

INTERNI



Il nuovo
colore
per
gli interni
è
il
verde
azzurro
che
richiama
la
natura
e
il
cielo
sereno.

Un
nuovo
colore
per
gli
interni
che
richiama
la
natura
e
il
cielo
sereno.



EYE OF THE BEAR
DESIGN

Indice/CONTENTS

Dicembre/DECEMBER 2011



IN COPERTINA: POLTRONCINA CON ANELLI DI METALLO E VIMINI INTRECCIATO REALIZZATA DAI FRATELLI CAMPANA. QUESTO PROTOTIPO DI SEDUTA, FOTOGRAFATO PER LE STRADE DI SÃO PAULO, ESEMPLIFICA IL TIPICO APPROCCIO DEI DUE DESIGNER BRASILIANI, FATTO DI IBRIDAZIONI DI TECNICHE, MATERIE E LINGUAGGI.

ON THE COVER: CHAIR WITH METAL RINGS AND WOVEN WICKER BY THE CAMPANA BROTHERS. THIS PROTOTYPE, PHOTOGRAPHED IN THE STREETS OF SÃO PAULO, EXEMPLIFIES THE APPROACH OF THE BRAZILIAN DESIGN DUO, BASED ON HYBRIDS OF TECHNIQUES, MATERIALS AND LANGUAGES.
FOTO DI/PHOTO BY: RUY TEIXEIRA

SI RINGRAZIA PER LA GENTILE COLLABORAZIONE L'AMBASCIATA D'ITALIA IN BRASILE, IL CONSOLATO GENERALE D'ITALIA A SAN PAOLO E L'AMBASCIATA DEL BRASILE A ROMA.

OUR THANKS FOR THEIR KIND COLLABORATION TO, THE ITALIAN EMBASSY IN BRAZIL, THE CONSULATE GENERAL OF ITALY IN SÃO PAULO, AND THE BRAZILIAN EMBASSY IN ROME.

SI RINGRAZIA INOLTRE PARTICOLARMENTE LA SIGNORA IVANA TUTA PAPA. WE WOULD LIKE TO EXTEND PARTICULAR THANKS TO MS. IVANA TUTA PAPA.

InternIews

brasil/brazil

29 *giovani designer* YOUNG DESIGNERS
SEMILOGIE BRASILIANE/BRAZILIAN SEMIOLOGIES
GLI EREDI DEI CAMPANA BROS/HEIRS TO THE CAMPANA BROS

38 *project*
PROGETTI GLOCALI/GLOCAL PROJECTS
CON/WITH GETULIO, LUIZ GALVÃO, RENATO IMBROISI

40 *scenografia* SET DESIGN
L'ARTE DEL SAMBA/THE ART OF SAMBA

42 *grafica* GRAPHICS
JOANA LIRA

44 *fotografia* PHOTOGRAPHY
RENAN CEPEDA: LIGHTING PAINTINGS

46 *mostre* EXHIBITIONS
ROSALEN & MARCHETTI: TERRITORIES COMPLEXITY

49 *fashion file*
GIOVANNI BIANCO: RACCONTARE EMOZIONI
NARRATING EMOTIONS

50 *cinema*
ATTESA PER IL CINEMA BRASILIANO
GREAT EXPECTATIONS FOR BRAZILIAN CINEMA

53 *in libreria* IN BOOKSTORES

57 *itinerari* ITINERARIES
LANDMARK HOTELS A BRASILIA, SÃO PAULO, RIO DE JANEIRO

64 *showrooms são paulo*
IL DESIGN ITALIANO IN VETRINA/ITALIAN DESIGN SHOWCASED

83 *imprese e territori* COMPANIES AND TERRITORIES
STRATEGIE ITALIANE IN BRASILE/ITALIAN STRATEGIES IN BRAZIL

95 *musei* MUSEUMS
VINTAGE AD ALTA QUOTA/HIGH-ALTITUDE VINTAGE

98 *eventi* EVENTS
PRIMO FESTIVAL DELL'INNOVAZIONE DI SÃO PAULO
THE FIRST FESTIVAL OF INNOVATION OF SÃO PAULO
DESIGN VERDE ORO A MILANO/BRAZILIAN DESIGN IN MILAN

INITALY

- 103 **project**
UN FANTASTICO MONDO DI VETRO/A FANTASTIC WORLD OF GLASS
- 106 **eventi** EVENTS
MILANO DESIGN WEEKEND 2011
- 120 **paesaggio** LANDSCAPES
DIARIO DIGITALE, LA LUCANIA È ON LINE
DIGITAL DIARY, LUCANIA ONLINE
- 122 **premi** PRIZES
PREMIO CARLO SCARPA PER IL GIARDINO
CARLO SCARPA GARDEN PRIZE 2011
- 124 **food & beverages**

