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Roberto Burle Marx's Cidade Parque

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Abstract

The work of Brazilian landscape architect Roberto Burle Marx evidences the implementation of a new, all-encompassing landscape in urban space, conveying an unprecedented and unique image of the city conceived of as a park. Through a paradigmatic case study of Rio de Janeiro, this article discusses the modern system of green spaces designed by Burle Marx in which the rediscovery of an elevated quality of nature, one that recalls the native ecology and the essence of the urban environment, plays a decisive role in introducing the invention of a Brazilian modern landscape. By focusing on the idea of the city understood as a distinct form of landscape, Burle Marx's Cidade Parque is ultimately the expression of a modern system of creative principles as they apply and adapt to nature and to the individual. This article therefore aims to put forth an alternative reading of Burle Marx's work, starting at the metropolitan scale where a modern consistent continuum of public spaces was created, beginning with a rediscovery of the virgin forest.

Roberto Burle Marx / Rio de Janeiro / Park City / urban forest / urban spaces

Introduction

The work of Brazilian artist and landscape architect Roberto Burle Marx can be described as the paradigm for an entirely new approach to landscape in urban space, and as the definition of an effective project for a Cidade Parque (Park City). This neologism was first coined by Brazilian architect Lúcio Costa in his written conclusions to the *Memória descritiva do Plano Piloto* (1957), defining Brasília as a 'capital of the airplane and the highway, Cidade Parque'.¹ In this way, a structural kind of relationship was established between city and nature, and the new Brazilian capital was then constituted and developed into a park. From the very start, the contributions of an 'internationally recognized landscape architect'² like Roberto Burle Marx was considered by Costa to be decisive in the project-design of a city in which special attention to the treatment of the natural environment was brought to the forefront, 'especially since the pilot plan report had already defined the city as a Cidade Parque'.³ This article examines how the acclaim attributed to Burle Marx's work had become tangible precisely through a series of public spaces he designed in Rio de Janeiro, which succeeded in conveying an unprecedented and unique image of the city conceived of as a park. The definition of the city as a 'park' recalls a terminological tradition with which the city has often been assimilated to a natural object; from the Age of Enlightenment suggestion to see the city as a forest by Marc-Antoine Laugier,⁴ to Le Corbusier's Ville Radieuse and his view of the modern city as an immense park within a verdant city.⁵

In light of Burle Marx's vision of a city that creates its own landscape while also reflecting the bucolic environment in which it was formed, this article will attempt to show how the Brazilian landscape architect translated that vision into a reality whereby nature can effectively permeate and pervade the city's spaces. By focusing on the idea of the city understood as

- 1 Ministry of Education and Health gardens, 1937-1943
- 2 Praça Senador Salgado Filho, 1938-1951
- 3 Largo do Machado, 1954
- 4 Flamengo Park, 1961-1965
- 5 Copacabana beachfront, 1970

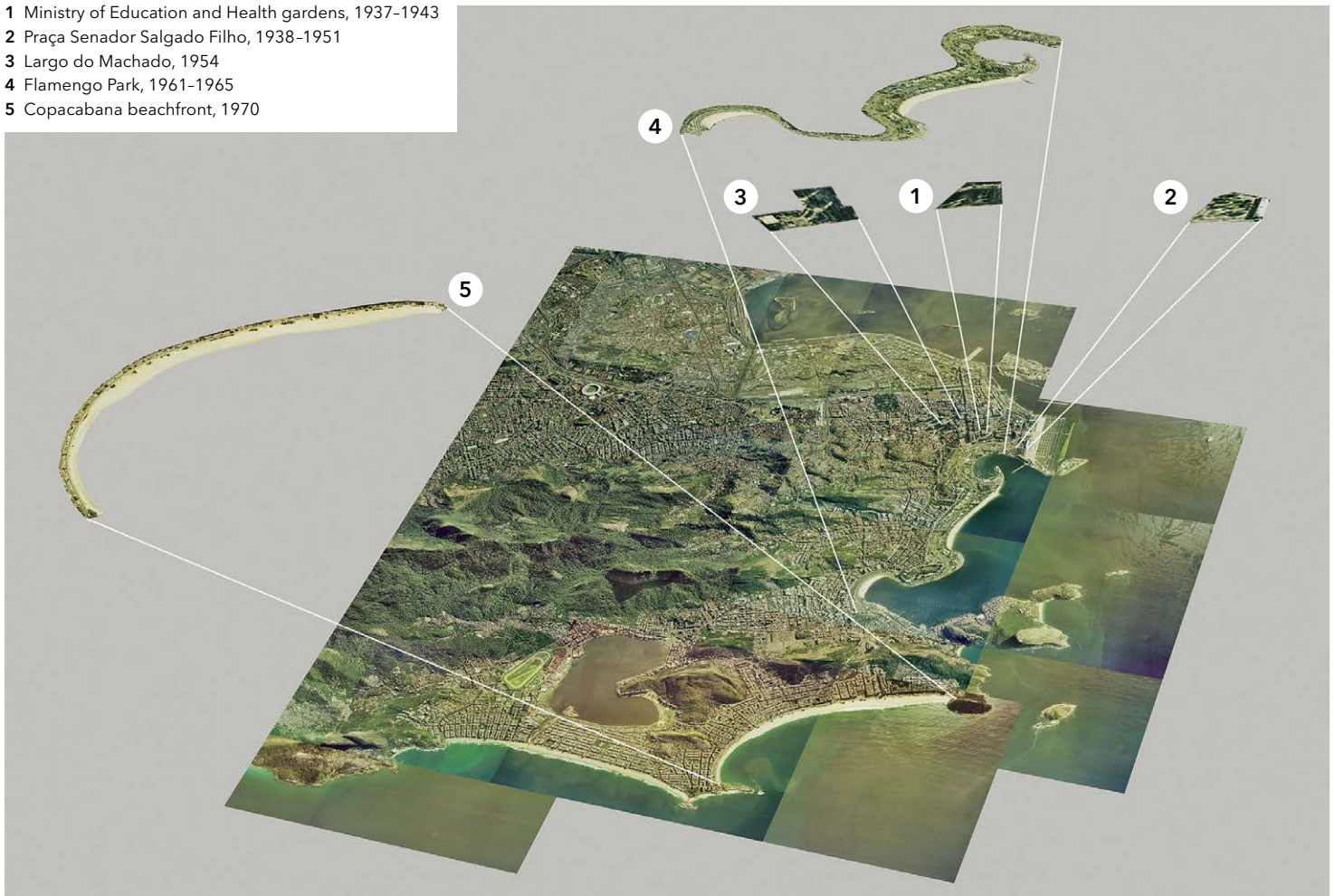


Figure 1 Aerial view of Rio de Janeiro, with Roberto Burle Marx's open spaces developed from the late 1930s to the 1970s

a distinct form of landscape, the article discusses how the *Cidade Parque*, embodied in the work of Roberto Burle Marx, is ultimately the expression of a modern system of creative principles as they apply and adapt to nature and to the individual.

Questions of urban order reoccur in the Brazilian landscape architect's account of the tension towards a new ecological and environmental balance that he illustrated in his lectures.

We live in a time in which an ever-increasing number of people inhabit metropolitan areas. As garden designers, we must focus our attention on the city, where human beings are cut off from nature and have a greater need to interact with plants. Tree-lined boulevards and a sufficient number of green spaces can restore balance in our cities, which are getting vaster, harder, and more inhuman every day.⁶

The definition of effective project-based ideas relating to public space within the ecological dynamic of an urban landscape that has become a metropolis is one of the greatest ambitions in the work of Burle Marx. Central to his work is the idea of naturalness: he understood that the specific modernity of his country should be developed out of an aesthetic use of spontaneous spatial associations of indigenous plants, which could be grouped in symbiotic accordance based on different microclimates. Through an in-depth review of his writings, numerous conference papers and urban project

designs for Rio de Janeiro, this article aims to highlight Burle Marx's significant contributions to the debate on the relationship between nature and urban space, and clarify his apt capacity at defining a distinct and modern role for landscape architecture within the contemporary city. Additionally, the article also gives particular attention to how his ideas, which were brought forth through an incessant and impassioned experimentation in botany, represent the translation of an idealistic image of the future metropolis into a more conscientious awareness regarding the use of nature, and its ancestral form, in and for the city.

