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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.

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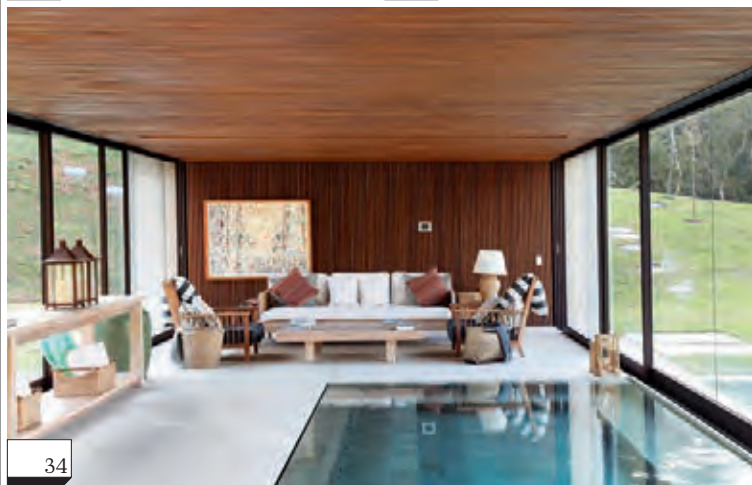
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 DI/BY ADALISA UBOLDI



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A *são paulo*, LO *studio fotografico* SC è UNA *performance*  
IN CUI SI PASSA DALLA *geometria* ALLA *scultura*.  
CON RIGORE, MA ANCHE CON IRONIA, MARCIO KOGAN  
*plasma lo spazio* CON UN *approccio scenografico*  
RILEGGENDO E INTERPRETANDO, A MODO PROPRIO,  
LA *lezione dei maestri* DEL *modernismo brasiliano*

*progetto architettonico di studio mk27/  
marcio kogan con suzana glogowski*

# Promenade ARCHITETTURALE

*foto di Nelson Kon  
testo di Alessandro Rocca*







IN APERTURA, UNO SCORCIO DEL GIARDINO DALL'INTERNO DELLO STUDIO FOTOGRAFICO. LA FACCIATA IN PANNELLI METALLICI PUÒ ESSERE PARZIALMENTE O COMPLETAMENTE CHIUSA A SECONDA DELLE ESIGENZE LEGATE ALLE RIPRESE FOTOGRAFICHE.

DAVANTI AL BOX IN LEGNO, UN'AREA PER INCONTRI INFORMALI CON LE SLOW CHAIR, DESIGN RONAN AND ERWAN BOUROULLEC PER **VITRA**, E TRUFFLE IN VERSIONE VERDE, POLTRONCINA DISEGNATA DA JEAN-MARIE MASSAUD PER **PORRO**.

L'OPEN SPACE CON LE POLTRONCINE DA SCRIVANIA **POD + POD SPEED**, DISEGNATE DA PIERO LISSONI PER **LIVING DIVANI** E GLI STORICI TROLLEY DI JOE COLOMBO, PRODUZIONE **KARTELL**. LE POSTAZIONI ALLINEATE CONTRO LA PARETE E LA PASSERELLA IN CEMENTO A VISTA CHE COLLEGA I DUE BLOCCHI DEGLI SPAZI RISERVATI.

L'INTERIOR DESIGN È STATO CURATO DA DIANA RADOMYSLER, BEATRIZ MEYER.

Porte e finestre tendono a scomparire per lasciar posto solo alla struttura muraria, allo spazio che fluisce dall'interno all'esterno come attraverso una scultura o un'installazione di *Land Art*. È un'idea già molto presente nell'architettura di Mendes da Rocha, basti pensare al suo celebre Museo della scultura brasiliana costruito a San Paolo nel 1965. Il progetto dello studio SC, a San Paolo, organizza uno spazio complesso dove si mescolano attività diverse. È infatti uno studio fotografico specializzato nella produzione di immagini di cibi e pietanze, e quindi si devono comporre due ambienti, quelli dedicati alla fotografia e quelli riservati alla cucina, che hanno esigenze piuttosto diverse e che, per ovvie ragioni, devono restare separati. L'idea di Kogan è di drammatizzare la duplicità funzionale, di farne il tema del progetto. Perciò lo studio è un contenitore rettangolare dove trovano posto, ai due estremi, le due microarchitetture separate e collegate da una passerella sospesa, un ponte che sorvola l'ambiente centrale e che diventa l'elemento che dà forma e