INSERVICE

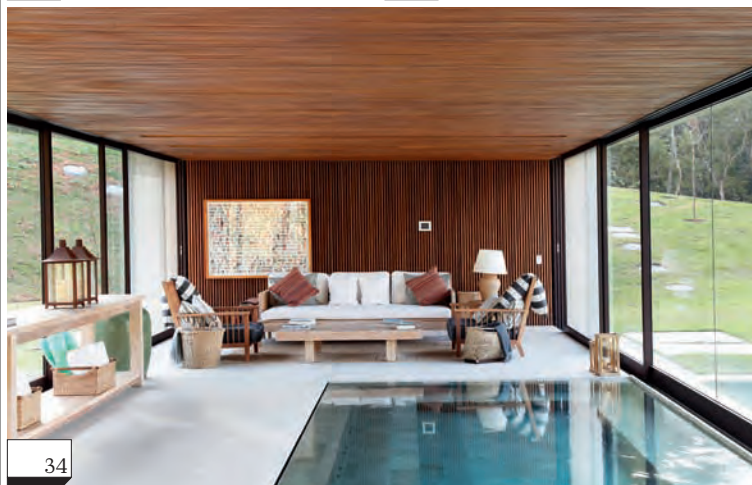
- 126 **traduzioni** TRANSLATIONS
- 137 **indirizzi** FIRMS DIRECTORY



18



26



34

INTOPICS

- 1 **editoriale** EDITORIAL
DI/BY GILDA BOJARDI
- interni speciale brasil** INTERNI SPECIAL ISSUE BRAZIL
COORDINAMENTO DI/COORDINATION BY ANTONELLA BOISI
- introduction**
- 2 **il mercato brasiliano in prima linea**
THE BRAZILIAN MARKET ON THE FRONT LINE
FOTO DI/PHOTOS BY RUY TEIXEIRA - TESTO DI/TEXT BY FRANCESCO MORACE
- 8 **il laboratorio delle città**/THE LABORATORY OF CITIES
FOTO DI/PHOTOS BY LEONARDO FINOTTI, ANDRÉS OTERO/LUZPHOTO
A CURA DI/EDITED BY FUTURE CONCEPT LAB
- 14 **la sede dell'ambasciata d'italia a brasilia diventa verde**
THE ITALIAN EMBASSY IN BRASILIA GOES GREEN
FOTO DI/PHOTOS BY RUY TEIXEIRA - TESTO DI/TEXT BY ANTONELLA BOISI

INTERIORS&ARCHITECTURE

- 16 **intorno all'architettura**/AROUND ARCHITECTURE
TESTO DI/TEXT BY ISAY WEINFELD
- 18 **porto feliz, fasano boa vista hotel**
PROGETTO DI/DESIGN BY ISAY WEINFELD
FOTO DI/PHOTOS BY ANDRÉS OTERO/LUZPHOTO
TESTO DI/TEXT BY MATTEO VERCELLONI
- 22 **são paulo, promenade architecturale**
PROGETTO ARCHITETTONICO DI/ARCHITECTONIC PROJECT BY
STUDIO MK27/MARCIO KOGAN CON/WITH SUZANA GLOGOWSKI
FOTO DI/PHOTOS BY NELSON KON - TESTO DI/TEXT BY ALESSANDRO ROCCA
- 26 **1. rio de janeiro, ipanema home**
- 30 **2. quinta da baronesa, country house**
PROGETTI DI/DESIGN BY STUDIO ARTHUR CASAS
FOTO DI/PHOTOS BY ANDRÉS OTERO/LUZPHOTO, LEONARDO FINOTTI
TESTI DI/TEXTS BY MATTEO VERCELLONI
- 34 **il piacere dell'ordine naturale**
THE PLEASURE OF NATURAL ORDER
PROGETTO DI/DESIGN BY BERNARDES + JACOBSEN ARQUITETURA
FOTO DI/PHOTOS BY LEONARDO FINOTTI
TESTO DI/TEXT BY ALESSANDRO ROCCA
- 40 **são paulo, una casa con affinità moderniste**
SÃO PAULO, A HOUSE WITH MODERNIST AFFINITIES
PROGETTO ARCHITETTONICO DI/ARCHITECTONIC PROJECT BY
LILIANE BARBOZA - PROGETTO D'INTERNI DI/INTERIOR DESIGN BY
LILIANE BARBOZA E/AND STUDIO RICARDO BELLO DIAS
FOTO DI/PHOTOS BY GABRIEL ARANTES
TESTO DI/TEXT BY MARIA IGNEZ BARBOSA

