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THE PROFESSIONAL DISCOURSE
AND TEACHING IN THE
SHAPING OF THE MODERN
ARCHITECT AND URBAN
PLANNER IN SÃO PAULO:
1948 – 1962

ABSTRACT

In Brazil, between the 1940's and 1960's, there were deep changes in the architect profession and education. Those changes were the result of influences that existed within the international framework of ideals and became extremely important in the Brazilian context. These ideals were disseminated through journals and events, such as the Brazilian Congresses of Architects and National Students Meetings of Architecture and Urbanism. In Sao Paulo, the implementation of those changes was possible as a consequence of the association from the Brazilian Institute of Architects – IAB and many other agents. This article is an effort to analyze the circumstances and the agents involved in the discussions that resulted in what is known as the 1962 Reform of FAUUSP – Faculty of Architecture and Urbanism from the University of São Paulo – which was made to form the modern architect. In order that, this documental research, considered the debates in the bulletins and minutes of the IAB/SP, in addition to existing documents in the archives of FAUUSP and the Polytechnic Scholl of University of São Paulo in the period between the foundation of FAUUSP (1948) and 1962 Reform. As a result, a new professional arose, the architect and urban planner.

KEYWORDS

Faculty of Architecture and Urbanism - USP. Brazilian Institute of Architects. Architecture and urbanism education. Modern architecture. Brazilian architecture.

LO DISCURSO PROFESIONAL Y LA
EDUCACIÓN EN LA FORMACIÓN DEL
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EN SÃO PAULO: 1948 – 1962

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RESUMEN

En Brasil entre los años 1940 y 1960, al mismo tiempo en que ocurrían cambios en la profesión, se implementaron modificaciones importantes en la enseñanza de la arquitectura. Parte de esto fue el resultado de la influencia de los ideales presentes en el contexto internacional, que se materializó en el contexto nacional por medio de su difusión en revistas y eventos nacionales, como los Congresos de Arquitectos de Brasil y Reuniones Nacionales de Estudiantes de Arquitectura y Urbanismo. En São Paulo, los cambios implementados fueron una consecuencia de varios agentes diferentes, unidos conjuntamente través del cuerpo principal de la categoría de arquitectos, el IAB / SP - Instituto de Arquitectos de Brasil. En este contexto, este artículo tiene como objetivo analizar las circunstancias y los actores involucrados en las discusiones que culminaron en lo que se conoce como la Reforma de 1962, de la Facultad de Arquitectura y Urbanismo de la Universidad de São Paulo - FAUUSP, que tenía la intención de formar el arquitecto y moderno urbanista. Con este fin, la investigación, de carácter documental, fueran considerados los debates en los boletines y actas de las reuniones del IAB/SP y documentos existentes en los archivos de la FAUUSP y la Escuela Politécnica de la Universidad de São Paulo, en el período comprendido entre la fundación de la FAUUSP (1948) y la Reforma de 1962. Como resultado, hubo la aparición de un nuevo perfil profesional, del arquitecto y urbanista.

PALABRAS CLAVE

Faculdade de Arquitectura y Urbanismo – USP. Instituto de Arquitectos do Brasil. Enseñanza de la arquitectura y del urbanismo. Arquitectura moderna. Arquitectura brasileña.

RESUMO

No Brasil, entre as décadas de 1940 e 1960, a profissão do arquiteto e o ensino de arquitetura passaram, em sintonia, por profundas alterações. Essas modificações, resultado das influências presentes nos ideais do contexto internacional se concretizaram, no contexto nacional, a partir da sua difusão em periódicos e em eventos nacionais como os Congressos Brasileiros de Arquitetos e Encontros Nacionais de Estudantes de Arquitetura e Urbanismo. Em São Paulo, as mudanças foram consequência da associação de diversos agentes que se consorciaram através do principal órgão da categoria dos arquitetos, o Instituto de Arquitetos do Brasil (IAB/SP). Nesse contexto, este artigo se propõe a analisar as circunstâncias e os agentes envolvidos nas discussões que culminaram no que se conhece como a Reforma de 1962 da Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo (FAUUSP), que tinha como intuito formar o arquiteto moderno. Para tal, a pesquisa, de caráter documental, considerou os debates presentes nos boletins e atas das assembleias do IAB/SP e os documentos existentes nos arquivos da FAUUSP e da Escola Politécnica da USP, no período compreendido entre a fundação da FAUUSP (1948) e a Reforma de 1962. O que se viu, foi o surgimento de um novo perfil profissional, o do arquiteto e urbanista.

PALAVRAS-CHAVE

Faculdade de Arquitetura e Urbanismo – USP. Instituto de Arquitetos do Brasil. Ensino de arquitetura e urbanismo. Arquitetura moderna. Arquitetura brasileira.

INTRODUCTION

The shaping of a new professional profile, the architect and urban planner, in the city of São Paulo and especially between 1948 and 1962, resulted from the action of several agents that, committed to the profession repositioning and consolidation, worked toward deep changes in the education of architecture. In this context, this article proposes to analyse the circumstances and agents involved in the discussions of what is known as the Reform of 1962, at the School of Architecture and Urbanism at the University of São Paulo (FAUUSP). The Reform of 1962 refers to the proposal to introduce the project-oriented studio as the architecture education core, in which all disciplines were aimed at, in a structure toward the unification of the professional formation and the professional activity of architects and urban planners. It became effective as a consequence of the application of concepts discussed at the Brazilian Institute of Architects, especially in the São Paulo's chapter (IAB/SP), as well as in Brazilian Congresses of Architects and Brazilian Meetings of Architecture and Urbanism Students, which were aligned to the ideals adopted by modern architects within the international framework (VIDOTTO, 2014).

