

a discussion with jaime lerner

Matthew Baird, Michael Hargens (M.Arch 2006), Benjamin Ives (M.Arch 2005), Nicholas Locke (M.Arch 2006), Santiago Rivera (M.Arch 2005) and Kassia Walker (M.Arch 2005)



L to R Michael Hargens, Jaime Lerner, Benjamin Ives.

On April 7, 2005, *Scapes 4* interns and Parsons Architecture faculty member, Matthew Baird, engaged Jaime Lerner in a conversation about his work. [See related timeline on page 19.] Lerner was the 2005 presenter of the Michael Kalil Lecturer on Natural/ Technological Systems.

Jaime Lerner, born in Curitiba, Brazil in 1937, graduated in Architecture and Urban Planning from the School of Architecture of the Federal University of Parana in 1964. Responsible for the creation and structuring of the Institute of Urban Planning and Research of Curitiba (IPPUC) in 1965, he participated in the preparation of the Master Plan for Curitiba. He was Mayor of Curitiba for three terms: 1971/75, 1979/83 and 1989/92. During his first term as mayor, Lerner implemented the Integrated Mass Transport System, acknowledged worldwide for its efficiency, quality and low cost. In his two subsequent terms, Lerner continued to develop urban and social program that resulted in the ranking of Curitiba among the world cities with the highest quality of life. Elected Governor of the State of Parana in 1994, Lerner promoted economic and social transformations, and generated improvements in transport, land use, education, health, sanitation, recreation and industrialization. The state of Parana received the Child and Peace Award from the UNICEF for the "From the Street to School", "Protecting Life" and "Teacher's University" programs. Re-elected governor in 1998, his second term ended in 2002. In July 2002, Mr. Lerner was elected president of International Union of Architects, for a three-year term.

The Michael Kalil Endowment for Smart Design was established in 2001 at Parsons School of Design in memory of designer Michael Kalil. Kalil's career crossed many disciplines, encompassing the work of educator, interior architect, philosopher, scientist and artist. Previous lecturers have included William McDonough, Thomas Herzog, and Julie Bargmann. 2005 Recipients of Michael Kalil Fellowships are FABRICAthree (for an eco-effective design for the Williamsburg Waterfront State Park); Matthew Baird (for workshops that will develop methodologies for understanding how to use performance criteria and specifications to select sustainable materials and processes); Michael Hargens (for an extensive investigation of green roofs); Sian Kleindienst (for travel to Ecole Polytechnique Federale de Lausanne to do research on modifying the design of anidolic Daylighting systems); Paul Makovsky (for developing a knowledge map, timeline, and bibliography relating to important examples of sustainable houses in the United States and Canada).

Matthew Baird is a faculty member of the Department of Architecture, Interior Design and Lighting at Parsons The New School for Design. While working at Tod Williams Billie Tsien Associates, he was the project architect on the American Museum of Folk Art. In 1999, He founded Matthew Baird Design, whose recent projects include the Tai Ping Carpet Showroom and a newly constructed townhouse in the Meatpacking District, New York.

Benjamin Ives: How easy did you find the transition from being an architecture student to engaging political systems in Curitiba? Did you develop skills in school that you feel were transferable?

Jaime Lerner: The skills I got in school were the same you would get in any school of architecture. But after finishing school I got a scholarship to go to France, where I stayed for one year. During this time, I took a course in urban planning, and I got the chance to work at Candillis, Josic, and Woods when they won the Toulouse Le Mirail competition. I used to draw all night, and then I would go to the university. And every night, at about three or four in the morning, I would walk through the streets of Paris. At that time, the Toulouse Le Mirail project was considered a significant contribution to city planning. When I returned to Curitiba, the mayor was in the process of trying to tear down many of the most important buildings in the city to make very wide streets for more cars. As a student in the early 60s, I had participated in a movement against that. In response to this protest, the Curitiba City Hall solicited a plan. And when I came back to Curitiba, in 1962, I was part of a small team of young architects - who had no experience at all! - that made a proposal in the form of ideas. We lost to a French firm that won together with a firm from São Paulo. But, they needed a local counterpart, and I was one of the architects that made up this counterpart. That's how I went from being involved in a student movement to getting involved in urban issues in Curitiba. Because of the student movement, the mayor created a kind of advisory group, and out of this advisory group we founded an institute of urban planning that generated some ideas. This city-funded research institute still exists and continues to propose new urban planning ideas. The mayor appoints its director. I was its director for a while and then became director of city planning. In those days, mayors were appointed not elected, and I was appointed mayor by the governor of the region, in 1971. I was appointed because it was thought an architect or an urban planner would not threaten the broader political leadership! And I was a very weak mayor because being appointed I could be fired the next day. So I organized a