Much has been written about Burle Marx, even if the study of this important designer of modern tropical landscapes is often limited to the reading and analyses of his projects as works of art, often favouring an interpretation of his landscape architecture as a two-dimensional construct. Even the numerous exhibitions dedicated to him in recent years have, in some cases, proposed a staggered and artificial reading of his works and drawings in which, as Marc Treib once noted, 'the plan is the artifact of the design process that might best be regarded as art'.⁷ In the rich and varied studies focusing on Burle Marx, many of his urban projects have been read merely as autonomous fragments, while the urban dimension of his work was only dealt with marginally. This article therefore aims to put forth an alternative reading of Burle Marx's work, starting at the metropolitan scale with the case study of Rio de Janeiro, where a consistent modern continuum of public spaces was created, and beginning with a rediscovery of virgin nature.



PHOTOGRAPH: JOSÉ TABACOW

Figure 2 Sítio Santo Antônio da Bica, Barra de Guaratiba, Rio de Janeiro

This article will first analyse the main components of the research practiced by Burle Marx, including his new and original ideas about the Brazilian forest and its tropical nature. In the second part, the focus will shift from the concept of the city as a forest and move towards the design of an articulated system of open public spaces in Rio de Janeiro—as studied through original documents from the Burle Marx Landscape Design Studio and the archives of the Sítio Santo Antônio da Bica. Despite their heterogeneity, the open spaces designed by Burle Marx in Rio de Janeiro—whether an open plaza, a large-scale public park or a promenade—never pose an obstacle to the construction of a unified urban form laid out in the image of a Cidade Parque (Fig. 1). In order to understand how the Cidade Parque was realized, the second part of this article will focus on the open space projects in Rio de Janeiro developed from the late 1930s to the 1970s, such as the gardens of the Ministry of Education and Health, the Duque de Caxias and Senador Salgado Filho public squares, the Flamengo Park and the Copacabana beachfront.

An incessant research of nature

Roberto Burle Marx (1909–1994)⁸ was a bold experimenter in the art of building landscapes, conceived as a project-based reconciliation of the spatial complexity of the contemporary city. This is demonstrated by his project work, and also by his *chácara* (country property), located in Guaratiba, close to Rio de Janeiro, called the Sítio Santo Antônio da Bica (Fig. 2). Start-

ing in 1949, Burle Marx created a large-scale ecological experimental laboratory within the Sítio that still hosts a most extraordinary collection of systematically gathered Brazilian plant life.⁹ In this imaginative open-air laboratory with a botanical garden, the polyvalent artist simultaneously exercised his practice in diverse media, from painting to sculpture and jewellery design. As an amateur botanist and expert horticulturist at the Sítio, Burle Marx dedicated himself to the careful observation of complex plant compositions, which he called ‘artificial ecological associations’.¹⁰

Linking scientific experience and artistic creation, his systematic and unique collection of plant life in the Sítio was to be the starting point for developing a modern code to be applied at the much larger urban scale of the city. In particular, this meant developing a specific grammatical syntax by reproducible elements, both vegetal and mineral; one that was also capable of reflecting the Latin-American civilization and culture, which had in part been lost and forgotten. A passionate reader of Euclides da Cunha,¹¹ Burle Marx always showed high levels of consideration for the distinct character of the people of Brazil, and with that same heightened interest he focused on using local flora in his designs for gardens. The combination of criteria that are at the same time technical (plant life arrangements), aesthetic (harmony of vegetation) and project-based (use of different construction materials) have their very basis in that vision for a rereading of Brazil’s history and its sociocultural legacies.

Figure 3 Le Corbusier's visit to the Sítio Santo Antônio da Bica, December 1962. Seated, from left to right: Roberto Burle Marx, Le Corbusier, Lúcio Costa, Affonso Eduardo Reidy



COURTESY OF ROBERTO DIAS

A number of noteworthy visits to the Sítio by important figures in the field, such as architects Lúcio Costa, Oscar Niemeyer, Rino Levi, Walter Gropius, Le Corbusier and Richard Buckminster Fuller, bear further testimony to the intense recognition regarding the role of Burle Marx's research and his creative work. His special approach in the design of gardens, which were seen as a metaphor of the city and society, reveals the importance of a landscape framework that expressed the strong ideals of *brasilidade* (Brazilian-ness), that is, the affirmation of a specifically Brazilian cultural identity through the inclusion and the intersection of multiple cultural modes and practices.¹² In particular, the visit to the Sítio by Le Corbusier in December of 1962 (Fig. 3) marked an important opportunity for Burle Marx, who was engaged at the time in the project for the large-scale Parque do Flamengo in Rio de Janeiro, to discuss his work. Inspired by the striking and sublime first experience of the Carioca landscape in the late 1920s, as described in the *Corollaire Brésilien*,¹³ Le Corbusier's vision was translated into an urban ideal that started to be recognizable in the image of a radiantly green city, presented at the third CIAM conference in Brussels of November 1930 and published a few years later.¹⁴ The numerous open spaces envisioned by Burle Marx for the city of Rio de Janeiro of the late 1940s confirmed the extent of Le Corbusier's ideas of natural scenery for a *Ville Verte* conceived as a park at the city scale. The urban landscape designed by Burle Marx is a unifying element between parts, and it put forth an unprecedented tangible image that resulted in more specific conceptions of open space compared with the theorizations of a widespread verdant yet indistinct scenario presented in Le Corbusier's urban plan *Ville Radieuse*. That image is further rendered visible through the bucolic features suggested in the patient but impassioned research that Burle Marx conducted in the Sítio's ecological garden.

By using his Sítio as a real laboratory, Burle Marx represented and tested the theoretical scope and limitations of a modern tropical landscape. The continual research conducted at the Sítio was enhanced at different stages by some of the scientific expeditions conducted to seek out botanical species throughout the regions of Brazil that could increase his landscape vocabulary.¹⁵ The journey towards a kind of nature that was as exuberant as it was unknown always represented an indispensable tool of knowledge for Burle Marx. His experience as a landscape artist is reported in the heartfelt narration of an inner exhilaration caused by the discovery of a continuous and enthusiastic nature, and of 'the embarrassment of wealth' gener-

ated by new discoveries of Brazil's diverse ecological environments.¹⁶ His exploratory travels often bordered on paroxysm: 'In my constant research of new plants with new forms,' Burle Marx reported, 'I've lived out-of-the-ordinary moments of climax . . . It's as if the forest offered us a new treasure that exists only for those who search for it.'¹⁷ The frequent explorations in the immense Brazilian territory in search of the unknown solicited the impressions and knowledge necessary for understanding the mystery inherent in a nature that was not altered by man. It was from this foundational experience of observation and comprehension of plants in their natural habitat that the need was born to create a laboratory, as a place of study, analysis, experimentation and conservation of all the materials collected during his expeditions. In light of the experiences gained in these expeditions, which he called *coletas* (collection travels), and from the botanical experiments conducted in his private botanical garden laboratory, Burle Marx developed his own distinct conceptions of gardens, parks and recreational spaces as a means for improving the quality of urban life. He thus succeeded in bringing attention to ecological values, which were hardly recognized at the time, necessary to preserve, regenerate and reproduce the wilderness that could be found in the virgin forest of Brazil. Burle Marx often discussed the role of wilderness for urban life and the necessity to revalidate the forest with some of his colleagues. First there was the architect Rino Levi (1901–1965), one of his closest friends, with whom he undertook numerous expeditions in search of new species of plants, and with whom he shared a 'violent attraction' to the tropical forest. In September 1965, during a voyage of discovery in the region of Minas Gerais and Bahia, Burle Marx and Levi were struck by the 'wonderful urban planning lesson' provided by the city of Lençóis in the Chapada Diamantina, where the public spaces were conceived always in function of human proportion and by means of a fruitful integration with the area's natural elements.¹⁸ In Brazil, efforts to resolve problems of the development of the contemporary city were thus met with the invention of a newly integrated landscape in which there could be a closer, more intimate dialogue between architecture and nature, derived from an enthusiastic passion for applied botany combined with in-depth ecological reflections. For Burle Marx, urban planning and landscape design were inevitably destined to merge, hence guaranteeing a specificity of character to Brazilian modernism.