During this period, architects and students of architecture aimed to approach education to the reality of the professional activities that had been adjusted to the national socio-economical context, to enable new professional demands, mainly in State capitals like São Paulo. Urban planning and industrialization of civil engineering became first-rate subjects for the architecture education as well as humanities-related disciplines. Therefore, the architect would be "responsible to organize the physical space in what it is directly related to human beings, taking into consideration the whole range of biological, psychologic and cultural needs and coordinating the applications of contemporary techniques" (MILLAN, 1962, p.10). In this new role of action, the architect should assume the function of a coordinator of projects, an essential professional for transforming urban areas.

Furthermore, the new position of architects should be observed, distinct from that of engineers – exclusively responsible for infra-structural works – and from that of builders – that had no autonomy to execute projects –, simultaneously to the "renovation of theoretical principles and of style at the sociocultural level", meeting the concepts of modernism (DURAND, 1972, p.25). Toward it, architects joined other professionals of fine arts, writers and intellectual groups who defended modern causes, an event known as "*caminho heroico*" (in free translation – 'heroic journey' - SAIA, 1959 in XAVIER, 2003).

This article analyses the period between 1948, date of FAUUSP's foundation, and 1962, with the consolidation of the Education Reform in this School. The selection of this period was based on the definition of two phases approached by Graeff (1995) in what concerns the architecture education in Brazil. The first, ranges from 1948 to 1955, is known as "*confirmação da autonomia conquistada*" (in free translation – 'confirming the conquered autonomy'), which preceded the creation of the first autonomous school of architecture - Faculdade Nacional de Arquitetura (FNA – National School of Architecture). The second phase, ranging from 1955 to 1962, consists in the "*luta pela reforma do ensino de arquitetura*" (in free translation – 'struggle for Education Reform in Architecture'). Therefore, the

objective was to carry out a deeper analysis of this period, in face of the multiplicity of events happening at that time, promoted by architects and architecture students, not only in the scope of São Paulo city but nationwide. The combination of factors and the actions of several agents resulted in the Reform of 1962 at FAUUSP that, although not the only event in the country in this direction, guided the education of architecture and urbanism in innumerable courses within Brazil, but especially in the State of São Paulo. For that reason, the scope of this study aims to analyse the field of education and architect profession within the international context, the Brazilian context, the role played by IAB/SP and the Reform of 1962 at FAUUSP.

INTERNATIONAL AND NATIONAL CONTEXTS

Concerning the international context, transformations related to the architecture education started in 1919 with the foundation of Bauhaus by Walter Gropius, which objective was to unite theory and practice through experiences in industries and workshops, resuming the career-oriented education by means of practice. From the beginning, in the city of Weimar, the studio¹ was the main space for education and two professors, an artist and an artisan, carried out the classes to assure the complete formation of students (DROSTE, 2001). In 1928, after Weimar unit was closed, Bauhaus was set in Dessau, under the new direction of Hannes Meyer. Through him, a new architecture course started, in which the studio matrix created by Gropius was included, with education targeting “first meet the needs of people and then think of luxury features” (DROSTE, 2001, p.174). Bauhaus experienced another phase under Mies van der Rohe administration, before definitively closing in 1933. At that moment, the school was away from the “social concerns and methods approaching education to the real world, and studying essentially and, afterwards, exclusively the technical and formal issues” (Kopp, 1990, p.65). After Bauhaus closure, Walter Gropius began to teach in Boston, and Mies van der Rohe became the director of the Architecture School then called ‘Armour Institute’, in the city of Chicago. With the arrival of Mies van der Rohe, architecture education in the American school experienced a major transformation, according to concepts used by him at Bauhaus and especially focused on the industrial production. The bases of the new curriculum had direct relation to drawing techniques and the awareness of new constructive methods and materials.

On the other hand, Walter Gropius began writing about his experiences in education and, released his “Blueprint for an architect’s training”². In what he was concerned, the reformulation should occur by approaching theory and practice, proposing visits to construction sites and industries and enabling students to have a direct contact to materials used and drawn in his projects. Toward this, right from the first year of school, drawing practices and hand working activities should be offered, with the introduction of concepts related to surface, volume, space and colour, but also to construction and structure elements. Parallel to the understanding of plasticity concepts, composition studies should bring a social purpose for improving life conditions in communities, by including topics referring to urban issues. In the following years, Gropius proposed the complementation of education in studios with

internship experiences in construction sites, obligatory for at least six months. In the same context of studios, the Education Plan proposed students to carry out group-like activities in order to create an “anonymous architecture, instead of superficial exhibitionism”. Besides, the architect determined that classes as History of Art and Architecture, preferentially addressed after the third year of architecture education, should focus causes and conditions that transformed a certain artistic expression into a milestone, therefore avoiding the reproduction or imitation of cases. At last, Gropius suggested that a professor, experienced in planning and building education, should carry out the classes, at a rate of one professor per group, from 12 to 16 students (IAB issue 11, 1954).

Le Corbusier also played a significant role in the reformulation of the architecture education in Brazil. In 1929, he came to Argentina and Brazil and disclosed discussions held in the International Congress of Modern Architecture (Ciam), in 1928. These referred to the role that architecture should play, in face of economic and social problems, in order to go beyond the aesthetical and technical issues. About education, when replying to a professor with inopportune considerations from the School of Exact Sciences at the eighth conference in Argentina, named ‘The global city’, that asked, “What would you do if you were in charge of teaching architecture?”, Corbusier was impromptu. First, he cleared up that he considered this question inopportune but, in teaching architecture, he would eliminate the use of directives and treaties and affirm the need of intellectual speculation by the students, to encourage them to assume the control of their own learning. Through intellectual speculation, students would construct a questioning mind, without reproducing solutions but creating new possibilities through drafts and the observation of real situations (CORBUSIER, 2004). In that same year, Le Corbusier also delivered a conference lecture in Rio de Janeiro, at the Nacional School of Fine Arts (Enba). This seems to be one of the factors leading Lúcio Costa³ to propose the education reform in this school, suggesting the end of usage concerning old treaties. However, even if not consolidated, Souza (1978, in XAVIER, 2003) showed that, after 1930 the exercises of composition disciplines⁴ have changed according to the modern architecture concepts:

It was the function of each room; the real use of a kitchen, observing its routine and the location of equipment; it referred to the interconnection between those rooms, and bedrooms and living rooms that have brought functionality to the project. We had a free project, without canons and symmetry, imposed before that. We were able to create a façade, a roof, a structure (SOUZA, 1978 in XAVIER, 2003, p.67).