INSIGHT

- intoday**
- 46 **le 'meraviglie' di são paulo**/THE "WONDERS" OF SÃO PAULO
FOTO DI/PHOTOS BY KASSÁ/GETTY IMAGES
TESTO DI/TEXT BY MARCIO E/AND GABRIEL KOGAN
- 48 **l'altra città: progetti di social housing per le favelas**
THE OTHER CITY: SOCIAL HOUSING PROJECTS FOR THE FAVELAS
FOTO DI/PHOTOS BY ANDRÉS OTERO/LUZPHOTO
TESTO DI/TEXT BY ANTONELLA BOISI

**ABBONARSI
CONVIENE!**

www.abbonamenti.it/interni08



48



70

- 52 *la città che verrà, con i mondiali 2014 e le olimpiadi 2016*
 THE CITY OF THE FUTURE, WITH THE WORLD CUP 2014
 AND THE OLYMPICS 2016
 TESTO DI/TEXT BY FERNANDO SERAPIÃO

INcounter

- 56 *bernardo paz*
 FOTO DI/PHOTOS BY RUY TEIXEIRA - TESTO DI/TEXT BY MARIO GIOIA

INarts

- 62 *ernesto neto: labirinti del sentire/LABYRINTHS OF SENSATION*
 DI/BY GERMANO CELANT

INscape

- 68 *il brasil come modello del mondo*
 BRAZIL AS A MODEL OF THE WORLD
 DI/BY ANDREA BRANZI

INdesign

INprofile

- 70 *tropicalismo moderno/MODERN TROPICALISM*
 FOTO DI/PHOTOS BY RUY TEIXEIRA
 A CURA DI/EDITED BY REGIANE MANCINI CON/WITH ALISON LIMONTT
 TESTO DI/TEXT BY CRISTINA MOROZZI

- 78 *il mondo di/THE WORLD OF marcelo rosenbaum*
 FOTO DI/PHOTOS BY FILIPPO BAMBERGHI
 TESTO DI/TEXT BY VALENTINA CROCI

- 84 *il corpo dei simboli di/THE BODY OF SYMBOLS OF rodrigo almeida*
 FOTO DI/PHOTOS BY FILIPPO BAMBERGHI
 TESTO DI/TEXT BY STEFANO CAGGIANO

- 88 *vik muniz*
 PROGETTO ARCHITETTONICO DI/ARCHITECTONIC PROJECT BY
 L2 ARQUITETURA/LUCIANA PEREIRA
 PROGETTO D'INTERNI DI/INTERIOR DESIGN BY LILIANE BARBOZA
 FOTO DI/PHOTOS BY GABRIEL ARANTES
 TESTO DI/TEXT BY RICARDO BELLO DIAS

INcenter

- 92 *projetos do mediterrânico*
 FOTO DI/PHOTOS BY RUY TEIXEIRA
 A CURA DI/EDITED BY REGIANE MANCINI CON/WITH ALISON LIMONTT

INproject

- 100 *tropical new wave*
 FOTO DI/PHOTOS BY ANDRÉS OTERO/LUZPHOTO
 A CURA DI/EDITED BY PAULA ACOSTA

INproduction

- 106 *design brasileiro*
 FOTO DI/PHOTOS BY RUY TEIXEIRA
 BABA VACARO INTERVISTA/INTERVIEWS SERGIO BUCHPIGUEL/DPOT

- 110 *sostenibilità: le dinamiche dei marchi grendene e osklen*
 SUSTAINABILITY: THE DYNAMICS OF THE BRANDS
 GRENDENE AND OSKLEN
 TESTI DI/TEXTS BY FRANCESCO MORACE

INservice

- 116 *traduzioni* TRANSLATIONS

- 127 *indirizzi* FIRMS DIRECTORY
 DI/BY ADALISA UBOLDI



78



62



92



88



110



foto di Leonardo Finotti
testo di Alessandro Rocca

IL PIACERE DELL'ORDINE NATURALE



U

na connessione materiale molto forte unisce i volumi puri di villa JN al paesaggio di Itaipava. Itaipava si trova vicino a Petrópolis, a circa un'ora di macchina da Rio de Janeiro; grazie alle dolci colline e al clima asciutto e temperato, la regione è una delle mete favorite per i fine settimana e la villeggiatura della borghesia carioca, ed è anche una specie di collezione *en plein air* dell'architettura moderna brasiliana con alcune delle opere più famose di Oscar Niemeyer e di Roberto Burle Marx. È qui che lo studio Bernardes Jacobsen ha realizzato una lussuosa residenza privata che trasforma un lembo di paesaggio tropicale in un giardino di delizie. Non si tratta solo di una villa ma di un piccolo quartiere che aggiunge al corpo principale altre costruzioni autonome come una spa con piscina, una casa per i bimbi, un canile, un padiglione con campo da tennis e un'abitazione per i dipendenti. Nell'insieme, un complesso che si dispone nella piccola valle come un sistema leggero, con ampie parti loggiate e aeree pensiline a listelli di legno. Ma questo non vuol dire che sia un'architettura timida o mimetica; anzi, al contrario, il progetto si impossessa del luogo con decisione, usando tutti i riguardi ma anche tutta la forza necessaria per domare un'energia potente come quella del tropico brasiliano.

