

Isay Weinfeld

ISAY WEINFELD

São Paulo, Brazil (1952)

Isay Weinfeld is the Head Architect of a studio that takes his name and is based in Sao Paulo, Brazil since its foundation, in 1973.

Graduated from Universidade Presbiteriana Mackenzie in 1975, he has run a multidisciplinary practice focused on projects in the most diverse areas - office, civic, commercial, residential, hospitality, etc - always providing full architecture and interior design services.

Amongst countless projects developed over the years, some of the highlights are the hotels designed for Grupo Fasano in São Paulo, Punta del Este and Porto Feliz, the Livraria da Vila bookstores in São Paulo, the Centro Cultural Midrash in Rio de Janeiro and the Square Nine Hotel in Belgrade, in addition to the feature film Fogo e Paixão and a line of office furniture designed for Geiger/Herman Miller.

Many are also the awards received over a career spanning nearly 40 years, such as Prêmio Rino Levi awarded by Instituto de Arquitetos do Brasil/SP (for Casa Inglaterra, in 2000), Prêmio da VI Bienal Internacional de Arquitetura de São Paulo (for Praça da Amauri, in 2005) and MIPIM AR Future Project Awards, organized by British magazine Architectural Review (for Edifício 360º, in 2009, and for Edifício Oka, in 2012).

Featured in numerous titles in Brazil and abroad, his bibliography includes three monograph publications on his work, written by journalists Daniel Piza (2006) and Raul Barreneche (2008 and 2012).

## THE STUDIO

A diverse range of work - the effect of clear resolve, rather than of luck or chance - is grounded on the belief that the experience in different themes greatly contributes to the better performance of our responsibilities, and on the certainty that in Architecture, inasmuch as in any other trade, broadening horizons is crucial and part of a lifelong learning process.

Our practice is driven by a philosophical approach that makes no distinction between the project of a chair and that of a building, in the sense that dedication to each of the assignments is the same, as is the working process behind them, including sketches, models, prototypes, development and detail drawings, and close follow-up of execution works.

Nonetheless, if technically our projects are the outcome of an equation combining program, location, legislation, budget and deadline, it is from the client that we draw the necessary inspiration to - on a symbolic, while not less important dimension - imprint an identity to the project, whether a home, a store, a hotel, a cultural center, or even a factory.

We believe excellence in design results from combined skills and efforts. By working as a team from the start of a project, engineers and we join together our knowledge, often supported by the latest advances in building technology, to ensure the best solutions are achieved and all of the client's demands are met.

AWARDS

1991 Casa Goldfarb | Instituto de Arquitetos do Brasil/SP | Award

1992 Project submitted for the Conselho Regional de Engenharia e Arquitetura | Instituto de Arquitetos do Brasil/SP | Award

1994 Giovanna Baby | Instituto de Arquitetos do Brasil/SP | Award

1999 F/Nazca Saatchi & Saatchi Media Agency | Instituto de Arquitetos do Brasil/SP | Award

2000 Forum | Instituto de Arquitetos do Brasil/SP | Award

2000 Inglaterra House | Instituto de Arquitetos do Brasil/SP | Award

2000 Inglaterra House | Instituto de Arquitetos do Brasil/SP | Rino Levi Award

2002 Disco | Instituto de Arquitetos do Brasil/SP | Honorable Mention

2002 Forneria San Paolo | Instituto de Arquitetos do Brasil/SP | Honorable Mention

2004 Zezinho sideboard | Best Contemporary Design Award | Feira Decorex | London, UK

2004 Casa Marrom | Instituto de Arquitetos do Brasil/SP | Ex-aequo Award

2004 Clube Chocolate | Instituto de Arquitetos do Brasil/SP | Ex-aequo Award

2004 Praça da Amauri | Instituto de Arquitetos do Brasil/SP | Ex-aequo Award

2005 Praça da Amauri | VI Bienal Internacional de Arquitetura de São Paulo | Ex-aequo Award

2006 Vertical House | Instituto de Arquitetos do Brasil/SP | Honorable Mention\_Housing Category

2006 Pequenos Crimes Conjugais Stage Design | Instituto de Arquitetos do Brasil/SP | Award\_Exhibition and Stage Design Category

2006 Fazenda 3 Pedras | Instituto de Arquitetos do Brasil/SP | Honorable Mention\_Renovation and Remodelation Category

2006 Furniture and Objects Range | Instituto de Arquitetos do Brasil/SP | Award\_Furniture Category

2007 Clube Chocolate | Top XXI Mercado Design Award | Honorable Mention

2007 Forneria Rio | Top XXI Mercado Design Award

2008 Livraria da Vila | D&AD Awards | Award Yellow Pencil | London, UK

2008 Livraria da Vila | Spark! Awards | Award Spark! | San Francisco, USA

2008 Livraria da Vila | World Architecture Festival | Honorable Mention\_Shopping Category | Barcelona, Spain

2008 Livraria da Vila | Instituto de Arquitetos do Brasil/SP | Award\_Built Commercial Projects Category

2008 Livraria da Vila (Cidade Jardim) | Instituto de Arquitetos do Brasil/SP | Award\_Interior Design Category

2009 Iporanga House LICC Awards | Honorable Mention | London, UK

2009 360° Building | MIPIM AR Future Projects Awards | Award\_Residential Category | Cannes, France

2009 360° Building | MIPIM AR Future Projects Awards | Award\_Overall Winner | Cannes, France

2009 360° Building | International Property Awards | Residential Awards\_Architecture Award, High-Rise

2009 360° Building | World Architecture Festival | Honorable Mention\_Future Projects Residential Category | Barcelona, Spain