personalità a tutto lo spazio. Kogan opera selezionando e portando al limite delle loro possibilità espressive pochi elementi che utilizza per costruire le immagini essenziali che daranno identità e qualità al progetto. Per esempio, la parete affacciata sul giardino è composta da pannelli metallici che si possono disporre in configurazioni diverse fino a scomparire completamente, e l'*open space* si trasforma in un ampio portico che si appropria dello spazio esterno. O come nel caso dei due volumi separati che, rivestiti completamente di legno, si mostrano come due individui, due totem che si fronteggiano e che trasformano lo spazio che li separa in un interno che sembra un esterno, una piccola piazza coperta. O come la passerella aerea che, attraverso l'*escamotage* della struttura metallica appesa al soffitto, ottiene una snellezza che la rende audace e vertiginosa, aumentando ed esaltando l'effetto di spazialità dell'ambiente a doppia altezza. C'è un'energia cinematografica nel modo in cui la passeggiata si lancia nel vuoto mettendo in

movimento l'intero spazio. La regolarità del guscio che racchiude lo spazio non si percepisce, è secondaria rispetto alla tensione lineare della passerella, assecondata dai binari dell'illuminazione, e dalla conversazione tra materiali diversi. I marmi del pavimento, il cemento grezzo della passerella, le pareti in legno degli ambienti separati creano una varietà di toni e texture che si ricompongono all'interno dell'involucro neutro, completamente bianco, delle pareti e del soffitto. Attraverso la disposizione sapiente di pochi elementi Kogan ha messo a punto un sistema che, qui come in altri progetti, gli consente di giocare con lo spazio e con i materiali come il gatto con il topo, usando un repertorio di soluzioni spaziali di grande effetto scenico. Sotto questo profilo Kogan sposa in pieno l'illusionismo visionario dei maestri brasiliani, da Roberto Burle Marx a Oscar Niemeyer, per rivolgersi alla mente ma anche al corpo, per il piacere dell'occhio e per il valore dell'esperienza sensoriale.







A SINISTRA, UN RITRATTO DI ARTHUR CASAS (FOTO ANCAR BARCALLA). SOPRA, UNA VISTA DELLA ZONA GIORNO CON DIVANO GROUNDPIECE DI ANTONIO CITTERIO PER **FLEXFORM**, POLTRONE VINTAGE, A SINISTRA, E POLTRONA ESFERA DI RICARDO FASANELLO PER **ETEL INTERIORES**. A DESTRA, TAVOLINO TONDO D'ANTIQUARIATO IN JACARANDA, TAPPETO DI **NANI CHINELLATO**. SUL FONDO, CREDENZA SOSPESA ONDA DI ARTHUR CASAS PER **ETEL INTERIORES**, SEDIE IN CUOIO K2 DI **KOI DESIGN** E LAMPADA VINTAGE DA TERRA.