LA VILLA È UNA GRANDE GALLERIA A FORMA DI 'T'
AFFACCIATA SU UNO SPECCHIO D'ACQUA ARTIFICIALE.

ACCANTO, UN RITRATTO DEI TRE TITOLARI DELLO STUDIO
BERNARDES JACOBSEN: THIAGO BERNARDES E PAULO
JACOBSEN, I FONDATORI, CON IL GIOVANE BERNARDO
JACOBSEN.

INCASTONATA TRA LE COLLINE DELLA MAGNIFICA REGIONE
DI *Petrópolis*, *villa JN* SI IMPOSSESSA DEL LUOGO CON *cura*
E CON *décision*, CON TUTTA LA FORZA NECESSARIA A DOMARE
UNA *natura esplosiva* COME QUELLA DEL *tropico brasiliano*

progetto di Bernades + Jacobsen Arquitetura

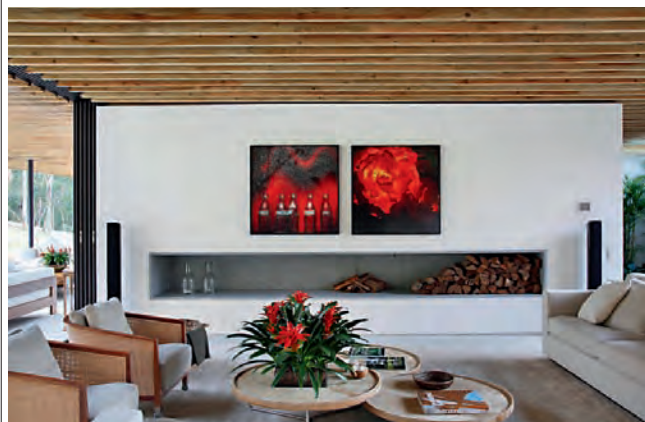


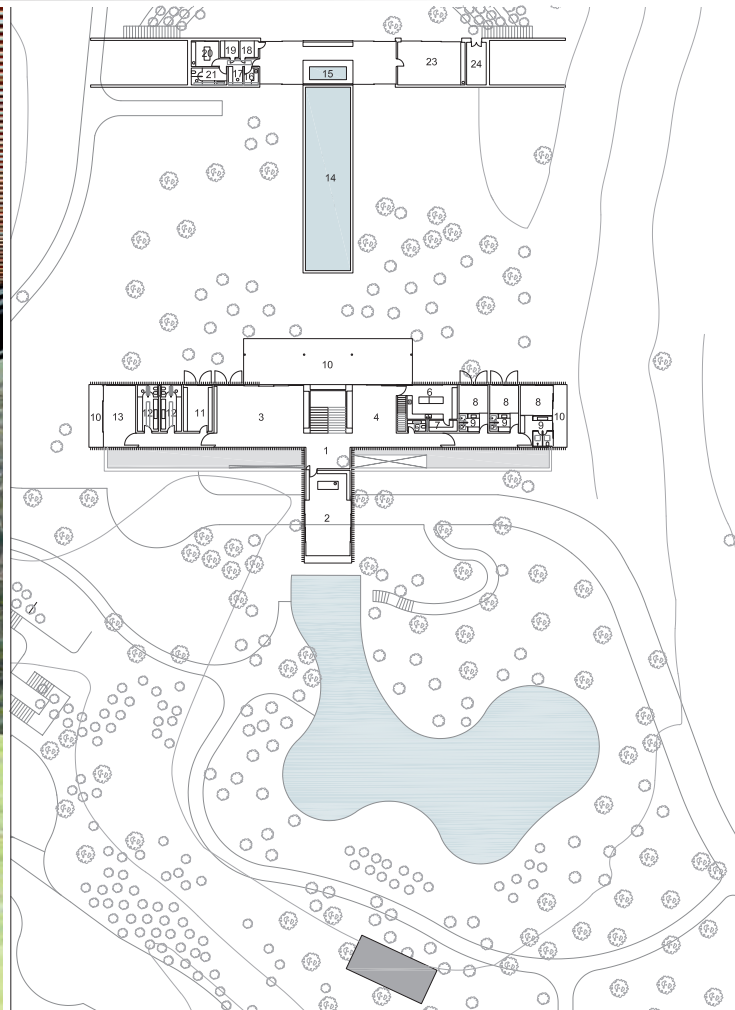
SOPRA: LO SPAZIO COMPLETAMENTE VETRATO AL CENTRO DELLA SPA, CON LA VASCA PER L'IDROMASSAGGIO, IN CONTINUITÀ CON LA PISCINA CHE SI PROTENDE NEL GIARDINO. PARETI E SOFFITTO SONO RIVESTITI DA LISTELLI IN LEGNO DI GRAPIA MENTRE IL PAVIMENTO È IN PIETRA VERDE D'INDONESIA. POLTRONE GRAY 01 DI PAOLA NAVONE PER **GERVASONI**.