team of professionals, mostly architects, very young... I was thirty-three years old. And, I told them, we now have a chance to propose something new. But, we have to do it very fast, because probably next week we won't be here. But in actuality every time we realized a proposition, we got more support from people. It was a time when the city of Curitiba faced many important changes, physical changes such as transport issues, structuring the growth of the city, the development of environmental issues, as well as economic and cultural issues. At that time, people thought that Curitiba would grow to be as big as San Paolo. But we didn't want to be as *bad* as Sao Paolo -- not as big, and not as bad! We wanted our city to grow but also to provide a good quality of life. And we had our own regional characteristics. Curitiba is a 300 year-old city that belongs to a state where there's ethnic diversity. The first proposal of the urban planning institute involved the protection of the historic area and a design for a transport system.

Kassia Walker: Outside of school, architects often have to deal with limited resources, and politicians, and bureaucracies. From what I've read about you, it seems that you're very capable of cutting through bureaucracies very quickly. What are the methods you use to do that?

JL: I don't have a method. People often say, "it's not possible" or "this was never done before." And I always say, why not? I think that is the start of a process of innovation. It's important to understand popular feedback, and to correct misunderstandings. For example, take cities. Cities are not as complex as the complexity sellers want us to think. A city is basically a structure for living and working together, and the more you mix urban functions, the more you mix incomes, the more you mix ages, the closer you are to having a more humane city. For example, every time economic activities are separated from other human activities, it's disastrous. The most important element of city life is the street, which is a synthesis of urban life. If you have good streets, you have a good city. From my 40 years of experience, I would say that no matter what the scale, and no matter what the finances of a city, all cities can make significant improvements in as little as a two-year period.

KW: So is it more about getting people to cooperate and to see that they share a community?

JL: You have to have political will. You have to have leadership. But if you don't, you have to push. I am currently working as an advisor in some cities where people of many cultures, with many different skills, want to improve their cities. For example, in Mexico, in Oaxaca.

Santiago Rivera: Well, Oaxaca is a case of a city with an extremely rich historical culture and a still-existing indigenous society with a heightened sense of community.

JL: That's true. In addition to political will, you have to try to feel the city through its daily problems. For example, you have to understand the problems people face in using public transport, understand the problems that children encounter. This information can be gotten from sociologists, from teachers, from journalists, from philosophers. Journalists, for example, are used to daily deadlines, so they are able to condense well. I also work with poets and with artists. Why? Because they can feel society earlier, through the skin. So, if you can work with people that are able to feel society earlier, why should you work with specialists that get their impressions later? Also, although you have to work in direct relation to people's needs, you also have to work with potentialities. As a mayor, I organized myself and my team to work with potentialities in the mornings, scenarios to address the needs and the problems of large populations, transport, education, government, the care of children, etc. So in the afternoons I was very comfortable putting on my mayor's hat and dealing with fundamental issues and pressures. I think of every problem in the city as involving an equation of core responsibility. So, for example, our transport system was resolved through a private initiative that bought the double-articulated bus fleet, and we pay the private owners by kilometer. And the result is one of the best transport systems in the world, and one of the few that is not subsidized. This is an equation of core responsibility.