## THE NEW LIGHTS OF BRASILIA p. 14

photos **Ruy Teixeira** - text **Antonella Boisi**

The Italian Embassy in Brazil, a historic project by Pier Luigi Nervi, dresses up green, using renewable energy thanks to 405 photovoltaic panels installed on the roof, and much more. Perfect application of the potential of structural techniques in modern architecture, where reinforced concrete is bent to achieve results of great solidity, lightness and sculptural allure. The Italian Embassy in Brasilia is an interesting work by the Italian engineer Pier Luigi Nervi, famous all over the world, who before this project completed in 1977 had already designed many buildings that were symbols of Italy's reconstruction, from the Sala Vaticana to the Palazzo dello Sport in Rome, and the UNESCO building in Paris. In the urban layout of Brasilia, on two monumental crossing axes that form the figure of an airplane, in the experimental foundation city project developed by Lucio Costa and Oscar Niemeyer (with green areas by Roberto Burle Marx), the Italian Embassy building has an incomparable view of the artificial Paranoá Lake. Its garden, done by the landscape architect Ney Dutra Urrahy, with great expertise in the choice of local plants and flowers, has a pool, a lily pond and a sculpture by the Italian-Brazilian artist Moriconi, and is considered one of the most beautiful in Brasilia. After the renovation of the interiors by the Campana brothers, all the furnishings, in an evocative mixture of antiques and contemporary design pieces with tapestries, mats and typical Italian crafts objects, seem to enhance the sophisticated materic-chromatic palette used in the decoration of the original enclosure: from Brazilian marble varieties to native woods for the floors and wall panels. Today the facility has been a Green Embassy, and the adjective makes a difference, because it brings a true plus in terms of contemporary value - in fact, this is the first diplomatic facility in Brazil to use renewable energy: 405 photovoltaic panels generate 86 MWh, for savings of 7.6 tons of CO2 per year. Roberto Spandre, a scientific consultant at the Brasilia embassy, explains that "the photovoltaic system is connected to the power grid of Brasilia and permits us to transmit excess energy produced during the daytime to the power utility of the capital (CEB)". The initiative, part of the larger context of Farnesina Verde, came from an idea of the present Ambassador Gherardo La Francesca, who during 2010 launched a technical study with Enel Green Power, in collaboration with the National Agency for Electrical Energy (ANEEL) and CEB. To optimize available resources, the project also calls for a phytoremediation system for water, to recycle supplies for irrigation of green areas, which a group of Italian companies (Ecomacchine, Texep, Cmo, Edilbras) and the Brazilian firm Ideias are completing in the garden of the embassy. The idea is that culture + scientific research + business and development can go hand in hand, as it was expressed by Cristiano Musillo, Economic and Commercial Advisor to the Italian Embassy in Brasilia, a place that is always more lively and dynamic, open to the outside world and the city. - **Caption pag. 14** View of the building that contains the offices and residence of the ambassador, with a photovoltaic solar energy system installed on the roof. The project is part of a larger program called Farnesina Verde, which aims - under the guidance of the Secretary General of the Ministry of Foreign Affairs Giampiero Massolo - to activate a series of initiatives of environmental sustainability. In the image, note the complex sequence of pillars that branch into four parts at the top, supporting a regular square, the base of a structure of inclined corners. The portico, almost totally open, thus becomes a shady, airy place for viewing the lake and the garden. - **Caption pag. 15** An internal meeting room. The slope of the walls and the vertical sunscreens of the elevations protect the interiors from direct sunlight.

## Interiors & Architecture

### AROUND ARCHITECTURE p. 16

text **Isay Weinfeld**

Isay Weinfeld, an excellent filmmaker and world-famous architect, has written some reflections for us about his way of "also" making architecture, and the way his projects are created specifically to suit clients. All definitions are very boring, by definition. This is just one of the reasons why I can't seem to define what it means to be an architect. Furthermore, to be honest, I've never thought of myself as an architect. I have never really learned how to draw, I have never treated the profession as a religion, I have never thought I could change something in the world through architecture. I don't work only on architecture; I don't like only architecture, I'm repulsed by those people who live and breathe only architecture. Architecture, after all, has to do with the life of people. Your way of looking at things is revealed in your craft. Even with friends, I only speak if I have something to say, otherwise I'm quiet. Good and bad taste don't exist. Personal taste exists. And, of course, the work is more successful if the architect and the client tend to have the same tastes. After working on architecture for many years I can say with certainty that what convinces me to accept a job is the knowledge that the client and I share the same values. My reference points come from the sectors that orbit around architecture. What influences me less is architecture itself. Cinema... yes. Dance, theater, the visual arts, literature, food, music, music, music... The people who inspire me are Richard Serra, Mira Schendel, Jacques Tati, Ingmar Bergman, Pina Bausch, Julio Cortázar, Robert Wilson, Robert LePage, Radiohead, Gavin Bryars, João Gilberto. I make a constant effort not to specialize. Doing only one thing in life does not fulfill me. This is why I make conceptual art, cinema, I direct musical shows, I make set designs; I write texts, design furnishings and objects, and also make architecture. Here too I do my best not to specialize. I design houses, offices, apartment buildings, shops, clubs, restaurants, hotels, banks. In every project I try as much as possible to invent and reinvent, because I don't want to repeat myself, to do things that have already been done. I don't have a particular preference for a single material, color or feature... I just choose what seems to be most suitable each time. Finally, I think designing a doorbell or an office is the same thing. What interests me is to design the doorbell for the office I have designed. In Europe I have two favorite cities: London and Venice. London due to its incredible fusion between a modern city with uncontrolled growth and a small country village. Venice because of its surprising spaces. Emerging from a narrow alley and finding yourself in a big square is always thrilling. I live in a building from the 1960s. I think the ideal home should provide comfort and reveal the personality of its inhabitant, through furnishings and objects... or perhaps through their absence. Respect for the client is the indispensable condition for a successful project. Designing a house, we have to remember that it is not our house, but that of the client. This is the difference that makes all the difference. - **Caption pag. 16** Above, portrait of Isay Weinfeld (photo Fernando Guerra). On the facing page: the two-storey loggia in front of the rooms of the Fasano Boa Vista Hotel. Inside a framework of exposed smooth concrete, all the surfaces are covered with wood (photo Andrés Otero/Luzphoto).