A SINISTRA: UNO SCORCIO DEL LIVING, NELLA VILLA, CHE SI APRE COMPLETAMENTE VERSO L'ESTERNO GRAZIE A UNA PARETE SCORREVOLE. POLTRONCINE MOZART DI ANTONIO CITTERIO PER **FLEXFORM**.

NELLA PAGINA ACCANTO: LA PIANTA GENERALE CHE EVIDENZA I DUE NUCLEI PRINCIPALI, LA VILLA AFFACCIATA SUL LAGHETTO E LA SPA CON PISCINA.

LA SPA VISTA DALLA VILLA PRINCIPALE, SOTTO IL BRISE SOLEIL IN ASSI DI LEGNO. LE STRUTTURE DEGLI EDIFICI SONO IN LAMINATO DI PINO, CEMENTO ARMATO E ACCIAIO.





- 1 CIRCULAÇÃO
 - 2 FAMILY ROOM
 - 3 LIVING ROOM
 - 4 DINING ROOM
 - 5 TOILET
 - 6 KITCHEN
 - 7 PANTRY
 - 8 EN-SUITE
 - 9 BATHROOM/ CLOSET
 - 10 BALCONY
 - 11 OFFICE
 - 12 BATHROOM/ CLOSET MASTER
 - 13 MASTER EN-SUITE
- GROUND FLOOR**
- 14 SWIMMING POOL
 - 15 HYDROMASSAGE
 - 16 FAMILY MEATS ROOM
 - 17 SHOWER
 - 18 STEAM SAUNA
 - 19 DRY SAUNA
 - 20 MASSAGE ROOM
 - 21 DRESSING ROOM
 - 22 FITNESS ROOM
 - 23 WAREHOUSE



L'integrazione nel paesaggio è molto importante: il padiglione della spa, per esempio, è formato da due ali in pietra congiunte da una hall completamente aperta e posta in asse con la piscina. Un effetto che consente allo sguardo di chi si trova nella villa di filtrare oltre, di raggiungere il rilievo che chiude la prospettiva del giardino e di perdersi nello sfondo del bosco. Tutti gli elementi del complesso appartengono al genere dell'architettura 'pavillonaire' che si ispira agli spazi fluidi e informali della residenza temporanea, di villeggiatura, con la riservatezza e l'isolamento

adatti all'ozio e gli spazi fluidi, permeabili, della vita sociale e del contatto intenso con l'ambiente naturale. Quello di Bernardes e Jacobsen è uno studio storico, giunto ormai alla terza generazione, che ha disegnato innumerevoli residenze di lusso e che conosce molto bene l'arte di calibrare i toni del rustico e del metropolitano con un dosaggio perfetto di eleganza e semplicità, mediante soluzioni capaci di fornire ogni comfort e, nello stesso tempo, di dare il massimo risalto al fantastico scenario naturale. Il loro modernismo, così teso e asciutto, può ricordare alla lontana i

capolavori anni Cinquanta dei maestri hollywoodiani, da Richard Neutra ad Albert Frey, ma il rapporto diretto la natura tropicale e una certa essenzialità visionaria portano più vicino ai fantastici resort costruiti a Città del Messico, negli anni Sessanta, da Luis Barragán.



SOPRA: AL CENTRO DELLA VILLA È SITUATO IL VANO DELLE SCALE. AL PIANO INFERIORE SI TROVANO GLI AMBIENTI DI SERVIZIO, I LOCALI TECNICI E IL GARAGE.

A SINISTRA: UNO SCORCIO DELLA SALA DA PRANZO E DEL PERCORSO CHE, SOTTO IL PORTICATO IN LEGNO, CONDUCE ALLE TRE CAMERE DA LETTO.