Figure 4 Le Corbusier, Proposal for Rio de Janeiro, 1929

The city as a forest

In a captivating lecture held in 1966, the image Burle Marx depicted was of a city made up of 'large green spaces where one can breathe, come into contact with nature, meditate, contemplate a flower or a plant form . . . This therefore means to create parks and gardens that have their own expression as works of art; ones that can, at the same time, satisfy all of our needs for contact with nature.'¹⁹ In Brazil, nature was in fact becoming the strong and vigorous reference for a 'modern movement with gardens'.²⁰ Furthermore, the importance of the city's aesthetic dimension was gaining recognition as an important part of the quality of an urban landscape, intended as a work of art. So the urban environment started to appear as dominated by a visual approach that characterized the modern project and in which nature played a decisive role, hence becoming a key point of access for an enhanced understanding of the city's complexity and its development.

'Qu'est-ce que Rio? Nature.' With this opening question and answer, in a lecture held by Le Corbusier in Rio de Janeiro on 8 December 1929, the Swiss architect described the 'rigorous force' of a tropical landscape and the essence of a city in which nature is omnipresent.²¹ His landscape vision observed the city and traversed it at first through frontal views from a boat, and later from above with aerial views. It is from this in-depth survey of the place's topography, combined with its landscape, that the image of a city of the future was born.²² A visionary and daring idea of a superhighway, 100 m high and sweeping around the coast from promontory to promontory in graceful curves, thus emerged to take form and shape the volatile landscape of Rio de Janeiro (Fig. 4). The city hence began its transformation into a metropolis, as an urban system that had been recognized as 'the most elevated theoretical hypothesis of modern urbanism, that still remains unsur-

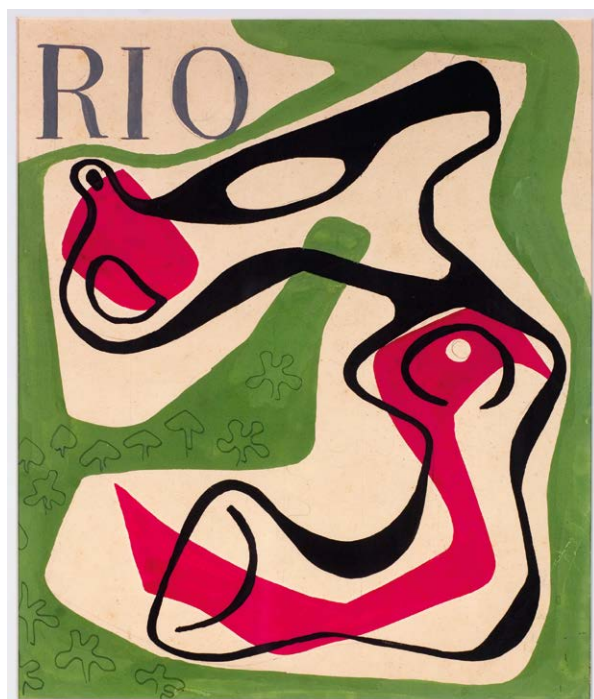


Figure 5 Roberto Burle Marx, cover design for the magazine *Rio*, 1953, gouache on paper. Burle Marx's abstract drawing represents the urban landscape of Rio de Janeiro, where the Tijuca Forest, covering the green hills that surround the city, penetrates into the city.

passed from the viewpoints of ideology and form'.²³ With this incisive statement, emphasizing an acute moment in the history of Rio's urban image, the idea conveyed here is one of an elevated model of urban structure: an urban backbone for a renewed urban culture, announcing novel ways of viewing the city. As Le Corbusier specified when describing his plan, the exuberant vegetation that covers the gigantic fingers of rock placed around the Rio de Janeiro plain unites the city through a majestic infrastructure, thus creating 'a poem of human geometry and immense natural fantasy'.²⁴ The contemporary dimension of the city and the forms of its development are translated into a new attention for the landscape, where the nature of the virgin forest can be valorized and brought to the forefront. Le Corbusier's intuitions of an effective merging of city and natural landscape did not ultimately result in the megastructure he proposed, rather they were translated into a unitary vision of built and open space, in which the unprecedented infrastructure of public spaces as designed by Burle Marx constituted an ecological collective capital for the city, as it still does today.

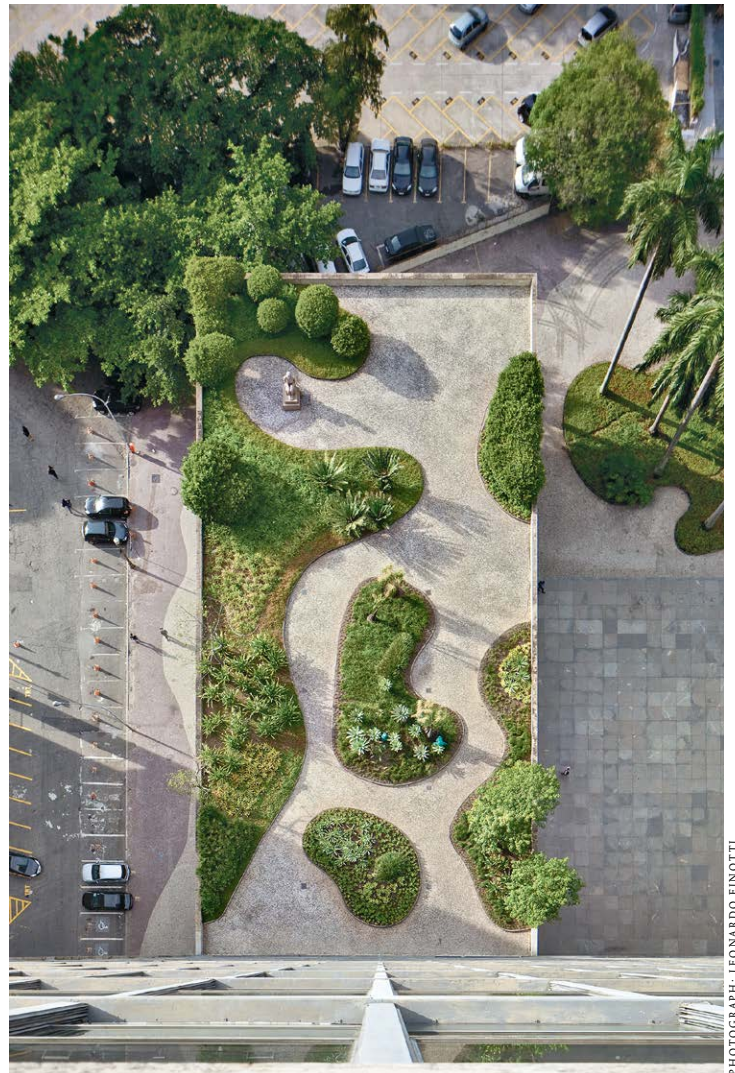
Much like Brazil's history, Burle Marx's legacy is strongly connected to the forest. In the period of colonization, nature and the concept of wilderness were often perceived as dangerous and disquieting. The most important gardens and public parks of those years were conceived and developed to host botanical species and plants that were imported from Europe. In the urban landscape of Rio de Janeiro, the Tijuca Forest, which constitutes one of the most extensive urban forests in the world, covering the green *morros* (hills) that surround the city (today known as Parque Nacional da Floresta da Tijuca), penetrates into the urban fabric and represents an indispensable verdant framework for the environmental balance of the city itself