2009 Hotel Fasano | International Property Awards | Commercial Awards\_Best Hotel Category

2009 Clube Chocolate | LICC Awards | Honorable Mention | London, UK

2009 Havaianas | Red Dot Awards Product Design | Award Red Dot | Essen, Germany

2009 Havaianas | IDEA Awards/Brasil | Gold Medal

2009 Havaianas | IDEA Awards/USA | Gold Medal

2009 Havaianas | Good Design Awards | Award | Tokyo, Japan

2009 Havaianas | World Architecture Festival | Award\_Shopping Category | Barcelona, Spain

2009 Livraria da Vila | Red Dot Awards Product Design | Award Best of the Best | Essen, Germany  
 2009 Livraria da Vila | LICC Awards | Honorable Mention | London, UK  
 2009 Livraria da Vila | Good Design Awards | Award | Tokyo, Japan  
 2009 Livraria da Vila | International Property Awards | Commercial Awards\_Architecture  
 2009 Livraria da Vila (Cidade Jardim) | Red Dot Awards Product Design | Award Red Dot | Essen, Germany  
 2009 Livraria da Vila (Cidade Jardim) | Top XXI Mercado Design Award | Award\_Commercial Space Category  
 2009 Livraria da Vila (Cidade Jardim) | IDEA Awards/Brasil | Gold Medal

2010 Bar Numero | Leaf Awards | Award\_International Interior Design Category | London, UK  
 2010 Bar Numero | Spark! Awards | Bronze Award | San Francisco, USA  
 2010 Bar Numero | Interior Design | Best of Year Awards  
 2010 Grecia House | Good Design Awards | Award | Tokyo, Japan  
 2010 Grecia House | International Property Awards | Residential Awards | Honorable Mention | Essex, UK  
 2010 Grecia House | Interior Design | Best of Year Awards  
 2010 Pracicaba House | Good Design Awards | Award | Tokyo, Japan  
 2010 Santo Amaro House | Good Design Awards | Award | Tokyo, Japan  
 2010 Carina Duek | Interior Design | Best of Year Awards | NYC, USA  
 2010 Havaianas | Design Week Awards | Award Retail Interiors | London, UK  
 2010 Havaianas | International Property Awards | Commercial Awards | Honorable Mention | Essex, UK  
 2010 Livraria da Vila (Cidade Jardim) | Design Week Awards | Award Retail Interiors | London, UK  
 2010 Livraria da Vila (Cidade Jardim) | Good Design Awards | Award | Tokyo, Japan  
 2010 Midrash | Red Dot Awards Product Design | Award Red Dot | Essen, Germany  
 2010 Midrash | iF Product Design | Hannover, Germany  
 2010 Midrash | IDEA Awards/Brasil | Bronze Medal  
 2010 Midrash | Good Design Awards | Award | Tokyo, Japan  
 2010 Midrash | International Property Awards | Commercial Awards | Honorable Mention | Essex, UK  
 2010 Villas Fasano | International Property Awards | Residential Awards | Honorable Mention | Essex, UK

2011 Bar Numero | iF Communication Awards | Hannover, Germany  
 2011 Bar Numero | Red Dot Awards Product Design | Award Red Dot | Essen, Germany  
 2011 Bar Numero | IDEA Awards/Brasil | Medalha de Prata  
 2011 Bar Numero | IDEA Awards/USA | Bronze Medal  
 2011 Bar Numero | Design Week Awards | Hospitality Environments | Honorable Mention | London, UK  
 2011 Terra Nova House | Good Design Awards | Award | Tokyo, Japan  
 2011 Square Nine Hotel | Good Design Awards | Award | Tokyo, Japan  
 2011 Fasano Las Piedras Hotel | Good Design Awards | Award | Tokyo, Japan  
 2011 Square Nine Hotel | Spark! Awards | Award Spark! | San Francisco, USA  
 2011 Fasano Las Piedras Hotel | Spark! Awards | Bronze Award | San Francisco, USA  
 2011 Square Nine Hotel | International Property Awards | Hotel Awards | Honorable Mention | Essex, UK  
 2011 Fasano Las Piedras Hotel | International Property Awards | Hotel Awards | Award | Essex, UK  
 2011 Farmacinha | Wallpaper\* Design Awards 2012 | Best Beauty Kit | London, UK  
 2011 Fasano Las Piedras Hotel | World Architecture Festival | Honorable Mention\_Holiday Category | Barcelona, Spain  
 2011 Fasano Las Piedras Hotel | Interior Design | Best of Year Awards | Hospitality, Hotel Small Category | NYC, USA

2012 Oka Building | MIPIM AR Future Projects Awards | Award\_Residential Category | Cannes, France  
 2012 Oka Building | MIPIM AR Future Projects Awards | Award\_Overall Winner | Cannes, France  
 2012 Fasano Las Piedras Hotel | International Architecture Awards | The Chicago Athenaeum | Chicago, USA  
 2012 Fazenda Boa Vista (Fasano Hotel) | International Architecture Awards | The Chicago Athenaeum | Chicago, USA