SOTTO: LA PIANTE GENERALE MOSTRA TUTTI GLI EDIFICI DEL COMPLESSO CHE, OLTRE ALLA VILLA E ALLA SPA, CONTA LA CASA DEI BIMBI, GLI ALLOGGI DEI DIPENDENTI E IL CAMPO DA TENNIS CON PADIGLIONE





NELLA VEDUTA NOTTURNA, LA LUCE CHE FILTRA
ATTRAVERSO IL LEGGERO PORTICATO DI LEGNO.
NEL MURO IN PIETRA DI MOLEDO SI APRE LA FINESTRA
ILLUMINATA DELL'OFFICE.

with space and materials, like a cat with a mouse, using a repertory of spatial solutions of great theatrical effect. In this sense, Kogan fully pursues the visionary illusionism of the Brazilian masters, from Roberto Burle Marx to Oscar Niemeyer, addressing the mind but also the body, the pleasure of the gaze and the value of sensory experience. - **Caption pag. 24** First page: view of the garden from inside the photography studio. The facade of metal panels can be partially or completely closed, depending on the activities inside. In front of the wooden box, an area for informal meetings with the Slow Chairs, designed by Ronan and Erwan Bouroullec for Vitra, and Truffle in the green version, a chair designed by Jean-Marie Musaud for Porro. The open space with the Pod + Pod Speed desk chairs, designed by Piero Lissoni for Living Divani, and the historic Trolley by Joe Colombo, produced by Kartell. The workstations aligned against the wall and the exposed concrete walkway connecting the two blocks. The interior design is by Diana Radomysler and Beatriz Meyer.

1. IPANEMA HOME p. 26

project **Studio Arthur Casas** - photos **Andrés Otero/Luzphoto** - text **Matteo Vercelloni**

In Rio de Janeiro, a penthouse facing the Ipanema beach, a transformation that makes use of a large unified space, projected toward the horizon of the sea. Ipanema is a bairro in the southern part of the city, but it is also the name of one of the world's most famous beaches. Its image is linked to the long sandy shore stretching along the city of Rio, but also to the famous song "Garota de Ipanema" the poet Vinícius de Moraes and the composer Antonio Carlos Jobim wrote in the early 1960s. Ipanema is a reference point of the Brazilian imaginary, and taking a look at this famous beach from your own house is a special privilege indeed. The redesign project of this big penthouse with an area of about 650 m² is the work of Arthur Casas, done with the aim of exploiting the spectacular view and the great length of the continuous glazing (25 meters). The existing glazing corresponds to a large unified space, freed of its dividers now, which becomes the heart of the house, containing the entire daytime area with a kitchen connected by a full-height door that opens completely. Five strong cylindrical columns transform the structural pillars into essential sculptural features, while beside the unified space, and still with a view of the beach, the master bedroom with its own bath is almost like a complete, independent cell in the new overall layout. The penthouse is split into two separate zones, with the entrance, stairwell and elevator at the center. To the right, the living area faces the view of the beach and the sea, while to the left the nighttime area has three bedrooms with baths, a service space and a home theater zone. The large open living area is paced by the rhythm of the columns that form a sort of internal enclosure, together with the pillar that supports a custom suspended fireplace. A 'room inside a room', containing custom furnishings and Brazilian modern vintage pieces. In the back, facing the kitchen, as a functional conclusion, the long dining table specially designed for this space is joined by a wooden cabinet hung from the wall, in tune with the linear character of the overall image. Clear lines and flat surfaces are also emphasized by the thick suspended wooden element that functions as a counter or a seat, running along the base of the big window. The matric and chromatic range of light hues, like the white of the walls and ceilings and the Jerusalem Limestone of the floors in the living area, reprised for the top of the dining table, contribute to create a luminous, sunny space. - **Caption pag. 26** Left, portrait of Arthur Casas (photo Ancar Barcalla). Above, view of the living area, with the Groundpiece divan by Antonio Citterio for Flexform, vintage chairs and the Esfera chair by Ricardo Fasanello for Etel Interiores (to the left), along with a round antique table in jacaranda, and a carpet by Nani Chinellato (right). In the background, the Onda hanging credenza by Arthur Casas for Etel Interiores, K2 cowhide chairs by Koi Design, vintage floor lamp. - **Caption pag. 28** Counter-view of the living area: in the foreground, antique candle holder in jacaranda on the table in Jerusalem Limestone, the same material used for the flooring. - **Caption pag. 29** Below, view of the kitchen that can be connected to the large living area thanks to a full-height door that opens completely; Bossa lamps by Lumini and BCN stools by Harry&Camila for Kristalia. Corner of the living area with a wooden desk by Hugo França and the Anel chair by Ricardo Fasanello for Espasso. Overall plan with furnishings.