(Fig. 5).²⁵ Over many years, the forest withstood and supported Rio's urban development, despite the fact that a large part of it was cut down during the colonial period for the purpose of developing vast plantations of coffee and sugarcane. Already in 1861, the recognition of ecological-environmental benefits stemming from interactions between the city and wild nature had led to the implementation of a policy for forest conservation. Due to serious problems with the city's water supply, which resulted from the destruction of a large part of the city's forestation, Emperor Dom Pedro II set forth the first systematic restoration of the Floresta da Tijuca through a massive endeavour of afforestation and a complex project designed to make the urban forest into a large-scale public park. Also participating in these efforts was French hydraulic engineer and botanist Auguste François Marie Glaziou,²⁶ with a cultural and ecological plan for urban beautification that aimed to bring the fertile forest to the *cariocas* (residents of Rio de Janeiro) and transform it into a city promenade.²⁷ The work of Roberto Burle Marx inserts itself into the narration of this cultural landscape that is found in Glaziou's approach: that is, a landscape in which the natural elements, the physical formation, hydrography and native flora all enter into a continuous relationship with the built man-made environment, thus imparting a significant charge of memories and meanings.

The urban dimension of nature

The image of the Cidade Parque takes shape and structure from the design of a system of open spaces conceived as the urban features that help establish a place's identity while giving body to the city itself. Starting with the design for the gardens of the Ministério da Educação e Saúde (MES, 1937–1943), Burle Marx's approach clearly acts as a direct response to Le Corbusier's suggestions. Invited to Rio de Janeiro in 1936 by Lúcio Costa to act as a consultant for the MES project, Le Corbusier formulated his idea of the *Ville Verte*, which included the necessity to 'recover space at all costs, so that Man might regain his communion with Nature'.²⁸ The two hanging gardens of the Ministry headquarters, designed by Burle Marx as 'psychological compensators' to humanize architecture, introduce a portion of tropical forest into the city.²⁹ So, for the first time, Burle Marx designed a compositional arrangement of rounded and interlocking curving planter beds, like a large-scale organic puzzle in which every element is made up of new and different connectors, generated by the play on groupings of different native plant species (Fig. 6). Also in the gardens of the street-level plaza, the landscape architect experimented with 'a first step in the use of plants, as volume in motion, against the fixed volume of the architecture'.³⁰ The exuberance of Brazilian nature here explodes in the city with the introduction of the Brazilwood trees (*Caesalpinia echinata*) and monumental imperial palms (*Roystonea oleracea*) that blended in with the massive pilotis-style columns. In this way, city dwellers gained a stronger relationship with the indomitable and omnipresent nature of the Carioca City.

The necessary recovery of urban greenery and open space in the metropolis for a more balanced urban condition and for a return to the forest is especially encountered in the vibrant rhythm of some public squares designed



PHOTOGRAPH: LEONARDO FINOTTI

Figure 6 Roof garden and plaza of the Ministério da Educação e Saúde (Palácio Gustavo Capanema), Rio de Janeiro

by Burle Marx for the city of Rio de Janeiro. Particularly, the first public garden, the Praça Senador Salgado Filho (1938–1951), constitutes the foundations of a modern, distinctly Brazilian style of landscape architecture for the twentieth century, one that is based on the reclaiming of native vegetation. This public space was therefore conceived in order to renew the traditional European models of urban gardens, which could be seen, for example, in the formal desolate expanse of Praça Paris (1929), designed by French urbanist Alfred Donat Agache (Fig. 7).³¹ Just as Rino Levi had pointed out already in the 1920s:

Because of our climate, because of our nature and customs, our cities ought to have a character that is different from Europe's. I believe that our rich vegetation, and all our incomparable natural beauties can and must suggest to our artists something original, hence giving our cities a lively grace and colour, which is unique in the world.³²



PHOTO BY MARCEL GAUTHEROT © INSTITUTO MOREIRA SALLES COLLECTION

Figure 7 Aerial view of the coastline with the Praça Paris and the Parque do Flamengo, Rio de Janeiro, c. 1966

The Praça Senador Salgado Filho is located in front of the Santos Dumont Airport terminals: it takes on a certain meaning for its distinct formal features but above all for how it presents people who arrive in Rio de Janeiro with an urban dimension of the forest, whose natural beauty is a permanent lesson that translates itself into a liveable human experience. The image of this public space is one of an urbanized garden in which the ecological value of plant associations whose logic and beauty engender the topography of the plaza stands out (Fig. 8). In this case, the collaboration with botanist Henrique Lahmeyer de Mello Barreto proved fundamental, starting with the impassioned fieldwork of numerous exploratory expe-

ditions.³³ Burle Marx pointed out in an interview that he was not a botanist but still very interested in applied botany.³⁴ In the project for the Praça Senador Salgado Filho, he introduced, for the first time in an urban environment, different botanical species including native aquatic plants (*Victoria regia*, *Nymphaea*). The arrangement of such plants, placed in a lake in the middle of the square, clearly demonstrates the will to celebrate, preserve and protect Brazil's rich biodiversity.³⁵ The paved areas with Portuguese-style red and white mosaics, grass and sand surfaces, and groups of stones further enhance the design and layout of the space, representing intense characteristics of Rio de Janeiro's natural landscape (Fig. 9).



PHOTOGRAPH: HÉLIO SANTOS. ARQUIVO GERAL DE CIDADE DO RIO DE JANEIRO

Figure 8 Praça Senador Salgado Filho, Rio de Janeiro, c. 1950



PHOTOGRAPH: LEONARDO FINOTTI

Figure 9 Praça Senador Salgado Filho in front of Santos Dumont Airport, Rio de Janeiro



Figure 10 Roberto Burle Marx, Largo do Machado, landscape design, 1954

The idea of an original open virgin forest glade, situated between the ocean and the hills of Dona Marta and Corcovado, is reflected in the project plan and design for Praça Duque de Caxias (Largo do Machado), a large public square positioned at the entrance gates of the shaded gardens of the Laranjeiras neighbourhood’s residential homes. In 1954, Burle Marx reformulated the space of this area in order to give new life to ‘an outdoor home, where on a hot evening he might sit in a palace of imperial palms’, exemplary botanical species that the mayor of Rio de Janeiro would have otherwise cut down, lamenting the jungle’s return to the city.³⁶ The project design stems primarily from a distinct focus on the location in relation to a spirit of place, for the open area conveys the experience of a garden that comes from a recognition and appreciation of materials and shapes (Fig. 10). Traces of the vegetation plans in the original project design by Glaziou—who had converted that public space into a garden in the late 1800s—were respected and enhanced by providing the existing imperial palms with a combination of Indian laurel trees (*Ficus microcarpa*) and cannonball trees (*Couroupita guianensis*). ‘My plan was to preserve the old trees, and create a rhythm of foliage beds around these, leaving the central space for the statue of Caxias, our public hero, in the center.’³⁷ This arrangement of plant life was then integrated as part of a carefully defined figurative work that arranges an organic design of large flowerbeds, sitting benches and traditional Portuguese-style mosaic pavement tiles in white, black and red to enrich the aesthetic identity of the square (Fig. 11). Starting out as an urban promenade, the Largo do Machado becomes a space of passage, as well as a place of contemplation and interpersonal relations; a remarkable example of ‘anthropophagic transformation’³⁸ of the traditional expressive value of public space, which can also be found in the projects in Salvador de Bahia, Terreiro de Jesus (1952) and Parça Três de Maio (1954).³⁹



Figure 11 Largo do Machado (Praça Duque de Caxias), Rio de Janeiro



PHOTO BY MARCEL GAUTHEROT. © INSTITUTO MOREIRA SALLES COLLECTION

Figure 12 Aerial view of the parterres and gardens of the Museu de Arte Moderna, Rio de Janeiro, c. 1970

The experimentation with a modern urban dimension of the forest implemented by Burle Marx for some of the public squares of Rio de Janeiro was subsequently reiterated in a series of joint project interventions located along the city's *orla* (coastline) on the stunning Guanabara Bay, at the edge of which had risen the historical town of São Sebastião do Rio de Janeiro in 1565. The leap in scale to an extended land project that runs along the Avenida Beira-Mar—from the Santos Dumont airport to the Pasmado tunnel, leading to Copacabana—coincides with the beginning of Burle Marx's collaboration with architects Maurício Monte, Júlio Pessolani, John G. Stod-

art and Fernando Tábor.⁴⁰ By starting with the open spaces of the Aterro da Glória, the project of a unitary diaphragm with a public function clearly exhibits an image of the tropical landscape's characteristic elements and promotes a legibility of nature in relationship to architecture. In the gardens of the Museu de Arte Moderna (1954), a geometric design of natural urban environments reveals a modern landscape vocabulary composed of plants, rocks and water that interacts with the large scale of the city park: reflecting pools marked by indigenous aquatic plant life alternate with monumental parterres, mineral stone surfaces and natural scenery (Fig. 12).