2012 Fazenda Boa Vista (Golf Clubhouse) | World Architecture Festival | Prêmio\_Sport | Singapore, Singapore  
2012 Geneses House | World Architecture Festival | Award\_Villa Category | Singapore, Singapore  
2012 Fazenda Boa Vista (Fasano Hotel) | Interior Design | Best of Year Awards | Hospitality, Hotel Small | NYC, USA  
2012 Fazenda Boa Vista (Fasano Hotel) | Good Design Awards | Award | Tokyo, Japan  
2012 Livraria da Vila (Shopping JK Iguatemi) | iF Communication Awards | Hannover, Germany  
2012 Fazenda Boa Vista (Sede do Centro Equestre) | iF Communication Awards | Hannover, Germany  
2012 Fazenda Boa Vista (Fasano Hotel) | IIDA Latin America Awards | Chicago, USA  
2012 Fazenda Boa Vista (Fasano Hotel) | International Property Awards | Hotel Awards | 5-Star Award | Essex, UK  
2012 Livraria da Vila (Shopping JK Iguatemi) | International Property Awards | Americas Awards | 5-Star Award\_Retail | Essex, UK  
2012 Fazenda Boa Vista (Sede do Centro Equestre) | International Property Awards | Americas Awards | 5-Star Award\_Leisure | Essex,  
2012 Fasano Las Piedras Hotel (Swimming-pool Bar) | Restaurant and Bar Design Awards | Award\_International Bar | London, UK

2013 Livraria da Vila (Shopping JK Iguatemi) | German Design Award 2014 | Frankfurt, Alemanha  
2013 360° Building | International Property Awards | Americas Awards | Honorable Mention\_High-rise Architecture | Essex, UK  
2013 Fazenda Boa Vista (Spa) | Interior Design | Best of Year Awards | Award\_Beauty/Spa/fitness | NYC, USA

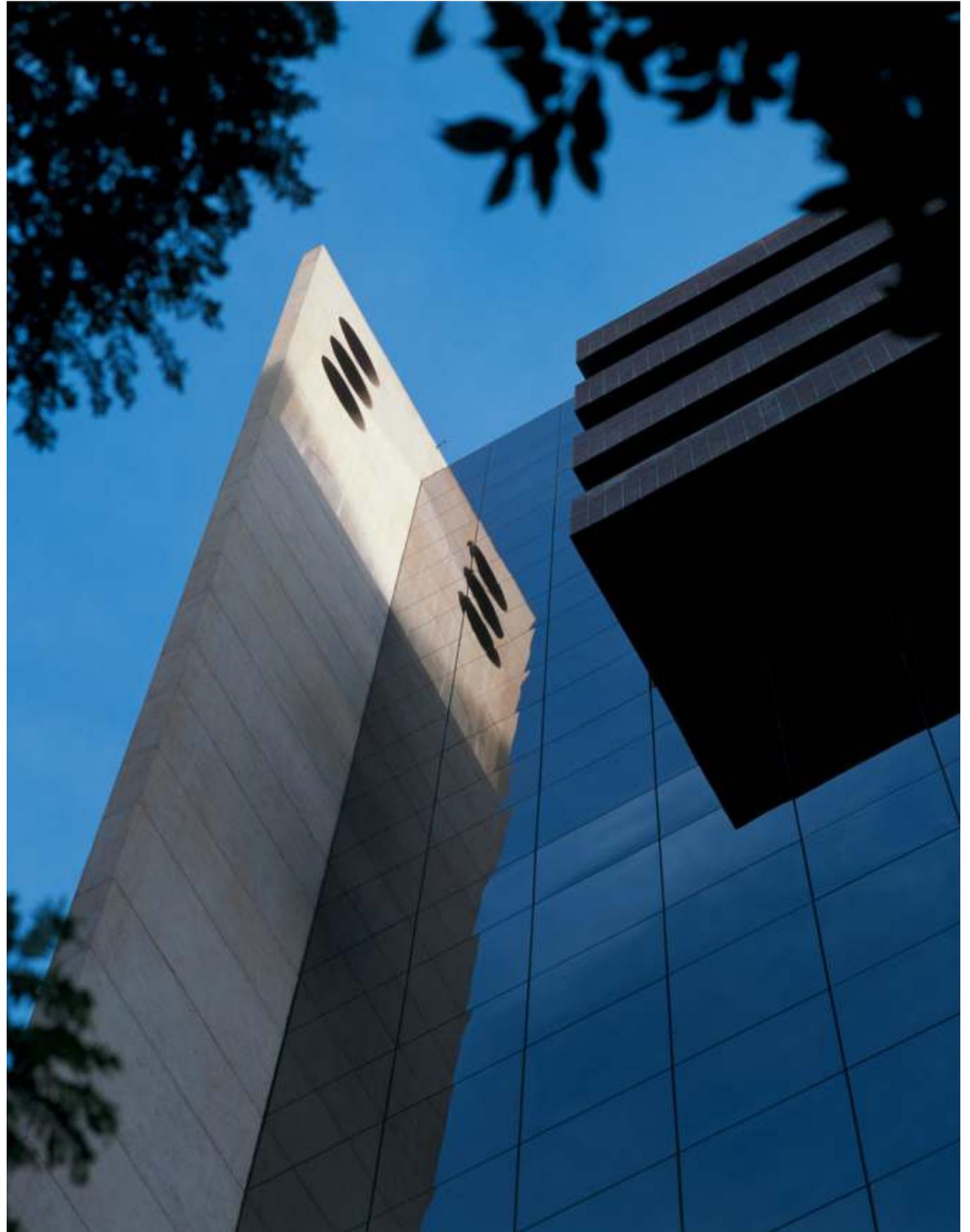
2014 Geneses House | Wallpaper\* Design Awards | The Judges' Award\_Best New Private House | San Francisco, USA