SR: I'd like to go back to Mexico or to many examples around the world, such as Africa or South America, where the implementation of a culture of change or sustainability has to be enacted at a regional scale. In many cases, the basic needs of a population are not being satisfied, so planning is elaborated more at the level of satisfying primary needs. In such contexts, people can't grasp or understand global environmental problems. So, how would you, as a politician, help a community to understand this cooperation that you talk about?



Curitiba, Brazil. View of main artery, showing central dedicated bus lanes that facilitate high-speed surface transit, a less-expensive alternative to an underground subway system.

JL: Well, I'll give you an example I often use, the problem of garbage. The slums in our region are more or less in the hills or in the valleys. The trash thrown out in these slums was polluting the streams, in which the children were playing. This was terrible. Every strategy and proposal to resolve a problem has to be very understandable and it has to be desirable. If not, nobody will cooperate. So, we proposed to buy their garbage. People said, this guy is crazy, he's going to buy garbage! But we had to pay anyway to collect garbage, so they were asked to bring bags of garbage and we gave them transport tokens in exchange. The exchange provided income to them and at the same time they learned why it's important to control waste. This has been going on for more than sixteen years. We needed to have garbage sorted so we started teaching the children how to do it, in their schools. The children teach their parents, so now every family separates. We have the highest rate of waste separation in the world right now, up to 70 percent of households. With regard to environmental issues such as global warming or the ozone layer, people watch the situation as though it was a terminal patient: how sad that there is nothing to be done. Separate your garbage; use your car less; live and work closer together. Urban planning proposals for transport have to relate to land use. One of the secrets of Curitiba is that we have very diverse neighborhoods. The rich live with the poor and that makes for a sense of community. When you separate economic activities from human settlements, when you separate working from living, it is disastrous for cities, and also for regions and countries in general. It's very easy to

plan economically without people! In Curitiba, we did not accept polluting industries. Sometimes I'm asked, what is the design of the future city? I say, listen, the city of the future will not have French landscape design, as the optimists would like. And it won't look like *Bladerunner*, as the pessimists would like. The city of today is not so different physically from the city of three hundred years ago. What will make the big difference in future cities is the question of job generation. And in many cities this means that, more and more, clothing industries and food industries will have to be close to housing. These are not industries that pollute. And leisure activities should be close to housing, so they can be part of normal life. I think that being the leisure planner for your family is a very difficult task!

Nicholas Locke: I want to pick up on where you're going with leisure activities. How would you make some of your ideal situations for future cities popular for more than just an architectural crowd?



Left View of bus boarding tubes in Curitiba. Fares are paid on entering boarding tubes, which are elevated to bus entry level. Elevator platform raises wheelchair bound riders to door level before bus arrives. Both of these devices speed the transit time for riders.

Right Opera de Arame, Curitiba, 1992. Designed by Domingos Bongestabs. The building is located in a disused quarry, and is constructed of prefabricated tubular steel framework.



JL: First of all, I think that every child should learn how to draw her/his own city. Because if they understand their cities, they will respect them. So, what is the secret of Curitiba? There is no real secret. Every time we had an idea, or put forward a proposal, we tried to make people understand the scenario. If they liked it, they helped to make it happen. If not, we had to change things. One problem is that neighborhood movements are very strong with regard to their neighborhoods, but not so strong with regard to the city as a whole. I think that many countries don't have a global enough approach to problems, while many cities have too global an approach; they're not specific enough.

Free University for the Environment, Curitiba, 1992. Designed by Domingos Bongestabs. The building, located in a reused granite quarry, is built from re-claimed eucalyptus wood utility poles.