Figure 13 left Perspective drawing for the Parque do Flamengo, Rio de Janeiro, Escritorio Técnico Roberto Burle Marx, 1961

Figure 14 below Parque do Flamengo, Rio de Janeiro

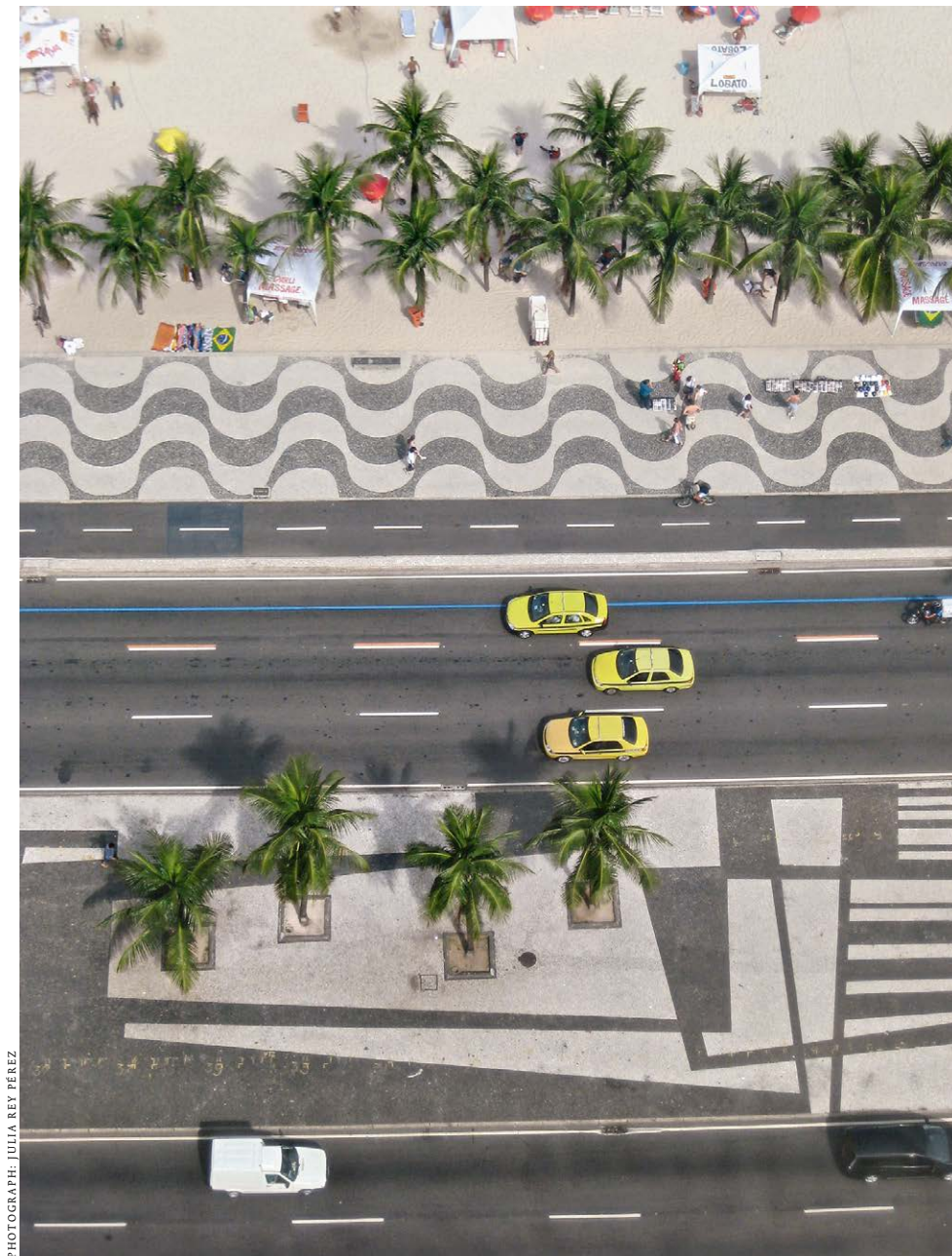




Figure 15 Study for the gardens of the Parque do Flamengo in Rio de Janeiro, Escritorio Técnico Roberto Burle Marx, 1962

The suggestions of shape and form stemming from the vision of the bay landscape were hence arranged in a sequence of open spaces in the Parque do Flamengo (1961–1965) with the purpose of substantiating the functional and aesthetic identity of a Cidade Parque. ‘The park therefore has many different functions. Yet, given its urban context and its social utility, I believe that my priority there was to design a landscape that would likely have existed there beforehand,’⁴¹ Burle Marx declared in describing the project design for the waterfront public park, planned by a group of designers and coordinated by architect and urban designer Maria Carlota Costallat de Macedo Soares (Lota).⁴² Lota upheld the pioneering value of a project that ‘cares as much for the beauty and conservation of the landscape as for its usefulness, and by putting man’s needs before the machine’s requirements, it dares to offer the pedestrian—outcast from modern time—his portion of rest and leisure, to which he has the right.’⁴³ This large public space—suspended between mountains and sea and connecting the northern and southern parts of the city, from Botafogo to Copacabana—is a continuous sequence of monuments, parterres, gardens, museum spaces, sports fields, paths, walkways, roadways and bridges that cross the parkway, all bringing to light a new landscape with educational functions (Fig. 13). The profile of the project area was arranged by architect Affonso Eduardo Reidy⁴⁴ and

subdivided into eleven sectors, whose landscape design was conceived by Burle Marx’s team in collaboration with botanist Luiz Emygdio de Mello Filho.⁴⁵ The landscape project of this vast strip of *aterro* (landfill)⁴⁶ was conceived as a tree-lined parkway along Guanabara Bay (Fig. 14), which conveyed instances of Burle Marx’s great battle against any plans for deforestation and demonstrated a necessary ethical dimension within the field of landscape design and planning.⁴⁷ And this is how the unique ecological wealth of this environment was confirmed as a primary feature of Brazil’s modernist identity and its culture. Burle Marx’s afforestation of this newly reclaimed seaside terrain comprised numerous botanical species of shrubs, trees and palms that were typical of the local Carioca vegetation, and that were grouped together by consistent associations of plant life that were learned through the careful observation of tropical states of nature.⁴⁸ In this way a new forest was formed in the city (Fig. 15). The creation of a similar artificial landscape, however, did not imply a simple imitation of nature, but was instead the result of a botanical experiment applied to the project design of public space, based on a scientific understanding of nature itself. Burle Marx in fact always highlighted the importance of understanding how ‘to transpose and associate, based on selective and personal criteria, the results of careful and prolonged observations’.⁴⁹



PHOTOGRAPH: JULIA REY PÉREZ

Figure 16 Avenida Atlântica and the Copacabana promenade, Rio de Janeiro

The project design for the Parque do Flamengo was conceived as a modern green infrastructure in which differentiated flows—from automobiles to pedestrians—could coexist within a recreated natural environment as the transposition of the original landscape and the native ecology of the Floresta da Tijuca.⁵⁰ This added a new cultural dimension of nature to the city, as suggested by the teachings of Frederick Law Olmsted,⁵¹ and it provided a new organization of public space, as in Le Corbusier’s systems, which then became important references in the staging of this project of modern urban reforestation. However, in Rio de Janeiro, city and nature were not reunited through a romantic ‘greensward plan’, as in New York, or by a diffusion of nature in the city, inspired by the compositional models of the French- and English-style gardens as Le Corbusier might have envisioned. In many of his public project interventions, Burle Marx stressed how his work as a landscape architect was driven by his desire to renew the traditional models of European gardens and garden design. For him, it was instead a question of introducing ecological value, as we understand it

today, to the project design in order to preserve, regenerate and reproduce a distinctly Brazilian nature, in order to transform the urban scenario by means of a reunion with the cyclical forces of that very nature.