SELECT PROJECTS

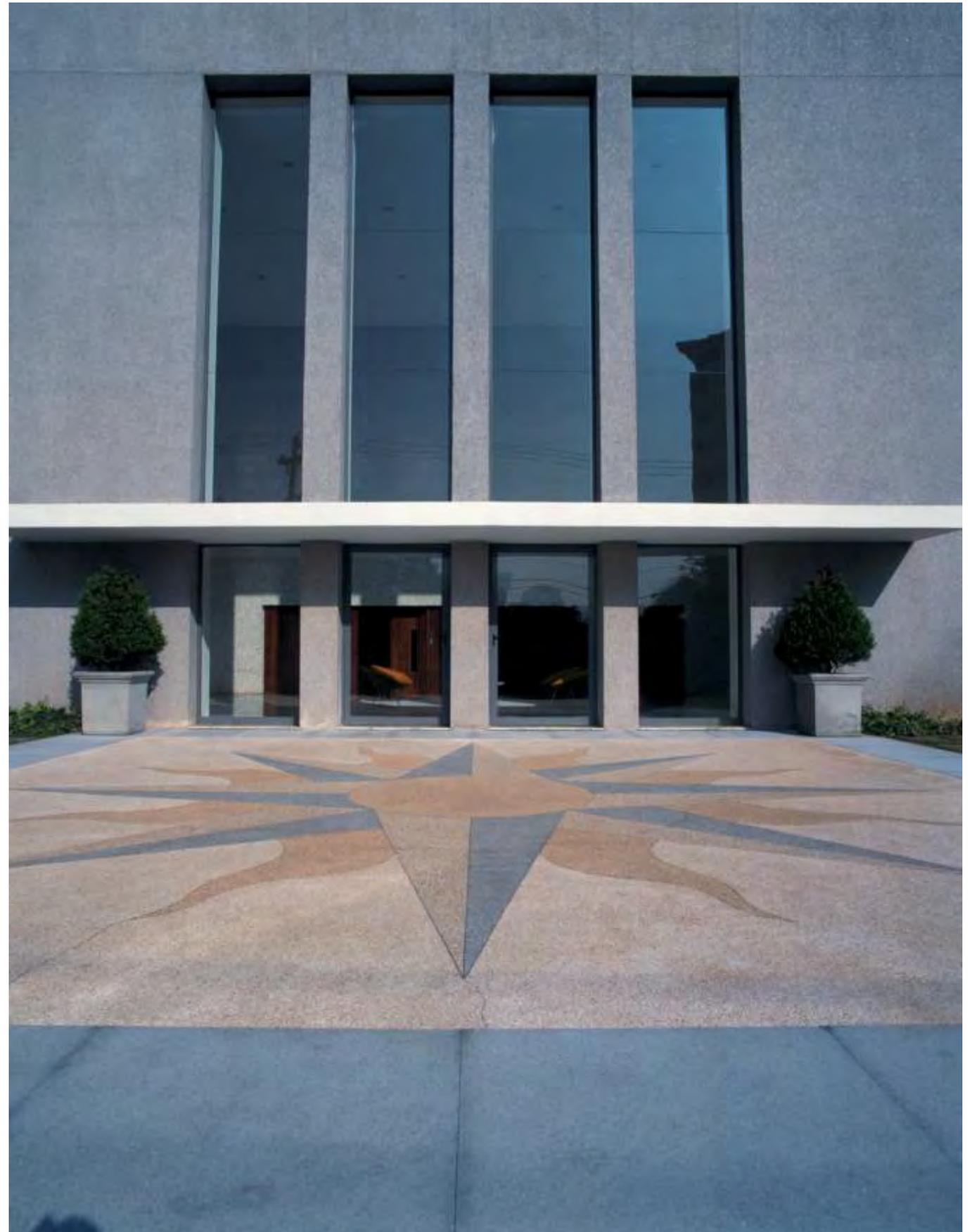
ATLANTIS BUILDING  
São Paulo, Brazil (1993)



ANTARES BUILDING  
São Paulo, Brazil (1996)



METROPOLIS BUILDING  
São Paulo, Brazil (1996)



MINNEAPOLIS BUILDING  
Sao Paulo, Brazil (2006)

Use: Office

Total built area: 4,190 sqm

Unit area: 33 sqm

Number of units: 120 (8 units per floor)