Oscar Niemeyer Museum, Curitiba, 2002. Designed by Oscar Niemeyer. Photo: Laura Barbi

Matthew Baird: When we talk about Curitiba, there is a lot of optimism, and it's such a wonderful success to study. And immediately, the debate goes along the lines of "well, how do we do that in New York?" There is a perception that there is really not much we can do, that the general public feels disenfranchised here. And, I think one of the perfect examples of that right now is perhaps one of the most public issues of urban planning that we have in the city, which you may have read about. They want to put a stadium right in the middle of midtown. Hearing you speak today, I started to think, maybe that's not such a bad thing, to mix a big sports arena with residential and commercial use. But everything in my own teaching or learning indicates that these economic generators should be in areas that need economic development, not in areas where the land is so expensive. What do you think about that?

JL: I'm against big urban fabric works. Usually, it's the fastest way to transfer one congested place to another congested place. My usual response to such proposals is "Do nothing with urgency." When I say I support mixed-use zoning, I'm not referring to something like a large-scale stadium. What it means is that they build a big stadium, and the taxpayers have to provide infrastructure to increase the land value so the developers will profit without sharing the profit with the whole city or with the immediate community. It's a very old story. We've had people who wanted to donate their land for an independent university.

But it was obvious that they owned adjacent land, and we'd have to make infrastructural improvements and they would profit. I said, no thanks, we want the university to be inside the city.

Michael Hargens: New York is a city in which structures run smoothly. But economically and environmentally, it's not as friendly. So in that case, how do you get people motivated to change things? And then, how do you convince the bureaucracy to do that?

JL: Well, first of all, you have to make people understand the problems. How do you deal with bureaucracies? I would say you have to be fast. As a mayor, I accomplished some things very quickly. The first pedestrian mall in the country, in Curitiba, was implemented in seventy-two hours. We built a big park in twenty-eight days. It can take two or three years to build a park. You start with aerial photography, bids from architects and landscape architects, contractors, etc. But sometimes you have to be fast. We built a theater, using an innovative structure, in two months. We built Oscar Niemeyer's big museum, a beautiful museum, in five months. So, why is it important to be fast with such projects? Firstly, to avoid your own bureaucracy;. Secondly, to avoid political problems. Thirdly, you have to do it fast in order to avoid your own insecurities. In terms of funding projects, sometimes, you don't have the money, so you have to devise an economical equation. When I was governor, we had to clean our harbors. In Rio they got a loan from

the World Bank for 800 million dollars to clean their bays. But we had to work with a different economy. So we asked, how do we avoid pollution? Where does pollution come from? From sewage or from trash. So, I made an agreement with the fishermen. If they caught a fish, it belonged to them. If they caught garbage, we bought it from them. So, if the day was not good for fishing, they went fishing for garbage. The more you fish for garbage, the greener the bay becomes. The cleaner the bay is, the more fish they have. We also paid a monthly subsidy to families whose food needs weren't being met, in order to induce them to enter into the program. But the cost was nothing compared with 800 million dollars. I wouldn't say the bay is absolutely clean, but it's cleaner. It will become cleaner and cleaner and cleaner. So, when money is not available, you have to find a way to do it.

NL: What do you think architects can do in different types of, specifically capitalist, cultures to be able to be heard more?

JL: You have the same problems that we have - problems of transport, environment, education, health care, and the care of children. Our problems are increased through less income, but you have the same problems. First of all, I think architects should be prepared to work with urban problems. That was my interest in being president of the U.I.A. I decided to invest all of my energy into making architects more interested in the future of cities. Because

not all architects can become big international stars. How many architectural stars are there in the world? My idea as president of the U.I.A. was that all architects should have ideas for their own cities. So we started a competition last year and we got responses from thirty countries and 400 cities! This is amazing. We had more than five-hundred projects from Egypt alone. From France and the U.S -- almost nothing. Why? I don't know. I realized that every country should have a different task set by the U.I.A. Since the Italian council of architects is well-organized, they've agreed to produce a yearly competition through the internet for both architects and architecture students. So, every year we'll have an increasing number of proposals for cities. Why is that so important? Because the discussion of globalization has been considered in very mechanistic ways, very antagonistically. I prefer the expression of a former president of Portugal who said that we have to globalize solidarity. And the city is a refuge of solidarity. It's where all of the answers to problems of housing, transport, education, health care and the care of children can be resolved. And countries that don't have a generous view of their own cities, don't have a generous view of their own people.