‘One comprehensive garden’, as stated by Pietro Maria Bardi—who wrote the first monograph on Burle Marx—defines Rio’s Atlantic coastline and reinstates the image of a modern-day park system,⁵² completed in 1970 by the *calçadão* in Copacabana.⁵³ Burle Marx wrote in a text entitled *Plants and Man*:

I have no objections to skyscrapers, if the space gained by building upward can be transformed into parks, but what we have at Copacabana now are tiny tokens of gardens at the entrances of the closely-spaced concrete structures. Not even the view of the sea can compensate for the loss of trees, which graced this magnificent beach when it was still fringed with single homes and shady gardens. So we have recently expanded the sidewalks along the sea, and planted new trees.⁵⁴

A modern urban promenade situated between the ocean and the vertical city in fact comes to life from the original-style black-and-white sinusoid wave patterns of the Portuguese mosaic pavement. The mosaic treatment of this specific kind of urban landscape, the 'floorscape',⁵⁵ runs along the pedestrian paths and in the abstract painted parterres of the parkway, equipped with sitting areas and isolated groups of local vegetation, particularly trees that are resistant to the strong winds of the ocean (Fig. 16).

The diversions and the variations of the forms relating to the garden, the square, the park, the promenade, the street park and the beach all aim to define a modern buffer zone between the city and ocean with a public function that—from the Praça Senador Salgado Filho to the Copacabana beachfront—connects nature, the city and its seaside border. In this way, the idea of public space underwent a radical change: a dynamic nature and a botanical system that call for unprecedented aesthetic and perceptive parameters that can be an effective intermediary between the intimate human scale and the wider landscape of the forest, in virtue not only of the production of beauty, but also the spread of a fertile and sound relationship with the environment.

Conclusion

In analysing Burle Marx's work, the case study of Rio de Janeiro suggests the logic of a new urban scenario that is in measure with Brazilian nature. Within this renewed urban framework, the project for a Cidade Parque recognizably stands out, such as the one proposed in the project plan for Brasília, drafted by Lúcio Costa, in which the nature of the park was to permeate city space. As Costa pointed out, Burle Marx's work 'is deeply singular; and in the full spirit of Space and the atomic age, even in expressing himself with a contemporary language, his person and his world border on the Renaissance'.⁵⁶ In Rio de Janeiro, Burle Marx's ideas of conferring an aesthetic value on ecological principles and his enhanced vision of public space gave shape to a modern image of the city and to a 'renaissance' in the history of urban landscape design, where the variety of nature is called on to become part of the urban structure. Historically, this also took place during the Age of Enlightenment when, as Manfredo Tafuri wrote in referencing the state of naturalism in the city described by Marc-Antoine Laugier, '[t]he city, as the work of man, tends to a natural condition, as does the landscape, and through the critical selectivity operated by the painter, it must receive seal of approval from a social morality'.⁵⁷ Who better than Burle Marx, in his role as a multifaceted artist, could have counted on a such a fruitful capacity for a selective perception of the landscape?

Burle Marx was the protagonist of a more conscientious approach to urban design, exhibiting character traits of the tropical landscape as the chosen syntax of a renewed ideology of the city. His recognized vocation as ecologist, combined with a profound reflection on the values of Brazilian tradition and translated into the organized naturalness of the built landscape (be it a public square, park or parkway) all corroborate an understanding of the city of Rio de Janeiro as landscape that was not ultimately resolved in the project plan for Brasília. If the project of the Cidade Parque for Rio de Janeiro was based on the intent and purpose of making the exchange and relationships between people and the environments they inhabit more permeable, the new capital of Brasília instead became the occasion to exhibit man's control over nature and, through that control, over architecture as

well.⁵⁸ As Brazilian anthropologist Gilberto Freyre declared when expressing his disappointment with the construction of a new capital in terms of pure 'sculptural architecture' at a monumental scale:

We should distinguish ourselves not only by the works of architects, but by architects associated with ecologists and sociologists, so that together they can develop a system of integration for new cities with the natural—typically tropical—social and cultural space, hence adhering as much as possible to the future of cities as modern cities in the tropics.⁵⁹

In this sense, the relationship of Burle Marx's work with the city is a central theme. In Rio de Janeiro in particular, the staging of an original tropical landscape alludes to a tangible natural reality that becomes an ecological lesson for the landscape architect as well as the inhabitants of the metropolis, while it also refers to the landscape as an artifact that is rendered through a variety of materials reflected in the experience of a nature that man never tires of admiring. 'Bringing the plant and mineral elements of the surrounding landscape to the urban environment,' Burle Marx states, 'would be more coherent in terms of landscape, cheaper in terms of execution and maintenance and more balanced in terms of integration between man and the environment'.⁶⁰ Through an act of inclusion of the primordial landscape within the city, and a return to the forest, Burle Marx does not limit himself to cosmetic works of urban transformation, because his practice of landscape design becomes a structuring element of governing the city. To bring a pristine nature into the city was a political act, whereby the new urban order could be nourished by the disorder of nature in a continuous process of interaction, transformation and organization, perhaps also in the hope that this nature could one day take over.

In a conference held in 1983 entitled 'O Paisagismo na Estrutura Urbana' (Landscape architecture in the city), the landscape architect returns to the inauspicious and surprisingly current image of an urban scenario in which false instances of progress threaten the green areas that still exist, and above all erase the history of the Brazilian landscape and city: a 'false conception of urban renewal, or progress, has sacrificed not only the existing vegetation but also the very history of our cities'.⁶¹ On the other hand, the stratification of a precious memory of the past and the most authentic values of the natural tradition become more appropriate design models insofar as they 'know' how to respond to the determined request to preserve the environment and defend nature. As Burle Marx stated: 'We must also create educational parks, botanical gardens and botanical zoos to teach and learn about vegetation.' And, he continues: 'We must promote our children's contact with nature and have them understand the heritage that they own'.⁶² The rediscovery of a natural urban scenario that is both seductive and functional in the city thus reveals an eloquent social landscape⁶³ that can effectively combine modernity with the foundations of history while providing an entirely new perspective for the future.