Number of floors: 15

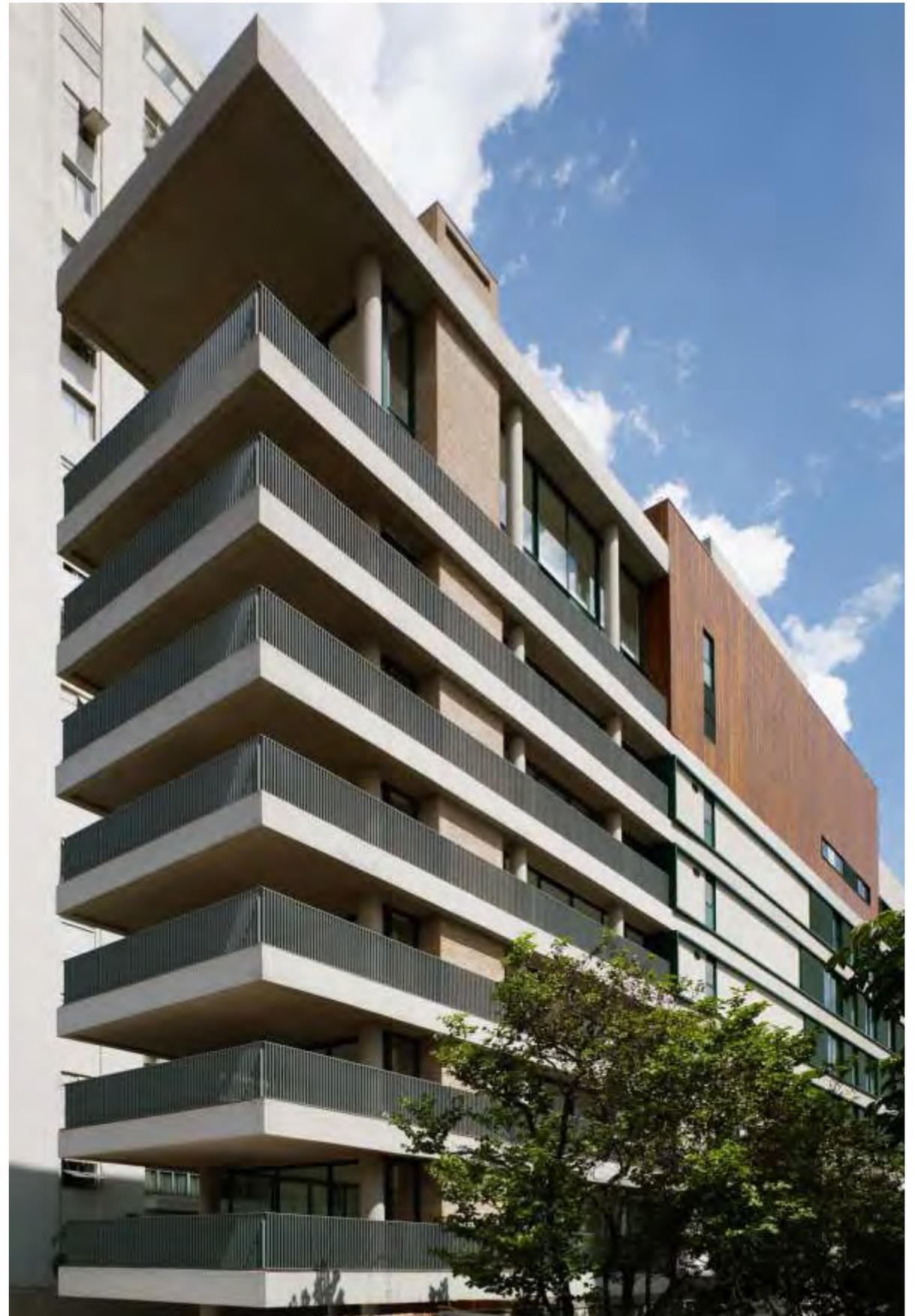


## PANORAMA BUILDING

Sao Paulo, Brazil (2007)

Panorama Building is a retro-fit project that converted a commercial building into a residential one, in Vila Nova Conceição neighborhood, just a few blocks away from the Ibirapuera Park.

Four different floor plans - apartments varying from 300 sqm to 450 sqm - are distributed along 8 floors. Each unit features 2 bedrooms and wide, ample areas opening onto the leafy, low-rise surroundings, besides all supporting facilities.



## W305 BUILDING

Sao Paulo, Brazil (2011)

W305 Building is located in Vila Madalena, an alternative and bohemian district in São Paulo's West Side. For years, bars, restaurants, stores and art galleries have been setting up in the region, occupying and transforming the area's still predominantly low-rise housing, and luring a young and modern crowd.

The idea of the client was to build a simple - yet charming as the district itself - office building in the L-shaped 1,120 sqm plot. Taking into consideration the shape and orientation of the land (North), we proposed a building made up of two articulated, yet quite distinct, volumes: the first, long, narrow and perpendicular to the street, is a "mass" cut by openings – sometimes windows, sometimes French windows – whose inside is sheltered from the excessive sunlight on the Eastern and Western facades; the other volume, removed from the street and with facades facing North, South and East, is moderately hit by sunlight and is completely encased in glass, on all faces. On the ground floor there is a spacious lounge and a café surrounded by a garden, used exclusively by the tenants. Only 12 office units ranging from 80 to 250 sqm are distributed across the 8 floors, featuring 5.12m ceilings – the high ceiling gives clients the option to build up to 2 mezzanines per unit, or even another full floor, thus doubling the area of the unit. Terraces and step-out balconies further contribute to lend the spaces a cool, relaxed and casual setting. The modulated glass frames, the lay-out of the shafts, and the raised floors are other elements that provide the units with great flexibility and customization freedom. The building is completed by a top deck (used exclusively by the top-floor offices) and 3 underground parking floors, including a bicycle rack. Plainness is one of the hallmarks of the project – it is found in the constructive materials (pre-molded concrete panels on the façade, galvanized steel/wood glass frames and wire mesh), in the lay-out of the units, in the common areas and, certainly, in the users whom we envisioned W305 Building for.