All images of Curitiba in this interview and in the Brazil timeline, unless otherwise indicated, are courtesy of the Jaime Lerner Institute.

brazil timeline 1500-2005

This timeline, an attempt to provide a historical context for the discussion with Jaime Lerner, was researched and coordinated by *Scapes 4* interns Benjamin Ives (M.Arch 2005), Komal Kehar (M.Arch 2006), Nicholas Locke (M.Arch 2006), and Santiago Rivera (M.Arch 2005), in consultation with Sunil Bald, Parsons Architecture faculty member, and Silvia Kolbowski. Additional research was conducted in Brazil by Laura Barbi and Rita de Cássia Velloso. One of the main questions that underlay the selections was "What could be pinpointed in the genealogy of Brazil to explain Curitiba's popular support for major public urban works projects?" To that end, the categories that were researched included political history, cultural history, urban history, and Brazilian land rights laws.

1487-2005

The Castés, Tabajaras, Xucurus, Garamhuns, Vouvês, Xocòs, Fulniôis and the Pimenteiras live in the state of Pernambuco, which is the first region to be occupied by the Portugues. Five hundred years of exposure to disease, violence and dispossession wiped out the vast majority of Brazil's indigenous population. Today, there are around 350,000 indigenous people scattered across Brazil, in over 200 tribes. 110 of the tribal languages of Brazil have less than 400 speakers. Brazil's tribes range in size from the Guarani and Yanomami, who number in the tens of thousands, to tribes such as the Akuntsu and Kanoê, who number only a few dozen. Photos: Yanomami tribe rituals



1500 Jesuit priests invent a new language to communicate with the various indigenous groups, who spoke more than 700 languages. It is a mix of Indian, Portuguese and African words.



1493-1494 Spain and Portugal both claim ownership of the 'New World'. Pope Alexander VI separates the land by drawing a line running from North to South about 100 leagues west of Cape Verde Islands. The land to the west is given to Spain, that to the east to Portugal. Soon thereafter, Portugal and Spain sign the Treaty of Tordesillas, which moves the Pope's line 370 leagues west of the Cape Verdes.

1610 The first Jesuit missions are established among the indigenous population in the forested interior of what is now Paraguay, Argentina, and Brazil. The missions comprise a vast, self-sufficient network in which indigenous tribesmen are educated according to European ideas, and protected from enslavement.

1695 Deposits of gold are discovered in Minas Gerais. The mining frontier attracts a massive influx of migrants, up to 300,000 Portuguese in the 18th century.



1776 Jesuit monks are expelled from all Roman Catholic countries, including Brazil, and their missions are destroyed. They are suspected of attempting to build an independent empire in the New World.

1791 A slave revolt in Haiti leads to devastation of the sugar industry there and a consequent growth in exports from Brazil.

1815 Dom João, the head of the Portugese royal family, now residing in Rio de Janeiro, issues a decree that elevates Brazil from its subordinate colonial status of 'state' to the same category of 'kingdom' that is enjoyed by Portugal. Photo: www.libanbylody.com.br/imagens/djoao6.jpg



1816 The French Artistic Mission arrives in Rio de Janeiro, led by Joachim Lebreton and architect A.-H.-V. Grandjean de Montigny, initiating the strong and enduring influence of French styles.





1826

The Academia Imperial das Belas Artes (Imperial Academy of Fine Arts) is founded in Rio de Janeiro. Image taken from the Guia de Arquitetura Eclética no Rio de Janeiro. Photo: Vera Voto | Núcleo de Pesquisa e Documentação FAU UFRJ.

1831-1840

Portugese crown moves to Brazil. Dom Pedro II is crowned emperor of Brazil at the age of 6 years. A parliamentary constitutional monarchy is established, based on Britain's model, but Dom Pedro II exercises the power to decide which political party controls the national government.



1888

Slavery is abolished in Brazil.