Concerning the professional activities, in the same period the architect profession was regulated in several European countries: in Poland (1921), in Portugal (1925), in Belgian and France (1926) and in Spain and England (1929) (RIOS, 1934). In Italy, where Rino Levi and Gregori Warchavchik⁵ had studied, the regulation implemented in 1923 affected the changes occurring in architecture education. This, originally separated by polytechnic institutes – forming *architetti civili* – and academies of fine arts –forming *professori di disegno architettonico* – was reorganized to prepare the “integral architect”. In turn, professionals educated by a new institute should be aware of construction techniques and science as well as history and artistic values.

Simultaneously to changes in education and in architect profession in the world, the national context was undergoing transformations that culminated, initially, in the regulations of the architect profession⁶ in Brazil, through the Law Act 23.569/1933 – ‘*Regulamento das Profissões de Engenheiro, Arquiteto e Agrimensor*’ (in free translation: Regulations for Engineers, Architects and Land Surveyors). This decree had the main role to inhibit the professional practice of autodidact learners, since this activity was now exclusive to college-graduated engineers, architects and architect-engineers. However, the professional attributions⁷, defined by law, were a reflection of the architecture education in Brazil, subdivided and overlapped between Schools of Fine Arts and Polytechnic Schools⁸.

Since the 1920s, the activity of architects and architect-engineers in the city of São Paulo counted on a small number of professionals who were working for construction companies. Nonetheless, after the approval of the Law act 23.569/1933 some changes occurred. According to Saia (1959 in XAVIER, 2003), during the decades of 1930 and 1940, parallel to the activities of construction companies, some more modest kind of companies started to emerge, especially to build residential units, through the association⁹ of two architect-engineers or of one architect-engineer and one civil engineer. These formed like a bridge for architects to work independent of engineers and construction companies.

Concurrently, Rino Levi and Gregori Warchavchik¹⁰ started to defend the profession exercise through the valorisation of project authorships. Both were not only working as independent professionals and owners of architecture offices, but also introducing in their plans and projects, plastics characteristics that were not known in São Paulo, aligned to the modern movement. This new way of professional practice became a reference, and IAB/SP endorsed it.

THE ROLE PLAYED BY THE BRAZILIAN INSTITUTE OF ARCHITECTS, SÃO PAULO CHAPTER – IAB/SP

In 1943, the IAB¹¹ chapter was established in the city of São Paulo. Its main organizer was Eduardo Kneese de Mello who, appointed by the IAB’s Main Office as delegate representing São Paulo, sought to gather his colleagues (IAB issue 01, 1954). Besides unifying the architects in the state of São Paulo, IAB/SP chapter was also created to disseminate the production of Brazilian architecture, the architecture profession and discuss architecture education and formation (IAB, Circular letter 34, 1945). Through this Institute, a strategy for repositioning the professional activities started, based on the distinction of the architecture profession compared to that of the civil engineering, assuming the positions as authors of projects and independent professionals (DURAND, 1972; FICHER, 1989).

The first action of IAB/SP chapter was to extend the discussions toward the creation of independent schools of architecture, defining this as one of the topics to be discussed at the I Brazilian Congress of Architects, held in 1945, in the city of São Paulo. As a result, a law act was prepared for creating such schools, endorsed at that same year by the President Getúlio Vargas. The National Faculty of Architecture (FNA) was created in 1945 aiming to “offer the education in architecture and urbanism, to prepare highly skilled

professionals; to conduct studies and researches in several technical and artistic fields constituting the object of its education scope". These goals were to be achieved by two courses – Architecture, a five-year course, and Urbanism, a two-year course to be attended by graduated architects and engineers (FNA, 1945). Therefore, all the architecture courses had to meet the Law act 7.918/1945 requirements. In the city of São Paulo, two autonomous schools were founded from previous architecture-engineering courses: Mackenzie School of Architecture (FAM) and School of Architecture and Urbanism at the University of São Paulo (FAUUSP). However, the creation of these new schools was not yet adequate to that architect education aiming another professional activity and recognition, nor represented freedom to promote potential changes in education, for distinct reasons in each case.

At FAM, the intellectual and aesthetic monopoly imposed by Christiano Stockler das Neves, director and main professor of the Architecture course at that time, caused a delay in more impacting changes in education that could form architects on modern paradigms¹². FAM and FAUUSP differed on their leaders' political visions; the positioning of Christiano Stockler das Neves and João Batista Vilanova Artigas is a reference of this. The environment of FAUUSP was more fruitful for discussing the formation of architects, in what concerns their activities as authors of projects and as independent professionals. FAUUSP's professors were members of the IAB/SP¹³ chapter and the ideology defended by the Institute was gradually raising the need for changes, as what was offered or should be offered to students especially the creation of projects based on the new programs. At FAUUSP, even having a more favourable environment for discussions, presented restraining issues concerning the complete transformation on its education program: the administrative dependence to the Polytechnic School at the University of São Paulo¹⁴ and the presence of some professors belonging to that school and remaining as faculty member of this new College.