### FASANO BOA VISTA HOTEL p. 18

project **Isay Weinfeld** - photos **Andrés Otero/Luzphoto** - text **Matteo Vercelloni**

At Porto Feliz, part of a fazenda of 750 hectares, about 100 km from São Paulo, the Fasano Boa Vista Hotel runs along the shore of a lake, creating a long architectural curve that seems

to embrace the host landscape. A contemporary sign that creates ties with the many histories of Brazilian modernism. Marking the landscape with architecture is undoubtedly one of the foremost characteristics of the entire period of Brazilian modernism, ever since Le Corbusier, invited in 1929 to lecture in Rio and São Paulo, added his famous urban planning proposal for Rio de Janeiro, in which a sinuous macroarchitectural, a 'continuous ribbon' would enclose the bay and extend across the territory. The Pedregulho of Affonso Eduardo Reidy, built in Rio in 1947-50, translated these indications on a smaller scale. Then the modern architecture of Niemeyer, Lucio Costa and Roberto Burle Marx moved toward a compositional research capable of transforming every construction into an 'architectural sculpture' connected to the landscape and the site. The powerful tropical vegetation and landscape became, for Brazilian architecture, the obligatory reference, making the postwar architects abandon the modernist canons of the International Style and move toward a more 'glocal' approach capable of mixing the charms of rationalism with a sort of utterly local organic component that can still be seen today in contemporary works. The Boa Vista, in an extensive natural setting, joins a series of other structures to form a complete hospitality complex; private villas, a spa, a center for children, sports and riding facilities, a large golf course, in a landscape of woods and clearings, with a series of small lakes. The hotel faces one of the lakes with a two-storey structure, a forceful contemporary sign on the shore. Natural materials like wood and stone, stucco and natural fibers define the interior and exterior image. The building has two highly recognizable features: the central part of the entrance hall and the lateral volumes of the rooms. The first is contained by two stone walls and has a flat roof with lamellar wood beams that have an overhang to shelter the continuous terraces, conceived as outdoor extensions of the internal spaces, adding geometric rhythm to the facade. The central, almost independent volume is flanked by two wings for the rooms, organized as essential parallelepipeds lined up to form a potentially infinite architectural system, ready to follow and adapt to the topography. These volumes have an exposed concrete frame that contains a two-storey loggia, completely clad in wood, that contains the outdoor space of the stacked hotel rooms. They open with large continuous glazings, set back to create shady zones that give the overall design a sense of texture and depth, a 'materic flavor' that abandons the modernist theme of the continuous facade to bring out the 'organic', very Brazilian character of a current of modern architecture that survives, in multiple paths of expression, all the way into the new millennium. - **Caption pag. 19** View of the overall facade with the blocks of the rooms on two levels. At the center, the volume of the reception hall. For the terrace, furnishings by Gervasoni. - **Caption pag. 20** The hall has large spaces and stands out for the use of Perobinha Mica wood for the floors, and Freijó wood for the ceiling. The furnishings are a cultured anthology of Danish classics, tables, chairs and seating designed by Hans J. Wegner in the 1950s and 1960s. View of a room. View of the common area with the Peacock Chair in curved wood, designed by Hans J. Wegner in 1947 for Johannes Hansen, reissued in 1992 by PP Mobler. - **Caption pag. 21** Below: view of the bar counter, entirely clad in Freijó wood, like the nearby walls.