1896

Teatro Amazonas opens in Manaus, Brazil, an attempt to foster culture in the Amazon rubber-producing region, away from established cultural centers. This region became a center of rubber exportation.



1922

Grupo dos Cinco (Group of Five) which includes Tarsila do Amaral, a painter, ('Antropofagia' on the left), Anita Malfatti ('Tropical' on the right), Menotti del Picchia, Mário de Andrade, and Oswald de Andrade, author of *Pau-Brasil* (*Brazilwood*), participate in The Modern Art Week in São Paulo. It is the culmination of a growing interest in modern art, inspired in part by the European avant-garde, beginning around 1915.

1822

Brazil is declared independent as a monarchy, rather than declared a republic, as are other countries in Spanish America. September 7, 1822 is celebrated annually as Brazil's Independence Day.

1834-1841

Despite public protest and civil unrest in Rio de Janeiro, Brazil survives intact as a united nation because of support given to government by the landed oligarchy and urban elite, who repress social unrest, and contain the threat of racial war in order not to lose political and commercial privileges.

1850

The Land Law Act forbids the acquisition of public land by any means but purchase. End of acquiring through squatting and grants from the Crown.

1889

Following a military coup d'état, the name of the country is altered from the 'Empire of Brazil' to 'The United States of Brazil.' The separation of church and state is decreed. The military dictatorship lasts five years.

1900

The women's suffrage movement begins in Brazil.

1927

In Rio Grande do Norte, a state in Brazil, election laws are amended giving women the right to vote.



1929

Carmen Miranda's demo recording is a sensation in Brazil. After ten years of popularity, she goes to the United States, where she is known as the "lady in the tutti-frutti hat" for the exotic film costuming that caricatures her South American identity.

1934

The legal concept of social property appears for the first time, the idea that the right of private property is only to be recognized provided it performs a social function. This has been upheld in all federal constitutions since.

1936

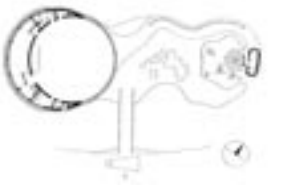
SPHAN (Serviço do Patrimônio Histórico e Artístico Nacional) is created to preserve some of Brazil's most important monuments. Lúcio Costa is closely involved with SPHAN, where he remains until 1972.

1941

Decree-Law no.3.665 allows for land expropriation for reasons of "public utility".

1942-43

Commissioned by Juscelino Kubitschek, mayor of Belo Horizonte, Pampulha is a development initially designed by Oscar Niemeyer on the banks of an artificial lake. Niemeyer designed a church, a yacht club, a casino, and a dance hall in an architectural language that established a visual and constructional vocabulary for post-international school Brazilian modernism. Niemeyer's original use of reinforced concrete allowed for an influential use of formal flexibility and structural expression, while always maintaining a relation to functional requirements. Photo: Marcelo da Mota Silva



1928

Russian-born architect Gregori Warchavchik designs the Casa da Rua Santa Cruz (Santa Cruz House) in his adopted city of São Paulo. The house demonstrates the impact of Le Corbusier's modernist villas of the 1920s.



1930 - 1954

A military junta, headed by Getúlio Dornelles Vargas, temporarily assumes executive powers. He serves as elected president between 1934 and 1937, as dictator between 1937 and 1945, as senator between 1946 and 1951, and as elected president between 1951 and 1954.

1940

French architect Alfred Agache designs a city plan for Curitiba.

1935-42

The Ministry of Education in Rio de Janeiro is constructed as designed by Lucio Costa, Oscar Niemeyer, Afonso Reidy, Carlos Leao, Jorge Moreira, and Ernani Vasconcelos. Le Corbusier is a consultant. Cândido Portinari executes murals for the Ministry of Education and later, in 1952, paints the twin murals War and Peace for the United Nations headquarters in New York. Photos: Silvio Todeschi



1944

Public pressure for the adoption of democratic forms of government and an end to fascist-style dictatorship swells in Brazil and throughout Latin America.