## 360° BUILDING

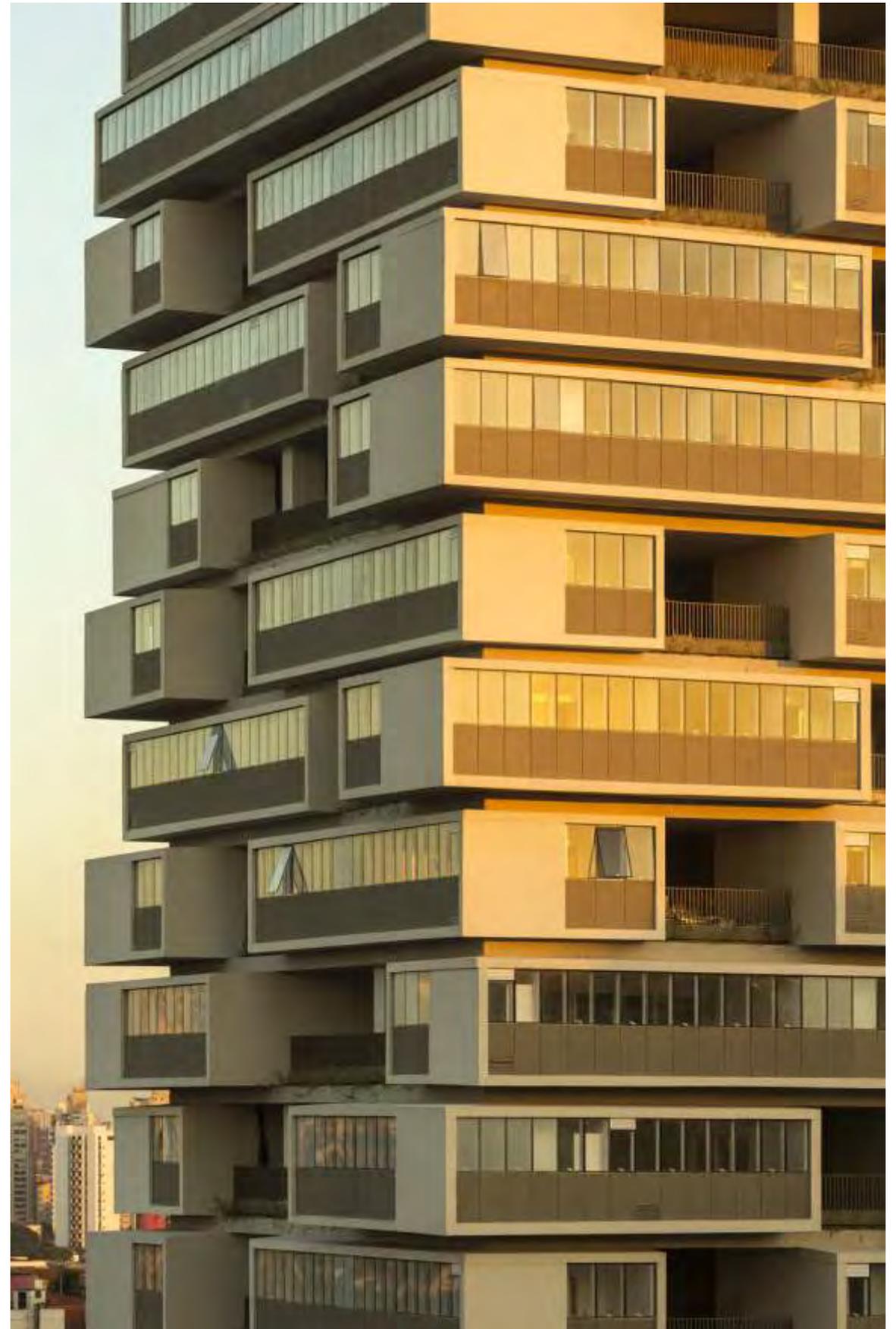
Sao Paulo, Brazil. 2013

360° Building is located in São Paulo, the largest city in Brazil, where currently over 10 million people live spread over 1,525 km<sup>2</sup>. In this setting, unfortunately the "norm" is to live not at one's best, but cramped and confined, and to commute long distances everyday between home, work and other commitments, by car, bus, or subway. The time left for leisure is scarce, and few are the options to enjoy activities in the open air.

Mindful of the urban reality in São Paulo, of the market and of the client brief, we strived to introduce 360° Building as an alternative to the vertical multi-family housing "model", which, in its commonest form, merely stacks up apartment units - ordinary, compact and closed onto themselves.

Rising on top of the ridge separating the districts of Alto de Pinheiros and Alto da Lapa - a geographic location that offers privileged sights of the surrounding area and the city -, 360° Building features 62 elevated homes with yards: real yards, not balconies, designed as genuine living spaces, wide, airy and bright. It presents 7 types of apartments - either 130, 170, 250 or 415 m<sup>2</sup> - combined in sets of 2, 3 or 4 units per floor, in 6 different arrangements.

Leaving the street and past the reception, a suspended walkway leads to the building's lobby, surrounded on all sides by a reflective pool. Down one floor, on the ground level, entertaining areas and other facilities - gym, lounge, party room and laundry - are located, as also the janitor's living quarters. Further down, there are 3 parking levels, and, on the lowermost level, employees quarters, storage and engine rooms, in addition to a sauna and an outdoor swimming pool. The land, a steep downwards slope, allows the lower levels to be semi-subterranean, always keeping 2 sides open to the light and to ventilation. The building projects to all sides showing no distinction between main and secondary façades.



MIS - MUSEUM OF IMAGE AND SOUND  
project submitted for the architectural competition (not to be built)



## CATALINAS BUILDING

project submitted for an architectural competition for an office building  
Buenos Aires, Argentina (not to be built)

The competition brief for the *Catalinas Tower* stated design proposals should look to achieve an efficient and flexible floor plan for Grade-A office (allowing subdivision into 2, 3 or 4 rental units per floor, totaling approximately 550 functional units), take full advantage of the construction potential of the lot, accentuate the visual riches of the surrounding area and relate the building with it, and create an iconic, good energy efficient building in Buenos Aires, Argentina.

