

URBAN FORMS: historical references in the project of Le Corbusier to Rio de Janeiro and others brazilian architects

Eloísa Petti Pinheiro

Key words: urban form, urban space, cultural heritage, Brazil

Sigfrido Giedion¹ affirms that, the Le Corbusier Argel's project, "is based in the sky-scrapers which dominates the organic line of the 'Crescents' of Bath." The Bath's Crescents (18th century) look for the coalition of the buildings with their surrounding natural atmosphere, where the two - nature and architecture -, have the same importance.

But, before Obús's Plan (Argel, 1931), Rio de Janeiro Le Corbusier's project, 1929, also presents a proposal of a building-viaduct that leans on in the level curves and it grows parallel the line of Guanabara's bay. The Le Corbusier's proposal is composed by a freeway, located to 100m of the soil, that crosses the city, jumping obstacles, outlining barriers or breaking blockades. In that proposal, the problems of circulation are resolved, and also housing problem, with the creation of buildings where houses are projected up to 30m on the soil, under the freeway.

Being the Plano Obus a re-elaboration of the project presented to Rio de Janeiro, we wondered if the historical references to the urban form could be the same ones, in other words, if the base of the project of the carioca building-viaduct, that it follows the sinuous line of the mountains and leans on in the topography, it can be found in Bath.

The proposal of this text is to discuss Le Corbusier's proposal to Rio de Janeiro as a modern form of creation of new spaces in the city that has the history as base, making a new view in the urban way of the crescents of Bath. And, after Le Corbusier's project, other brazilian architects projects, like Pedregulho, by Reidy, and Parque Guinle, by Lucio Costa, used the same references.

¹ GIEDION, Sigfrido. *Espacio, Tiempo y arquitectura (el futuro de una nueva tradición)* 2 ed. Barcelona: Hoepli, 1958, p. 161.