1949-1951

Afonso Reidy designs The Pedregulho project for the Popular Housing Department in Rio. Pedregulho is an example of a new model dwelling for employees whose salaries are not high enough to buy or rent an apartment in the city. It is comprised of four apartment blocks, an elementary school, a gymnasium, a swimming pool with dressing rooms, a health center, playgrounds, and a day care center. Photo: Marcio Cotrim



1952

Literary magazine *Noigandres* initiates the Brazilian element of the international concrete poetry movement. This is followed in 1957 by the first National Concrete Arts Exhibition.

1954

President Getúlio Dornelles Vargas commits suicide after daily public demonstrations.



The Baeta House is designed by Vilanova Artigas initiating the "Paulistia Brutalist" movement. Paulo Mendes da Rocha, Rino Levi and Ruy Ohtake, among others, are also associated with this movement.

1957

1959

Brazilian poet and critic Ferreira Gullar publishes the "Neoconcrete Manifesto," which seeks to define the relationship between European Concretism and its Latin American expression. Among the artists associated with the movement are Lygia Pape, who staged her Neoconcrete Ballet in 1958, and Lygia Clark.

1948-1954

Residential housing project, by Lúcio Costa is completed at Park Guinle (top) in Rio de Janeiro. It is a significant complex of modern buildings derived from principles proposed by Le Corbusier. The buildings serve as a pattern for the residential super-blocks in Brasília (bottom). Photos: Lucas Barbi and Laura Barbi



1951

The São Paulo Bienal is inaugurated, and plays an important role in advancing Brazilian and European abstract art.

1956-1960

Brasília is constructed to replace the former capital, Rio de Janeiro. The plan of Brasília is executed by Lúcio Costa. Architect Oscar Niemeyer designs the Senate, Secretariat, and Congressional buildings. Brasília symbolizes modern national unity and attracts worldwide interest. (top: the Nacional Congress, bottom: Ministry Boulevard). Photos: Laura Barbi



1962

Federal Law no. 4.132. allows land expropriation for reasons of "social interest", makes it possible for the government to expropriate urban areas in order to sell or rent them to private developers committed to giving them a social utilization.



1962

Brazilian composer Antonio Carlos Jobim and poet Vinícius de Moraes write "The Girl from Ipanema" Photo: Laura Barbi

1964

A military coup takes place. The military regime supports a policy of centralized economic control; it restricts political activities and represses opposition.

1964

The Housing and Urbanism Federal Service is created together with the BNH (National Habitation Bank), which is the principal federal institution responsible for managing urban development through private and public agencies and banks.

1968



The Art Museum of São Paulo (MASP), designed by Lina Bo Bardi, is completed. MASP is spectacularly sited parallel to the Avenida Paulista, and perpendicular to the Nove de Julho, a multilane thoroughfare that cuts under the Avenida Paulista.

1971

Jaime Lerner appointed to first term as Mayor of Curitiba. During this time the Teatro Paiol (left) is remodelled by Abrão Assad in 1971 and the Rua das Flores (1972), the first pedestrianized street in Brasil (right) is created. Photos: Laura Barbi



1964

The Government's Economic Action Plan highlights the need for massive public investment in urban housing due to intense rural-urban migration and increasing inflationary pressure.

1964-1968

Iva Arvua, the mayor of Curitiba, announces a call for proposals to prepare Curitiba for new growth. The government begins to expropriate urban areas in order to sell or rent them to private developers committed to giving them a social utilization. The Curitiba Institute of Research and Urban Planning (IIPUC) is started by Jaime Lerner. A Master Plan for the city is designed and adopted by Lerner, Jorge Wilhelm, and Mayor Iva Arvua. Plans include the addition of main transit arteries to Curitiba for direct and affordable access to and from city.

1967

Vilanova Artigas together with Paulo Mendes da Rocha and Fabio Penteadó design in Guarulho one of the "Brutalist models" for a public urban housing complex: Conjunto Habitacional Zezinho Magalhães Pinto.