Acknowledgments

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NOTES

- 1 Lúcio Costa, 'Memória descritiva do Plano Piloto', in: Lúcio Costa, *Registro de uma vivência* (São Paulo: Editora das Artes, 1995), 283–297.
- 2 Letter by Lúcio Costa to Oscar Niemeyer, n.d., Casa Lúcio Costa Archive, VLA.01-02172. From the very beginning of the project for the new capital, Costa wanted to include Burle Marx in the planning team with Niemeyer, but the landscape architect refused because of an unresolved dispute with president Juscelino Kubitschek. The real involvement of Burle Marx in the project for Brasília's parks and gardens took place only after the city's inauguration in 1960. He designed a Botanical and Zoological Garden (not realized) and the project plan for a large-scale recreational park for the new capital city. Furthermore he completed several projects for the Ministries' gardens and the design of open spaces for some superquadras (residential neighbourhoods). See: Alessandro Balducci et al. (eds.), *Brasília: Un'utopia realizzata, 1960–2010 / Brasília: A Utopia Come True, 1960–2010* (Milan: Electa, 2010).
- 3 Ibid.
- 4 Marc-Antoine Laugier, *Essai sur l'architecture* (Paris: Chez Duchesne, 1755), 222.
- 5 Le Corbusier, *Précisions sur un état présent de l'architecture et de l'urbanisme* (Paris: Les Editions G. Crés et Cie, 1930), 296.
- 6 Roberto Burle Marx, 'Plants and Man', typewritten text, undated, 6, Archive of the Sítio Roberto Burle Marx, Barra de Guaratiba, Rio de Janeiro. This is an unpublished text by Burle Marx that most likely dates back to the years immediately following the Copacabana beachfront project (1970).
- 7 Marc Treib, 'Roberto Burle Marx: Brazilian Modernist', *Journal of Landscape Architecture* 12/1 (2017), 94–96: 94.
- 8 For a biography of Roberto Burle Marx, see: Lawrence Fleming, *A Picture of Roberto Burle Marx* (London: Art Books International, 1996).
- 9 The Sítio Santo Antônio da Bica is now a public institution known as the Sítio Roberto Burle Marx. See: Giulio Gino Rizzo, *Il giardino privato di Roberto Burle Marx: Il Sítio: Sessant'anni dalla Fondazione: Cent'anni dalla nascita di Roberto Burle Marx* (Rome: Gangemi, 2009).
- 10 Roberto Burle Marx, 'Jardim e ecologia' (1967), in: José Tabacow (ed.), *Roberto Burle Marx, Arte & Paisagem: Conferências escolhidas* (São Paulo: Studio Nobel, 2004), 85–95: 88. This book includes a series of lectures by Burle Marx. For the English version of some of these lectures, see: Lauro Cavalcanti et al. (eds.), *Roberto Burle Marx: The Modernity of Landscape* (Barcelona: Actar, 2011); and Garrett Doherty (ed.), *Roberto Burle Marx Lectures: Landscape as Art and Urbanism* (Zurich: Lars Müller Publishers, 2018).
- 11 See in particular the most renowned work by Euclides da Cunha, *Os Sertões* (1902), which stands as a valuable literary document and sociological contribution about the climate, the local flora and the populations of the desert areas of Brazil's northeastern region.
- 12 See: Rossana Vaccarino, 'The Inclusion of Modernism: Brasilidade and the Garden', in: Marc Treib (ed.), *The Architecture of Landscape 1940–1960* (Philadelphia: University of Pennsylvania Press), 206–231.
- 13 Le Corbusier, 'Corollaire Brésilien', in: *Précisions sur un état présent*, op. cit. (note 5), 257–270.
- 14 Le Corbusier, *La Ville Radieuse: Éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste* (Boulogne-Billancourt: Éditions de L'Architecture d'aujourd'hui, 1935).
- 15 Following some journeys of exploration, accompanied by his close and gifted collaborators José Tabacow and Haruyoshi Ono, Burle Marx published a series of journal entries that were specific to Brazilian vegetation. See: Roberto Burle Marx, *Rio Natureza* (Rio de Janeiro: Rio Arte, 1981); and Roberto Burle Marx, *Expedição Burle Marx a Amazônia* (Rio de Janeiro: CNPq, 1983).
- 16 Roberto Burle Marx, 'Mon expérience de paysagiste', *Cahiers du monde hispanique et luso-brésilien* 22 (1974), 161–167: 164.
- 17 Ibid.
- 18 Letter from Roberto Burle Marx to his brother Walter, 12 October 1965, in: Guilherme Mazza Dourado, *Modernidade verde: Jardins de Burle Marx* (São Paulo: SENAC, 1996), 74. See also: Guilherme Mazza Dourado, 'Leaves in Movement: The Letters of Roberto Burle Marx', *Journal of Landscape Architecture* 12/3 (2017), 6–15.
- 19 Roberto Burle Marx, 'Considerações sobre arte brasileira' (1966), in: Tabacow, Roberto Burle Marx, op. cit. (note 10), 69–75: 74.
- 20 Michel Racine, 'Roberto Burle Marx, o Elo que Faltava', in: Jacques Leenhardt (ed.), *Nos jardins de Burle Marx* (São Paulo: Editora Perspectiva, 1994), 105–117: 114.
- 21 Yannis Tsiomis (ed.), *Le Corbusier: Conférences de Rio* (Paris: Flammarion, 2006), 21.
- 22 See: Jeanne-Pierre Giordani, 'Le Corbusier: Territoire, paysage et plan urbain dans les exemples de Rio de Janeiro et d'Alger', in: *Le Corbusier: La nature* (Paris: Éditions de la Villette, 2005), 111–127.
- 23 Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development* (Cambridge, MA: MIT Press, 1976), 127; translation of *Progetto e Utopia: Architettura e sviluppo capitalistico* (Roma-Bari: Laterza, 1973).
- 24 Le Corbusier, 'Conference Held in Rio de Janeiro on December 8th, 1929', in: *Le Corbusier, Précisions sur un état présent*, op. cit. (note 5), 270. With these words, Le Corbusier conveyed the image of the project plan proposed for Rio de Janeiro: 'On the airplane, I designed an immense highway for Rio de Janeiro, connecting the fingers of the promontories open to the sea at half height, so as to quickly connect the city, via the highway, with the elevated hinterland of the healthy highlands.'
- 25 See: Louise Lézy-Bruno, 'La forêt au cœur de la ville: Le parc national de Tijuca, Rio de Janeiro', *Géographie et cultures* 62 (2008), 27–42; Pedro de Castro da Cunha Menezes, *Parque Nacional da Tijuca: Uma floresta na metrópole* (Rio de Janeiro: Andrea Jakobsson Estúdio, 2010).
- 26 Glaziou (1828–1906) worked in Brazil between 1858 and 1897, after a training period in Paris as a collaborator of engineer Jean-Charles Adolphe Alphand. In 1858 he was invited to Rio de Janeiro by Pedro II to carry out the role of Diretor Geral das Matas e Jardins and, in January 1869, he was appointed the Diretor de Parques e Jardins da Casa Imperial, a position he held until 1897. See: Carlos Gonçalves Terra, *O jardim no Brasil do século XIX: Glaziou revisitado* (Rio de Janeiro: Universidade Federal do Rio de Janeiro, Escola de Belas Artes, 2000).
- 27 Isabelle Guillaucy, 'Tijuca: A floresta obra de arte do Rio de Janeiro. A atualidade da obra de Glaziou', in: Anna Paula Martins (ed.), *Glaziou e os jardins sinuosos* (Rio de Janeiro: Dantes Editore, 2011), 65–87.
- 28 Seminar by Roberto Burle Marx, 12 May 1954, School of Design, North Carolina State College, Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania, 014.I. A.4867, 1–9: 3. The contents of this conference were also presented in Boston in the following month (28–30 June 1954) on the occasion of the annual reunion of the American Society of Landscape Architects. See also: Roberto Burle Marx, 'A Garden Style in Brazil to Meet Contemporary Needs with Emphasis on the Paramount Value of Native Plants', *Landscape Architecture* 44/4 (1954), 200–208.
- 29 Bruno Zevi, 'I giardini compensatori di Burle Marx', *Cronache di architettura*, 4: *Dall'Iterbau berlinese all'opera di Utzon a Sidney* 162 (Roma/Bari: Laterza, 1978), 392–395.
- 30 Seminar by Roberto Burle Marx, op. cit. (note 28), 3.
- 31 Alfred Donat Agache, *Cidade do Rio de Janeiro: Extensão, remodelação, embelezamento* (Paris: Foyer Brésilien, 1930).
- 32 Rino Levi, untitled article, 'O Estado do São Paulo', 15 August 1925; reprinted in: Alberto Xavier (ed.), *Arquitetura moderna brasileira: Depoimento de uma geração* (São Paulo: Associação Brasileira de Ensino de Arquitetura, 1987), 22–23.
- 33 Henrique Lahmeyer de Mello Barreto was director of the historical Botanical Gardens of Belo Horizonte and later of the Zoological Gardens of Rio de Janeiro. The text of the Burle Marx conference, 'Projetos de paisagismo de grandes áreas' (1962), reads: 'In large parks, much of the experience I gained was acquired when I created the Araxá Park, in the State of Minas Gerais, in collaboration with Mello Barreto. The relationship with this botanist represented a real learning experience for me. He illustrated and analyzed, one by one, the different plant associations of the Minas Gerais mountains . . . For my training, this was the most important contact with one of the greatest botanists I ever met.' Tabacow, Roberto Burle Marx, op. cit. (note 10), 41–49: 41.
- 34 Ana Rosa de Oliveira, 'Entrevista com Roberto Burle Marx', in: Ana Rosa de Oliveira, *Tantas vezes paisagem* (Rio de Janeiro: FAPERJ, 2007), 21–31: 25.
- 35 See: Ivete Mello Calil Farah, *Arborização pública e desenho urbano na cidade do Rio de Janeiro: A contribuição de Roberto Burle Marx* (Rio de Janeiro: Faculdade de Arquitetura e Urbanismo, Universidade Federal do Rio de Janeiro, 1997).
- 36 Seminar by Roberto Burle Marx, op. cit. (note 28), 5.
- 37 Ibid.
- 38 In 1928, Brazilian writer Oswald de Andrade published the *Manifesto Antropófago*, in which he defended the anthropophagy of modern foreign trends as an essential process of Brazilian culture in the construction of a national art. Similarly, for Burle Marx it was necessary to integrate the new formal and visual discoveries proposed by the historical avant-garde in Europe and to use the local reality as it associated with a foreign one, in search of something new.
- 39 Vaccarino, 'The Inclusion of Modernism', op. cit., (note 12), 216.