However, for the architects "focus on architecture education represented to establish new bases to enable them to play the social roles" attributed then, but this would not be possible with a small number of college-graduated professionals (ARTIGAS, 2004). Toward that, an education structure had to be organized in order to form a higher number of architects. Therefore, in 1945, the I Brazilian Congress of Architects raised another important point of discussion: the defence of architects' social role in their professional activities. It meant the cooperation toward elaborating a study concerning the establishment of people in communities, the overall planning of municipalities and their urban outskirts as well as their rural and industrial sectors (IAB, Circular letter 34, 1945). The conceptualization of this function in that event reminds topics discussed at Bauhaus, especially in what referred to meet the populations' needs, as approached by Hannes Meyer. In that School, education was been transformed for preparing and enabling professionals to change the society through their activities. In Brazil, this discussion took place during years of dictatorship in the country and architects believed they were able to intervene toward this transformation.

This maxim can be applied to João Batista Vilanova Artigas¹⁵. His political positioning raised, as he defended, the need to practice the profession with social emphasis. According to Buzzar (1996) and Matera (2005), from the

beginning of his activities as architect, Artigas had always been an active member of the Brazilian Communist Party. His advocating for the repositioning of the architect profession with focus on the compliance to social functions, acting as independent professional and offering service to the State, was directly related to his political militancy. This way, Artigas influenced a number of his students at FAUUSP and was able to guide some of the decisions taken by the IAB/SP chapter, toward the desired profile of the architecture professional.

Moreover, professors of FAUUSP started to attend a number of cultural spaces that discussed the concept of modern in the city of São Paulo. This approaching of artists was called by Saia (1959, in XAVIER, 2003) and Artigas (in ABEA, 1978) as 'heroic journey' for, through this experience, architects could be joining other professionals to support the modern ideal and disseminate the proposed activities. These cultural spaces frequented by architects were indeed, projected and organized by them. This was the case of the Municipal Library of São Paulo, opened in 1942, the place holding the meeting for establishing the chapter of IAB/SP, the São Paulo Museum of Art (MASP), 1947, and related Institute of Contemporary Art (IAC)¹⁶ (1951), not to mention the Museum of Modern Art (MAM)¹⁷, in 1948. The IAB/SP facilities joined the group of cultural spaces of the city in 1951, presenting exhibitions, hosting the Artists Club in its basement and promoting gathering moments in its restaurant area. Besides, many architects had their offices near these places, in downtown São Paulo, which were also close to the schools of architecture. According to Saia (1959 in XAVIER, 2003, p.111) "architects used to frequent the space of artists and they used to frequent architecture offices regularly and, for this reason, the great importance of such fact was not perceived as it should". Consequently, architects began taking part of a more comprehensive discussion in the city of São Paulo, what "allowed young architects to be up to date and to establish a sensitive and behavioural unity with the most lively and intelligent minds of the city at that moment" (DEDECCA, 2012, p.44).

The role played by IAB/SP chapter, as well as the activities of Central IAB, went beyond their physical spaces, when organizing several events in the country following the I Brazilian Congress of Architects. Still in the 1940's, the II Brazilian Congress of Architects was held in Porto Alegre (1948), the III Congress occurred in Belo Horizonte (1953), the IV Congress was held again in the city of São Paulo (1954) and the V Congress (1955), the last to happen in the period, scope of this study, took place in Recife. Discussions about the definition of professional activities according to the concepts related to the social role to be played by architects, of their positions in public agencies as well as the reformulation of education in architecture, toward new technologies and industry development followed these events. The lack of alignment concerning what was taught, and the requirements to be faced by architects as graduate professionals, was the main complaint among the participants (PEREIRA, 1953). Another common issue in all these congresses was the search for autonomy concerning architecture education, since the Schools of Architecture in Recife and Salvador were still dependent on their respective schools of Fine Arts, while FAUUSP, not yet counting on its own regulation, depended on the Polytechnic School of the University of São Paulo.

These discussions, expressed in the annals of congresses, turn evident the period defined by Graeff (1995) in searching for the consolidation of autonomy of architecture schools, from the foundation of FNA to the year of 1955.

In 1955 and in the state of São Paulo, IAB/SP chapter played a fundamental role for the approval of the first regulation for FAUUSP (Law act 3.233/1955). By confirming autonomy, new professors started to be contracted, what was not allowed by Law 104/1948 that restricted professors to be preferably from the Polytechnic School of USP. The struggle for contracting architects as professors approached students to the IAB/SP's board of directors, since they could directly pose their demands to the Institute. The proximity of the FAUUSP's students with the IAB/SP¹⁸ chapter happened at the same time that they started to take part in National Meetings of Architecture and Urbanism Students. Its organization, linked to that of professionals, was powerful enough to promote changes. Simultaneous to Brazilian Congresses of Architects, three meetings of students occurred during the 1950's: the first held in the city of Salvador in 1952, the second took place in Recife in 1953 and the third, in Porto Alegre in 1954. Students also discussed the need to seek for an education program aligned to professional practice. Criticisms to the classes that proposed inadequate projects and kept following dated books reinforced this problem. Moreover, they clearly declared support to modern aesthetics, advocating in favour of education that focused on project-oriented studios. Like the architects, they also reinforced the need for struggling toward the autonomy of architecture schools and, consequently, the uniformity of education methods used at schools, quite distinct from each other. Added to these proposals, the students proposed the organization of education in Departments of Composition, of Culture and History and of Construction and Calculation, with the possibility of work execution as a set of disciplines; this organization was included to the FAUUSP Regulation in 1955. Likewise, they discussed professional activities, advocating for the creation of public positions for architects. Here, it is evident the effect of the political positioning of the students, in synchronicity with some of their professors, who believed that modern architecture could transform the society (ANNALS..., 1952; ANNALS..., 1953; ANNALS..., 1954).