### PROMENADE ARCHITECTURALE p. 22

architectural design **Studio mk27/marcio kogan** with **suzana glogowski**

photos **Nelson Kon** - text **Alessandro Rocca**

In São Paulo, the SC photography studio is a performance that shifts from geometry to sculpture. With rigor, but also with irony, Marcio Kogan shapes the space in a theatrical approach, reinterpreting the lesson of the masters of Brazilian modernism. Modernist rigor in tropical style: the rugged surface of reinforced concrete, the violent light that digs deep shadows, the basic geometry of planes that meet in a perfect interlock, in what Le Corbusier called "the poem of the right angle". "I'm a great admirer of the generation of Brazilian modernists, and I have the tough job of continuing that tradition", says Marcio Kogan, founder and leader of the studio mk27. He stands in the shadow of giants who - following the encounter and relationship with Le Corbusier, passing through Rio de Janeiro in the 1930s - constructed the identity of Brazilian modernism. The line comes straight from that episode: Lucio Costa, Alfonso Reidy and the still active Oscar Niemeyer, born in 1907. But for Marcio Kogan, who lives and works in São Paulo, the memory of the local school is probably more vivid, founded by João Batista Vilanova Artigas and successfully taken forward, until the present, by Paulo Mendes da Rocha, the outstanding exponent of so-called Brazilian brutalism, winner of the Pritzker Prize in 2006. With respect to his predecessors, Kogan has taken an original path in pursuit of an immediate, spectacular architecture, using pure volumes, free planes, the tense perspectives of the modernist language. In a certain sense Kogan might be the equivalent of what Niemeyer has been for the modernists of Rio, namely a faithful follower but also an innovator, full of verve and energy, who transforms the austere, rigorous dogma of the past into a lighter, more pragmatic version, with an accent on the force of images. The structures, as in the case of the private homes, like the Osler and Paraty houses, are shells, wrappers of reinforced concrete, revealed by openings and transparencies, materic frames that defy the law of gravity. Doors and windows tend to vanish, replaced only by the wall structure, the space that flows inside and outside like a sculpture or work of Land Art. This is an idea that recurs in the work of Mendes da Rocha, as in his famous Brazilian Museum of Sculpture built in São Paulo in 1965. The project for the SC studio in that city organizes a complex space where different activities mingle. A photography studio specializing in the production of pictures of food, requiring two spaces, one for photography, the other for cooking. Their needs are obviously quite different, and they must remain separate. Kogan's idea is to make this functional dualism more dramatic. So the studio is a rectangular container whose ends host two microarchitectures, connected by a suspended bridge that spans the central zone and becomes the part that gives form and personality to the whole space. Kogan operates by selecting and taking a few expressive elements to their limits, using them to construct the essential images that give identity and quality to the project. For example, the wall facing the garden is composed of metal panels that can be arranged in different configurations or even be made to completely vanish. The open space transforms into a large portico that takes in outdoor space. Or in the case of the two separate volumes, completely covered with wood, that appear as two individuals, two totems that face each other and transform the space between them into an interior that seems like an outdoor zone, a small covered plaza. Or like the aerial walkway, that through the ploy of the metal structure hung from the ceiling, becomes slender enough to be daring and dizzying, increasing the effect of spaciousness of the two-storey environment. There is a film-like energy in the way the promenade spans the void, adding movement to the whole space. The regularity of the shell that encloses the space is not perceived, it is secondary with respect to the linear tension of the bridge, enhanced by the track lighting and the conversation between different materials. The marble of the floor, the raw concrete of the walkway, the wooden walls of the separate spaces create a variety of tones and textures that reassemble inside the neutral, completely white container formed by the walls and ceiling. Through skillful arrangement of a few elements, Kogan develops a system that allows him - here as in other projects - to play

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 m<sup>2</sup> 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 Montnapoleone, 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