40 The team Roberto Burle Marx e Arquitetos Associados was founded in 1956 on the occasion of the project design for the Parque del Este in Caracas, Venezuela.

41 Roberto Burle Marx, 'O jardim como forma de arte' (1962), in: Tabacow, Roberto Burle Marx, op. cit. (note 10), 51–67: 64.

42 The Grupo de Trabalho para a Urbanização do Aterro included engineers, botanists, designers, the team Roberto Burle Marx e Arquitetos Associados and a team of architects coordinated by Jorge Machado Moreira and Affonso Eduardo Reidy, architect of the Museum of Modern Art of Rio de Janeiro.

43 Maria Carlora de Macedo Soares, 'Aterro e Parque do Flamengo' (1964), in: Nabil Bonduki and Carmen Portinho, Affonso Eduardo Reidy (Lisbon: Editorial Blau, 2000), 127.

44 As Fernando Tábor points out: 'The initial project for the Aterro do Flamengo was a concept developed by Affonso Eduardo Reidy. He was in fact the one to draw up the current form of the *aterro* as a favorable solution to the port's intended use.' See the interview by Ana Rosa de Oliveira with Fernando Tábor in: De Oliveira, *Tantas vezes paisagem*, op. cit. (note 34), 52.

45 The project by Burle Marx's team also included a study of vehicular traffic circulation, proposing two high-speed roadways, instead of the four that were planned by the Superintendence of Urbanization and Sanitation, which would have clearly obstructed the creation of a public park.

46 The Aterro do Flamengo is developed over an area of about 120 hectares that were reclaimed along the Atlantic Ocean's coastline following impressive works of engineering that used materials from the demolition of the morro do Santo Antônio.

47 Burle Marx served as a member of the Brazilian Federal Cultural Council created by the military dictatorship in the mid-1960s. He boldly used his position to advocate for the protection of the Brazilian landscape, becoming a prophetic voice of caution against the regime's policies of rapid development and resource exploitation. The environmental 'depositions' that Burle Marx wrote for the journal *Cultura*, a publication of the Brazilian Ministry of Education and Culture, from 1967 through 1973, have been published in English in: Catherine Seavitt Nordenson, *Depositions: Roberto Burle Marx and Public Landscapes under Dictatorship* (Austin: University of Texas Press, 2018).

48 For a more detailed listing of the vegetal species used, see: Mazza Dourado, *Modernidade verde*, op. cit. (note 18), 312.

49 Jacques Leenhardt, 'Paisagem, Botânica et Ecologia. Perguntas a Roberto Burle Marx', in: Leenhardt, *Nos jardins*, op. cit. (note 20), 47–67: 56.

50 It is possible to encounter a very similar image in the Free-way Park of Seattle (1970–1976), designed by Lawrence Halprin, where there is an effective inversion of the relationship between city and nature, with hanging urban greenery that takes from over an interstate highway as a primordial expression of the old-growth forest that once existed in that place. See: Barbara Boifava, 'The Fourth Nature of the Contemporary City: From Rio de Janeiro to Seattle, Washington', *Studies in the History of Gardens & Designed Landscapes* 40/2 (2020), 128–145.

51 Burle Marx declared: 'We cannot reproduce the exact proportions of nature in a city, but in our parks we can transpose and symbolize some of the features of nature that give

us such satisfaction. In the middle of the city we can create ponds with green islands, and shelter them from the surrounding harshness, bustle and noise with belts of vegetation, as Olmsted did in Central Park.' Burle Marx, 'Plants and Man', op. cit. (note 6), 6.

52 Pietro Maria Bardi, *The Tropical Gardens of Burle Marx* (New York: Reinhold Publishing, 1964), 65.

53 See: Julia Rey Pérez, 'Intervención en el paseo de Copacabana (1970–1971)', in: Burle Marx: *Del lienzo al espacio público en Río de Janeiro* (Sevilla: Instituto de Estudios sobre América Latina, Universidad de Sevilla, 2014), 193–259.

54 Burle Marx, 'Plants and Man', op. cit., (note 6), 5.

55 The concept of 'floorscape', perceived as a complex component of the urban cityscape, was championed, throughout the 1950s, by the British periodical *The Architectural Review*. Burle Marx was certainly aware of this redefinition of language in the philosophy of planning, leading in particular to the reflections and writings of Gordon Cullen. Testimony of this is also found in copies of *The Architectural Review*, dating to the period between 1946 and 1956, which are kept in the library of the Sítio Roberto Burle Marx.

56 Fleming, *A Picture of Roberto Burle Marx*, op. cit. (note 8), 13.

57 Manfredo Tafuri, 'Reason's Adventures: Naturalism and the City in the Century of the Enlightenment', *Architecture and Utopia*, op. cit. (note 23), 1–40, 6.

58 See: Martino Tattara, 'Verso la Cidade Parque: Território e paesaggio nel progetto di Brasília', in: Viviana Ferrario, Angelo Sampieri and Paola Viganò (eds.), *Landscapes of Urbanism* (Rome: Officina Edizioni, 2011), 197–210.

59 Gilberto Freyre, *Brasis, Brasil, Brasília: Sugestões em torno de problemas brasileiros de unidade e diversidade e das relações de alguns deles com problemas gerais de pluralismo étnico e cultural* (Lisbon: Livros do Brasil, 1960), 154.

60 Roberto Burle Marx, 'Paisagismo e devastação' (1983), in: Tabacow, Roberto Burle Marx, op. cit. (note 10), 199–205: 205.

61 Roberto Burle Marx, 'O Paisagismo na Estrutura Urbana' (1983), in: Cavalcanti et al., *Roberto Burle Marx*, op. cit. (note 10), 204–208: 206.

62 Ibid.

63 Brazilian anthropologist Gilber Freyre coined the term *social landscape* to describe the form taken on by a country under the effects of centuries of man's work and of civilization. See: *Brasis, Brasil, Brasília*, op. cit. (note 59).

BIOGRAPHICAL NOTES

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