1973

Brazilian Constitutional Complementary Law no.14 is enacted for certain designated metropolitan regions, establishing integrated planning, basic sanitation, land use control, public transportation and road systems, production and distribution of natural gas, exploitation of water resources, and control of environmental pollution. The Environment Secretariat (SEMA) is created to discuss and make the population more aware of environmental questions.

1974

The first bus corridor is completed in Curitiba under the IIPUC, and extends 12.4 miles.

1979

Jaime Lerner appointed to second term as Mayor of Curitiba.



1984

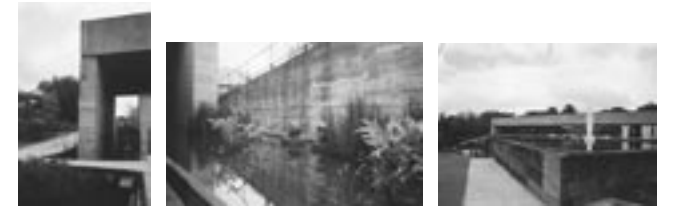
Adopting the slogan of 'diretas já' ('direct elections now'), massive public rallies are held in major cities, demanding the passage of a constitutional amendment to allow direct popular elections for the presidency in 1985.

1988

Brazil's federated-states are allowed to institute metropolitan regions, urban agglomerations and micro-regions, thereby integrating the organization, planning and execution of public functions.

1988

Brazilian Museum of Sculpture is built in Sao Paulo, 1988-1995. Designed by Paulo Mendes da Rocha. Photos: Laura Barbi.



1977

Completion of Boqueirao bus corridor in Curitiba.



1981

Federal Law no. 6.931 formulates the National Environmental Policy, which requires Environmental Impact Reports as the condition for official authorization of activities and projects potentially harmful to the environment.

1985

After more than two decades of authoritarian military rule, José Sarney becomes Brazil's first civilian president since 1964.

1988

Luiza Erundina (Workers' Party) is elected as Mayor of São Paulo, the top elective office held by a woman in Brazil.

1989

The transition from military authoritarianism to civilian democracy is symbolically made complete by the holding of direct popular elections for the presidency, for the first time since 1960.

1990

Urban Policy Bill enacted. Rewritten from the National Urban Development Bill (1983). It seeks to materialize the constitutional requirement of the social function of property, and includes legal instruments for land use control.

1992

United Nations Conference on Environment and Development held in Rio de Janeiro.

1995



The Inter-American Development Bank gives \$180 million to the "slum to neighborhood" project. It seeks to integrate existing favelas into the fabric of the city through infrastructure upgrades and service increases. The project involves 253,000 residents in 73 communities in Rio de Janeiro.

2001

The City Statute (Estatuto das cidades) is created. This law establishes architectural and urban rules and guidelines for all of Brazil.

2003

Within the Brazilian federal government, the Ministry of Cities is created, responsible for developing, formulating and managing Brazil's urban development policy to promote social inclusion and to universalize access to basic urban services such as housing, environmental sanitation, urban traffic and mobility, land and territorial planning and management, in partnership with all spheres of government and civil society.

1989

Jaime Lerner elected to third term as Mayor of Curitiba. In 1991 the Botanical Garden (left) designed by Abrão Assad is opened as are in 1992 the Free University for the Environment and the Opera de Arame (right), both designed by Domingos Bongestabs. Photos: Laura Barbi



1991

The "Speedybus" is inaugurated in Curitiba, and operates parallel to the busway axes and on other high-demand routes, stopping at tube stations where floor-level platforms are provided. Photo: Jaime Lerner Institute



1995

Jaime Lerner elected governor of Paraná.

2001

According to the World Bank statistics, 22% of Brazilians live on less than \$2 a day in relation to the international poverty line.

2002

Luiz Inácio Lula da Silva, Brazil's first left-wing and working-class president, is elected due to a political platform addressing inequalities in wealth and income distribution.