In this context of social roles and public positions laid down the activity of architects as urbanists, responsible for the execution of urban plans. The discussion started by the IAB/SP and FAUUSP, upon the approval of the first regulation of the School, in 1955. The creation of the Centre for Urban Studies and Research (CPEU)¹⁹ was proposed by it with the objective to provide undergraduate students with real data for their projects, combining theory and practice as happened in Bauhaus' international context. CPEU set agreements with several other municipalities in the State of São Paulo for conceiving urban projects, which turned up to be a reference. IAB/SP disseminated the CPEU actions in Bulletins and the architect activity as urban planner achieved a significant distinction, facing the constant demands for urban plans at that point.

In 1958, the relevance attributed by the IAB/SP to urban planning developed by architects, culminated in the proposition of a new professional regulation, supported by FAUUSP students through the GFAU – Students Council of the School of Architecture and Urbanism of USP. It fostered the end of attributions overlapping by architects and civil engineers, as stated in Law 23.569/1933, and

proposed the authorship of projects for constructions and urban plans exclusively to architects. The aim was to turn architects the only professionals in charge of studies, reports, valuations, appraisals, drawings, plans, projects and supervision of projects in urban and regional planning fields, buildings and complementary constructions, as well as artistic and monumental constructions, interior design and landscape architecture. Therefore, in what concerned urban planning activities, the architects were assuming another function “to the client and the society, a new responsibility of planning, what was not included in the education of engineers, for example” (IAB issue 56, 1958).

At that moment, events on changes in education and professional activities were concurrent, enabling to identify the second period pointed by Graeff (1995), the struggle for reforming architecture education, guided by changes proposed for professional activities. Since 1957, the Commission on Teaching at FAUUSP²⁰ disseminated a new conception of curriculum organization, proposing organizing it through the centralization of project-oriented studios, complemented by disciplines prepared by departments. However, other events were necessary, the “Meetings of Directors, Professors and Students of Architecture”, in order to bring into effect the bases for the Reform of 1962 and consolidate the autonomy in architecture education.

THE REFORM OF 1962

The struggle for the autonomy consolidation in architecture education had as final episodes the “Meetings of Directors, Professors and Students of Architecture”, in 1960, 1961 and 1962. There, participants from schools of São Paulo, Rio de Janeiro, Recife, Brasília, Curitiba, Porto Alegre and Minas Gerais discussed the preemptory necessity to approach education and professional practice. The proposal for education reformulation was covered with more details in 1958, at the “Regional Meeting of Brazilian Educators”, in which Roberto de Cerqueira César and Carlos Millan²¹ took part. Reported in details by Millan through – *O Atelier na Formação do Arquiteto (in free translation: The Studio in the Architect Formation)* – in 1962, this document synthesized what had been discussed in Brazilian Congresses of Architects and Architecture Students, as well as in Meetings of Directors, Professors and Students of Architecture.

In what concerns the discussions joining directors, professors and students, the focus on architecture education at the project-oriented studio was reaffirmed and the disciplines of composition, seen as “planning physical environment in its several aspects”. The need for technical, human and cultural disciplines were reinforced to enable the professional formation in human sciences and, the insertion of industrial design disciplines for “projecting equipment, furniture and appliances, as well as for the manufacturing of construction elements” (FAUUSP, 1962). In what refers to industrial design, it is important to emphasize the synchronicity with changes in education promoted at Bauhaus and, later in the United States, both by Walter Gropius and Mies van der Rohe. Not only it became part of the curriculum but also there was a proposal to create Research Centres in all colleges, like already seen with the CPEU at FAUUSP, however, prioritizing its dedication to the minimum housing (FAUB, 1961; FAUUSP, 1962).

The final resolutions of these meetings disseminated the principles toward organizing a minimum curriculum for the course of architecture, in which the disciplines of Composition, held at the studio, should contain 50% of the credit hours of the courses and include, not only the study of constructions but also the planning of exterior areas and the study of the object. In order to acquire the language for representing the projects, disciplines like education on Design, Descriptive Geometry and Perspective were offered to students. For theoretical studies, the application in technical and structural issues of construction, pointed to Mathematics, Mechanic, Strength of Materials, Applied Physics, Topography, Stability of Constructions and Construction Materials as disciplines. Aiming to understand the human needs, the proposal included the offering of education in Economy, Sociology, History of Architecture and Planning. At last, there was a suggestion for introducing Legislation, Labour Organization and Professional Ethics. To that, the need to respect and adjust to regional characteristics of each college was added (FAUUSP, 1962). In this proposal for minimum curriculum, it is evident the addition of disciplines, not offered by the architecture course at the time that FNA was created (Law 7.918/1945) – as the History of Architecture and Planning – and, the extension of the Composition course with emphasis in the comprehensiveness of topics concerning the object referring to the urban context.

The effect of these discussions in the scope of FAUUSP came up in December 1961, with the approval of the decree 09²² and the implementation of a new school curriculum. In turn, the work of Carlos Millan, *The Studio in the Architect Formation* came to consolidate the topics presented nationally and internationally, as the mark known as Reform of 1962 at FAUUSP. The first recommendation was to revise the programs of disciplines suggesting organizing them by departments and as interdisciplinary studies. The course serialization should start with a higher load of technical knowledges and then, expanding sociocultural disciplines in the last years; everything to be guided by the composition classes, as proposed by Walter Gropius in the Blueprint for an architect's training (1954). In what concerns these classes, the proposal aimed to expand the number of hours dedicated to working in studios and, to turn this practice effective as the core of architecture education.