2. IN THE LANDSCAPE p. 30

project **Studio Arthur Casas** - photos **Leonardo Finotti** - text **Matteo Vercelloni**

At Quinta da Baronesa, not far from the chaos of São Paulo, in a natural landscape of hills and woods, a house that adapts to the natural form of the terrain, but without avoiding a completed figure marked by precise geometries, recognizable in all its refined contemporary character. Arthur Casas is an architect with deep roots in his city, São Paulo, always a point of reference in his architectural research that can be summed up, as indicated in a recent monograph, in four terms of reference: modernism, cosmopolitanism, urban chaos, attention to detail. For this house carefully inserted in the natural landscape, with big horizons, gentle slopes, woods, cultivated fields, a perfect alternative to city life for weekends or vacations, Casas seems to sum up those 'guiding factors' in a compositional synthesis based on materials, colors and volumetric choices. The overall layout, which follows the slope toward a small lake, has a central 'spine' that contains the entrance and the internal staircase system, becoming the volume that stands out from the entire construction, rising like a wooden parallelepiped from ground level. Beside the long narrow monolith, interrupted at the sides by continuous glazings open to the countryside, all the spaces of the house are organized on the lower level. The house is built with exposed recycled brick, in tune with the local rural architecture in terms of materials and colors, while reinventing volumetric figures and interlocks. The wood that covers the entrance volume returns in the forceful sunscreen elements that add movement to the facade, and in the internal floors and outdoor deck around the swimming pool, conceived as a horizontal extension of the spine. The dizzying vertical character of the entrance space opens out to the view of the entire horizon to then lead us, descending the steps of the long wooden staircase, to the two levels of the house. The first contains the bedroom area and service spaces, combining four bedrooms with baths, some with large terraces, with the master bedroom that faces the swimming pool below. Continuing down to the ground floor, the domestic spaces are integrated, joining the kitchen and the living area marked by a large divider fireplace. The interior and the landscape are directly connected by an entire 'wall-casement' in wood, that rotates by 90° outward to become a protruding planar canopy, visually linked to the horizontal signs of the massive sunscreens of the upper level, erasing indoor-outdoor distinctions. The smooth white walls of all the spaces enhance the wooden floors and form a pleasing contrast with the old bricks of the overall enclosure that wraps the central spine. A house that blends into the landscape, in terms of materials and colors, in a detailed sequence of spaces, summed up in a clearly contemporary image. - **Caption pag. 30** The volume of the central spine containing the entrance and the staircase system rises like a wooden parallelepiped from the entire construction, following the slope of the terrain toward a small lake. The other spaces of the house, built with exposed recycled brick, are on a lower level. - **Caption pag. 32** The wood that

covers the entrance volume returns in the sturdy sunscreens and the deck around the pool. Chaise longue by Casual Exteriores. Facing the pool, the home theater room with the Condado divan by Sem Design for dpot, Capri tables and stools by Jorge Zalsupin for Etel Interiores, carpet by Nani Chinellato and AJ floor lamp by Arne Jacobsen for Louis Poulsen. - **Caption pag. 33** Above, the living area with the King Arthur divan by Montenapoleone, and the stool by the cooperative Ilha do Ferro, carpet by Nani Chinellato, Trança chair in fabric by Arthur Casas for Casa Matriz. In the background, the kitchen with Anel chairs by Ricardo Fasanello for Espasso. Furnished ground floor plan. In the smaller image, the dining area with triangular tables by Arthur Casas and K2 cowhide chairs by Koi Design.

