⁵ COSTA, Lucio. *Op.Cit.*, p. 298.

³⁶ The HDI seeks to assess the quality of life of a population from three dimensions: life expectancy, gross domestic product per capita and educational level. Data from 2009.

³⁷ Portugal's HDI is 0.909 and the index of region Lisbon and Tagus Valley is of 0.925. Data from 2009.

³⁸ On these features, see the studies of Frederico de Holanda and the research group Morphological Dimensions of the Urbanization Process: <<http://e-groups.unb.br/fau/dimpu/index.html>>.