The construction potential of the plot, limited by the maximum height of the building, naturally shaped a rectangular layout - in this case, a square set on the borders of the setbacks. This fact led us to decide to set the alignment of the building with *Madero Avenue*, as it would clear a better part of the southern façade from an eventual neighbor; locate the main vehicle entrance on *Madero*, being it heavy traffic avenue; locate the main pedestrian entry through a public plaza accessible from *Cordoba* and *Leandro Alem*, as they feature an intense traffic of passers-by; create on the ground floor of the building spaces to house complementary activities - for instance, a bank branch, restaurant, coffee shop, or bookstore - so that the wide entry lobby, besides connecting all flows within the building would also become a living space, to be enjoyed by a greater audience; adopt a rectangular floor plan, with the shadowed area taken up by the "core" - vertical circulations, shafts and hydraulic installs -, freeing up the whole peripheral area to take advantage of natural lighting and ventilation.

Following wind and sun exposure studies, two main elements were incorporated to the façades - horizontal sun breakers and four types of casing panels, distributed unevenly on the four faces, according to the various incidences of solar radiation: high energy performance and more reflexive glass, lower energy performance and more transparent glass, opaque panels and controlled-ventilation aluminum panels. The aluminum horizontal sun breakers protect the façades from direct sun exposure, while preserving the vistas and organizing the façades by setting four strips on each floor - corresponding to the ceiling void, the window sill, the window and the top pane. In this setting, the new *Torre Catalinas* stands out with its nearly woven façade - to become itself the identity of the high-rise -, gaining even more strength as in contrast with the solid, anonymous aspect of its neighbor.



ASPICUELTA BUILDING  
Sao Paulo, Brazil (under construction)

Use: Office  
Total built area: 10.970 sqm  
Tower A: 23 office units | Tower B: 7 office units  
Number of units: 30  
Units' areas: from 57sqm to 158 sqm

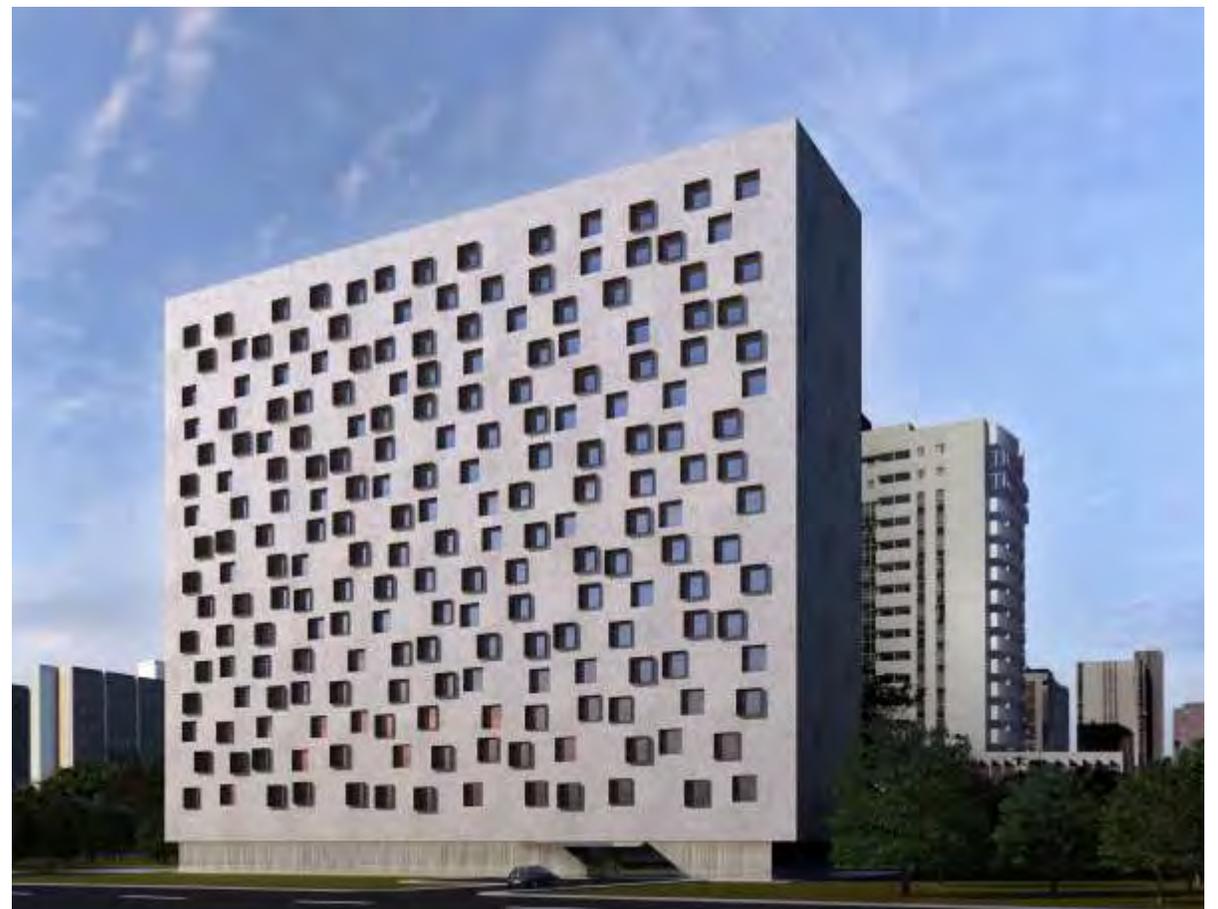


## RIO DAS PEDRAS HOTEL

Brasilia, Brazil (under construction)

Rio das Pedras will be built in the Northern Hotel Sector (Setor Hoteleiro Norte - SHN), along the Monumental Axis (Eixo Monumental) freeway in Brasilia.