In the text written by Carlos Millan, the integration of subjects in studio was intensified and we find the term "Architecture and Urbanism", referring to architecture and urban planning as a unit, as proposed by the profession definition in 1958 and in the broadening of topics related to urban planning in the minimum curriculum:

One of the most serious faults we reject in education structure is precisely the dissociation (of Architecture and Urbanism), that subtracts the architecture from its natural and fundamental context - the urban context - out of which it cannot be explained or understood (MILLAN, 1962 p.39).

The initiative to integrate architecture and urbanism assured to architects the possibility of working as urban planners, starting a professional career still named as architect and urban planner. For Millan (1962), it was even late "for a basic reform in education to meet the new demands of the profession" (MILLAN, 1962, p.12). This reform should lead toward vanishing the isolated

disciplines from the system because the lack of integration between technical and artistic education was one of the main causes of professional activity losses, turning inviable the necessary approaching of theory and practice. Isolated education system did not allow students to understand the complex task of managing a project, impeding the architect's activity as proposed by the category through the IAB. Only in studios would be possible to simulate a real case, where modern architects and urban planners could experience their ideas into practice. Therefore, students wished to have classes that would integrate technical, plastic and humanistic subjects toward a definitive approaching of theory and practice. Moreover, preferably, architects should teach these subjects.

In the year following the approval of decree 09 of 1961, FAUUSP consolidated the Reform of 1962. It referred to the introduction of the project-oriented studio as the core of architecture and urbanism education, toward which all subjects should converge, in a structure that would unify the architect and urban planner professional. For defining the project-oriented studio, Millan (1962) attributed to it the importance to provide students with graphic representation and expression capability, to teach aesthetic and plastic values, probing their creative potential and project reasoning capability and to approach them to real professional experiences and to challenges they would have to face when meeting real social needs.

CONCLUSIONS

The Reform of 1962 in FAUUSP was a benchmark. After it, a new profile of professional was able to emerge, the architect and urban planner. This result was possible through the joining of several agents – including architects, professors of FAUUSP, directors of IAB/SP as well as architecture students– and factors – like the changes in the profession and the adoption of the modern as a style and purpose. The interaction of agents in several events occurred from 1948 to 1962 and enabled a broad discussion about the organization of a new profession and the transformation of architecture education by introducing modern precepts to the formation of professionals aligned to them. The changes did not referred only to the inclusion of contemporary authors or of an architecture approaching through a new language, they also referred to the teaching approaching itself concerning the professional activities, based on real problems; the interrelation of subjects by the project-oriented studio and mainly, the relation between architecture and urbanism. In addition to these, the introduction of modern precepts referred to a new professional activity. It assumed the responsibility, coined by the Russian vanguards and by the teachings of Hannes Meyer at Bauhaus, in the beginning of the 20th. century, to transform the society. For the architects in the State of São Paulo, the introduction of modern precepts was a purpose (KOPP, 1990), in the sense that they were able to act for the construction of cities, in accordance with new programs, techniques and materials. Above all, the objective of the new activity for architects aimed to coordinate a significant change in society, turning them essential in any scenario, for they have activities exclusive to them, no longer shared with other professionals as defined in the law proposed in 1958 (IAB, issue 56, 1958).

In view of the impact that the Reform of 1962 caused, not only in FAUUSP's education but also in the education of architecture all over the country, it is possible to assert that this project of profession ideology, conceived in this period under study, was a successful one. Started in 1945, when the activity of architects was restricted to their participation in construction companies and small offices, the profession reorganization created a higher number of autonomous schools. Therefore, with significant amount of professionals and their participation in other cultural environments, a new positioning was possible with focus on activities as independent professionals, coordinators and authors of projects in architecture offices.

In this context, it is possible to observe the bases remaining until now, both in education and in professional activities of architects and urban planners, from the unification of the professional formation and by their generalist nature. In what concerns education, project-oriented studio is the protagonist, starting from the sequence of exercises forming students and culminating with the graduation final work. To the profession, the main heritage is the activity of architects as authors of projects, not only for the construction itself but also for the urban planning, the landscape and interior plans, according to Law act 12.378/2010²³.

Moreover, it is important to emphasize how significant were the collective actions, as the organization of events by IAB's boards of directors, the gathering of students in FAUUSP through the GFAU and, in nationwide, the participation and promotion of meetings involving students. Added to that, the dissemination carried out by several architects as João Batista Vilanova Artigas, Eduardo Kneese de Mello, Rino Levi, Gregori Warchavchik and Carlos Millan, among others, for the profession consolidation. The impact of these collective discussions was not restricted to the city of São Paulo. New professional demands of architects reflected what had occurred in other countries and had effects in other cities of Brazil, through the participation of architects and students coming from all the States in Brazilian Congresses of Architects. Schools, as Salvador, Recife, Minas Gerais and Rio Grande do Sul, were engaged in the struggle for autonomy and the quality of teaching. Indeed, the higher the number of professionals aligned to the activity defended by the IABs and local institutions, the better the transformation impact printed by architects in the society and, consequently, their professional recognition. Added to it, the necessity of perpetuating these concepts for forming new architects, what was possible at FAUUSP through contracting some newly graduated students as professors, like the example of Jon Maitrejean, Rodrigo Lefèvre and Julio Roberto Katinsky.

The changes in architecture education, consolidated by the Reform of 1962, formed the basis for the Reform of 1968 of FAUUSP and consequently, reflected on the conception of the Minimum Curriculum for Architecture and Urbanism, in 1969. This, appropriated by the Military Dictatorship and imposed as national model, was exhaustively reproduced, therefore missing its real meaning and essence until 1994 when it was replaced by the curriculum guidelines.