THE PLEASURE OF NATURAL ORDER p. 34

project **Bernades + Jacobsen Arquitetura**

photos **Leonardo Finotti** - text **Alessandro Rocca**

Set into the hills of the magnificent region of Petrópolis, Villa JN takes possession of the place with care and decision, with all the force required to tame explosive, tropical nature. A very strong material connection links the pure volumes of Villa JN to the landscape of Itaipava. Itaipava is close to Petrópolis, about an hour away from Rio de Janeiro by car; thanks to the gentle slopes of the hills and the temperate, dry climate, this zone is a favorite spot for weekends and vacations, and a sort of outdoor collection of Brazilian modern architecture, with some of the most famous works by Oscar Niemeyer and Roberto Burle Marx. The studio Bernades Jacobsen has created a luxurious private residence here, transforming a segment of tropical landscape into a garden of delights. Not just a villa, but a small settlement whose main volume is joined by other independent constructions, like a spa with swimming pool, a house for the children, a kennel, a pavilion with tennis court and lodgings for household staff. As a whole, the complex is a light system, featuring large loggias and wooden canopies. But this does not mean that it is a timid, mimetic work of architecture; in fact, the project takes charge of the place in a decisive way, respecting nature but also asserting all the force needed to tame its potent energies. The integration in the landscape is very important: the spa pavilion, for example, is formed by two stone wings connected by a completely open hall, on axis with the pool. An effect that allows the gaze of those inside the villa to penetrate, reaching the hillside that encloses the view of the garden, then extending into the woods. All the elements of the complex belong to the 'pavillonaire' genre of architecture, based on the fluid, informal spaces of temporary residence, of vacationing, with the privacy and isolation demanded by relaxation and flowing, permeable spaces needed for socializing and intense contact with the natural environment. The studio of Bernades and Jacobsen is a historic firm, now at its third generation, which has designed countless luxury residences and knows all about the art of balancing rustic and metropolitan tones perfectly, with elegance and simplicity, through solutions that offer complete comfort and, at the same time, underscore the beauty of the natural setting. Their terse, clean modernism offers a distant reminder of the masterpieces of the 1950s of the great architects of Hollywood, from Richard Neutra to Albert Frey, but the direct relationship with tropical nature and a certain visionary essence bring them closer to the fantastic resorts built in Mexico City in the Seventies by Luis Barragán. - **Caption pag. 35** The villa is a large gallery in the form of a T, facing an artificial pool. To the side, portrait of the three partners of the studio Bernades Jacobsen: Thiago Bernades and Paulo Jacobsen, the founders, with the young Bernardo Jacobsen. - **Caption pag. 36** Above: the completely glazed space at the center of the spa, with the hydromassage tub, connected to the swimming pool that extends into the garden. The walls and ceiling are covered with planks of Grapia wood, while the floor is in green Indonesian stone. Gray O1 chair by Paola Navone for Gervasoni. Left: view of the living area of the villa that opens completely to the outside thanks to a sliding wall. Mozart chairs by Antonio Citterio for Flexform. On the facing page: the overall plan shows the two main nuclei, the villa facing the pond and the spa with the swimming pool. The spa seen from the main villa, under the wooden sunscreen. The structures of the buildings are in pine laminate, reinforced concrete and steel. - **Caption pag. 38** Above: the stairwell at the center of the villa. The lower level contains the service spaces, technical rooms and garage. Left: view of the dining room and the path that leads under the wooden portico to the three bedrooms. Below: the overall plan shows all the buildings of the complex, which besides the villa and the spa includes a children's house, lodgings for household staff, and a tennis court with pavilion. - **Caption pag. 39** In the nocturnal view, the light filters through the wooden portico. The illuminated window of the office is inserted in the Moledo stone wall.

MODERNIST AFFINITIES p. 40

architectural design **Liliane Barboza**

interior design **Liliane Barboza** and **Studio Ricardo Bello Dias**

photos **Gabriel Arantes** - text **Maria Ignez Barbosa**

In an exclusive zone of São Paulo, an autobiographical house that speaks of personal paths, choices of taste and, above all, a great passion for architecture and design, shared with friends all from all over the world. Entering the home of Márcio and Liliane Barboza, in the elegant Jardins quarter of São Paulo, something reminds me of Mies van de Rohe. The rigorous lines and dominant gray tones also remind me of the legacy of Lina Bo Bardi and Paulo Mendes da Rocha. Yet the project, the minimalist, modernist lines of this splendid home, compositionally enclosed in the image of a monolithic box on pilotis around a patio, without windows but with enormous panes of glass that let the green of the garden and the blue of the sky enter, are by the young lady of the house, just 31 years old, better known as Lili. She doesn't hesitate to let herself be influenced by the great masters. In fact her face lights up when she talks about the pleasure of being guided by Tadao Ando through the Fondazione Pinault in Venice, and she readily admits that the staircases that join the four levels of the house, with cantilevered steps and LED lights, were inspired by the work of Claudio Silvestrin. Lili has painstakingly designed every detail, including the size of the large slabs of light gray limestone, 280 x 76 cm, that clad the floors and some of the walls, which many people mistake for exposed concrete. She had the idea of the small carved pieces made with sandstone scrap to clad external walls, and that of using Indonesian volcanic stone to cover the fireplace and the swimming pool, which actually looks more like a natural pond. The transformation as a deck in the bedroom area of the peroba beams of the roof of the old house that used to stand on this lot was another one of her initiatives. In the kitchen an enormous Carrara marble counter is the most striking feature. The walls of all the bathrooms are in black slabs of marble from Nepal, without joints, an example of the discreet luxury that pervades the whole house. It was not difficult to furnish the large interiors. After all, the owner of Atrium, Márcio Barboza, is the Brazilian representative of some of the most famous brands of international design. Ricardo Bello Dias, an architect and creative director based in Milan, is an old friend, and he worked together with Lili on the interior design. This