NOTES

- ¹ Besides the assumption of integrating theoretical and practice education in the studio, Bauhaus had the objective to construct a new society. This premise was aligned to the discussions raised by students that were inspired in the Russian Revolution context (KOPP, 1990).
- ² Published for the first time in the L'Architecture d'Aujord'hui Magazine, in 1950 and, in 1954 in Brazil, by the Bulletin of IAB/SP chapter.
- ³ Nevertheless, Pinheiro (2005) mentions that, although this was the first contact between Lucio Costa and the French-Swiss, it was not decisive for him to adopt the concepts of modern architecture. More important to him seemed to be his interaction with Gregori Warchavchik and his proximity with Flávio de Carvalho.
- ⁴ Gregori Warchavchik was hired as ENBA professor for the 4th. grade's discipline of Composition, while Alexandre Buddeus was hired for the 5th. grade's. According to Santos (in XAVIER, 2003), these two professors caused a real revolution in the school.
- ⁵ Gregori Warchavchik, a Ukrainian architect graduated in Italy, arrived in the city of São Paulo in 1923, where he married the daughter of a local industrialist, and settled down. His education occurred in a reform-oriented environment for architecture education in the country that aimed the formation of autonomous schools back in 1918. According to Lira (2011), this change occurring in Italy that comprehended the professional activity of Italian architects, was unique in the world in that period, except for Bauhaus' experience. In his education, Warchavchik counted not only on the introduction of humanist disciplines but also on a principle of autonomy for creating his projects.
- ⁶ In what Luiz de Anhaia Mello and João Batista Vilanova Artigas are concerned, the approval of professional regulations, even bringing the term architect in its tittle, did not recognize the professionals properly. According to Artigas (in ABEA, 1978) the architect was seen as a "designer, unaware of the Laws of Gravity or of the behavior of structures".
- ⁷ The decree 23.569 regulated professions such as Engineer, Architect and Land Surveyor. It was aligned to the education and the professional activity, which was not satisfying the category of architect-engineer professionals anymore. The main complain referred to the overlap of functions that were allowed to them as well as to civil engineers. They were: the study, the project, the management, the supervision and construction of buildings, including all complementary work; the project, the management and the supervision of urbanism-related services. The only professional specializations that were exclusive to architects and architect-engineers were: the study, the project, the management, the supervision and construction of essentially artistic or monumental character works; the project, management and supervision of landscape architecture design; the project, management and supervision of grand architecture decoration works (BRASIL, 1933).
- ⁸ In Rio de Janeiro, the architecture course was offered since 1889 at the National School of Fine Arts – ENBA, with roots in the Imperial Academy of Fine Arts – AIBA, founded in 1826. In turn, architecture education in the State of São Paulo was offered since 1894 in the Architecture-Engineering course at the Polytechnic School of São Paulo. After 1917, the course also started to be offered at the Engineering School of Mackenzie Faculty. Both schools attributed to the Composition discipline the differentiation between the course of Architect-Engineer and the course of Civil Engineer (BREIA, 2005; FICHER, 1989).
- ⁹ Some examples of these associations: Pujol and Toledo, Bratke and Botti, Kosuta and Santos, Neves and Duarte (SAIA, 1959 in XAVIER, 2003).
- ¹⁰ At that time, Christiano Stockler das Neves defended the architect activity through the authorship of projects. The difference when comparing him with Rino Levi and Gregori Warchavchik was the adoption of aesthetic standards from the Fine Arts point of view, a heritage from his education in the United States.
- ¹¹ The current *Instituto de Arquitetos do Brasil* (IAB - Brazilian Institute of Architects) named then *Instituto Brasileiro de Arquitetura* (IBA - Brazilian Institute of Architecture) arose from the National School of Fine Arts – ENBA, in 1921. In the first years, IBA gathered architects and engineers and defended the right of the profession and issues as tendering procedures for public contracts when constructing buildings, profession education and practice. Still during the 20's, IBA experienced an internal division and split into two groups; in 1925, they merged again as the *Instituto Central de Arquitetos* (Central Institute of Architects). After 1930, the Institute assumed its position in favor of modern architecture adopting the name Brazilian Institute of Architects in 1934. During the 1940's, IAB began to create state departments, among which, the Minas Gerais and São Paulo chapters, created in 1943. (Source: www.iab.org.br, accessed in 23 of July 2013).

- ¹² However, it is important to emphasize that several architects graduated from Mackenzie and, directly or indirectly, participated as agents of the Reform of 1962, as for example Eduardo Kneese de Mello, Jacob Ruchti, Carlos Millan and Oswaldo Arthur Bratke. They were all in defense of the profession as directors of IAB/SP and were contracted as professors of FAUUSP, except for Oswaldo Arthur Bratke (VIDOTTO, 2014).
- ¹³ The professors of FAUUSP and directors of IAB/SP were: Luís de Anhaia Mello, Carlos Alberto Gomes Cardim, Luís Saia, Ícaro de Castro Mello, Ariosto Mila, João Batista Vilanova Artigas, Roberto Cerqueira César, Oswaldo Correia Gonçalves, Eduardo Kneese de Mello, Abelardo Reidy de Souza, Rino Levi, Eduardo Corona and Carlos Millan (VIDOTTO, 2014).
- ¹⁴ Since the positive reaction by the Congregation of the Polytechnic School of São Paulo in favor of the creation of FAUUSP, the way to turn the school effective was facing adversities. In 1947, FAUUSP had a building - Vila Penteadó, but still lacked official signing from the Legislative Assembly of the State of São Paulo. In view of these circumstances, a movement of students who, after being approved in college-entrance tests for attending the new College required its foundation to begin their studies. After 1948, with the approval of Law 104, FAUUSP started its activities, although without its own regulation. As a result, its administrative dependence to the Polytechnic School of the University of São Paulo became a real constraint. At that point, IAB/SP members sought to the replacement of those professors linked to the Polytechnic School by architects, especially for the Composition-focused discipline. As part of that IAB group, José Maria das Neves, Luís de Anhaia Mello (then, the College director), João Batista Vilanova Artigas, Ícaro de Castro Mello and Rino Levi (VIDOTTO, 2014).
- ¹⁵ Since his travel to the United States, where he was commissioned by the Polytechnic School to verify how architecture education was being offered in that country, Artigas had contacts with modern professionals like Walter Gropius at the MIT and Mies van der Rohe at the IIT. It is probable that Vilanova Artigas was influenced by the context he experienced in that travel, especially in what concerns the relationship between professors and education institutions – a much more flexible one – and the research studies developed in laboratories, as reported by Irigoyen (2002).
- ¹⁶ Several architects from IAB/SP were members of the IAC Congregation as Eduardo Kneese de Mello, Oswaldo Bratke, Rino Levi, Alcides da Rocha Miranda, Jacob Ruchti and Lina Bo Bardi herself (LEON, 2006). Eduardo Kneese de Mello, Bratke and Levi were also FAUUSP professors.
- ¹⁷ “Among the professionals taking part of this group: “João Batista Vilanova Artigas (notarial deed, artistic board, administration counselling, commission of architecture and head office adjustments), Salvador Candia (notarial deed), Carlos Cascaldi (notarial deed), Roberto Cerqueira Cesar (notarial deed), Galiano Ciampaglia (notarial deed), Manilo Cocenza (notarial deed), Miguel Forte (notarial deed and commission of exhibitions), Giuseppe Severo Giacomini (notarial deed), Virgilio Isolda (notarial deed), Gilberto Junqueira Caldas (notarial deed), Eduardo Kneese de Mello (notarial deed and administration counselling), Rino Levi (notarial deed, 1st. secretary/director and administration counselling), Leo Ribeiro de Moraes (notarial deed), Jacob Ruchti (notarial deed, administration counselling and commission of folklore), Gregori Warchavchik (notarial deed and administration counselling) and Roger Henri Weiler (notarial deed)” (NASCIMENTO, 2003, p.21).
- ¹⁸ The close action of the students with the IAB/SP chapter brought to the Institute the assurance that the ideals defended by the architects were going to be perpetuated by the next generations. The Institute started to receive members aspiring to take part in member boards and to support the contraction of young just graduated architects, as assistant professors of architecture schools. As examples, Jon Maitrejean, Ruy Gama, Joaquim Guedes Sobrinho, Nestor Goulart Reis Filho, Abrahão Sanovicz, Brenno Cyrino Nogueira, Júlio Roberto Katinsky, Cândido Malta Campos Filho and Benedito Lima de Toledo. Representing the students, and participating of the IAB/SP as representatives of GFAU: Edoardo Rosso, Francisco Torres and Joaquim Vicente Ferrão. Besides the students who were taking part of the IAB/SP meetings, some students became associate members of the Institute as: Toshio Tone, José Luis Fleury de Oliveira, Roberto Franco Bueno, José Geraldo Veiga, Wladimir Kliass, Abrahão Sanovicz, Alberto Carlos Araújo, Heitor Ferreira de Souza, Jaguanhara de T. Ramos, Jerônimo Esteves Bonilha, Ayako Nishikawa, Brenno Cyrino Nogueira, Júlio Ribeiro Bandeira Villela, Júlio Roberto Katinsky, Lucio Grinover, Luis de França Roland, Maria Aparecida C. França, Marlene Picarelli, Regina Zonta and Alberto José Schaefer.
- ¹⁹ The creation of CPEU established a powerful relation between its practices and what was offered in the only discipline of Urbanism in the Architecture course, given that the two-year Urbanism course had not started its activities (BIRKHOLZ; RONCA; ZAHN, in SINOPSES MEMÓRIA, 1993). In the context of the State of São Paulo, CPEU acted, in partnership with the government, for consolidating the professional category of architects in urban planning activities. Along with the course of Architecture, the Research Center built up a close relation between theory and practice,

establishing a significant role in the urban development of the State of São Paulo and in the dissemination of the architect and urbanist professional. In 1958, CPEU celebrated the partnership with the following municipalities for the development of urbanistic studies: Santa Rita do Passa Quatro, Águas da Prata, Socorro, Campos do Jordão and São José dos Campos. Later on, some agreements were signed with the municipalities of Ubatuba, Caraguatatuba, São Sebastião and Ilha Bela (IAB issue 50, 1958). With the Reform of 1962, "the idea of implementing a post-graduation level in Urbanism was abandoned and the scope of the Territorial Planning education became wider, from the graduation level itself" (BIRKHOLZ; RONCA; ZAHN, in SINOPSES MEMÓRIA, 1993).

- ²⁰ João Baptista Vilanova Artigas, Rino Levi, Hélio Duarte and Abelardo de Souza were part of this commission. There are no reports about who nominated it.
- ²¹ Carlos Millan was committed to defend the professional activity and education so architects could be able to play their social role as professionals. Graduated by Mackenzie, Millan left his partnership position in Branco & Preto, a furniture design company, and began teaching at FAUUSP. His principles also influenced the concept of project studio that, with the Reform of 1962, became the core of architecture education, the means for reproducing the professional practice within a new education proposal.
- ²² The decree 09 of December 1961 set a standard curriculum for regular courses for the School of Architecture and Urbanism at the University of São Paulo.
- ²³ Law act 12.378/2010 – Regulates the Architecture and Urbanism activities; creates the Brazilian Council of Architecture and Urbanism - CAU/BR and the Councils of Architecture and Urbanism of the States and of the Federal District - CAUs; and other provisions.

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Editor's note

Date of submission: December 2014

Acceptance: June 2015

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