The hotel comprises a common-use area on the ground level, housing the reception hall, bar and restaurant; an area for events on the foundation level; 306 rooms, including 14 suites; gym area, bar and swimming pool on the top floor; and 2 underground levels containing infrastructure, operational and parking areas. Geared to the business segment, its target public includes executives, politicians and public officers visiting the nation's capital, mostly during business days, for meetings or events with the federal and local governments, embassies, autarkies and companies headquartered in Brasilia. Each room features a window measuring 2.00m. by 2.00m., whose placement in the room layout may vary: next to the bed headboard or further, towards the central axis of the room; be sitting on a sill or leveled off with the floor. Those combinations, further enhanced by the presence of symmetrical plants, create a very rich movement on the façade, thus lending the building the dynamism that is one hallmark of the hotel's.



## SIMPATIA BUILDING

Sao Paulo, Brazil (under construction)

Use: Mixed

Plot area: 1,335 sqm

Total built area: 2,712 sqm

Stores: 70 sqm | 81 sqm | 99 sqm

Apartments: 160 sqm | 175 sqm

Number of apartments: 16

Number of floors: 8 + rooftop



## GIRASSOL BUILDING

Sao Paulo, Brazil (under construction)

Use: Residential

Plot area: 1,540 sqm

Units area: 448 sqm (07 units) | 591 sqm (01 unit)

Floors:

Ground floor (offices, caretaker's quarters + locker rooms)

1st to 7th floor (apartments)

1st and 2nd underground floors (duplex apartment and parking)

3rd underground floor (parking and storages)

4th underground floor (gym room)

5th underground floor (swimming pool, spa and garden)



## OKA BUILDING

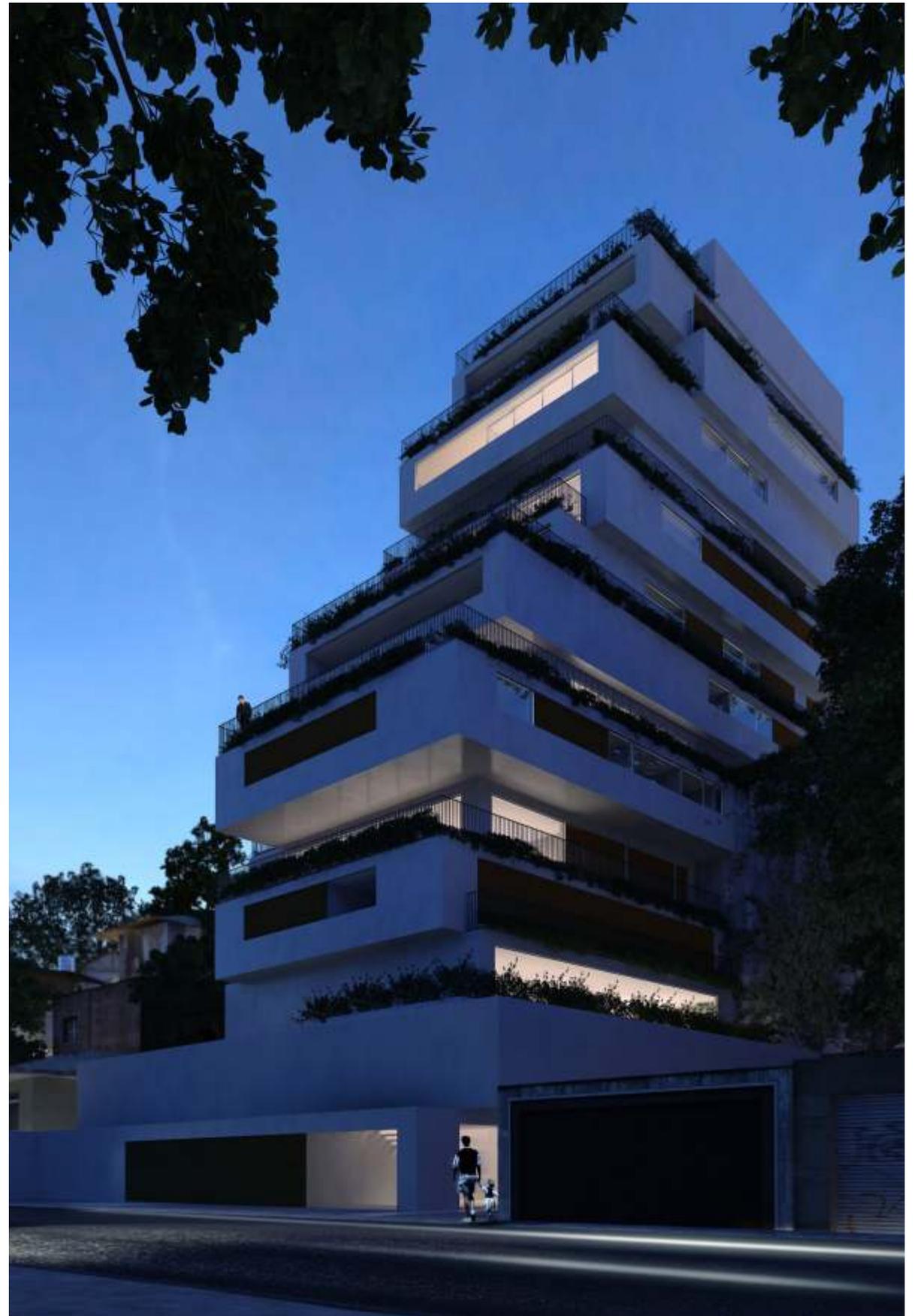
Sao Paulo, Brazil (under construction)

Located at the edge of Vila Madalena, a young, alternative and bohemian area experiencing lively transformation, the lot OKA Building is set in boasts some privileged features our project strived to maximize – it lies between two streets with nearly 19-meter displacement in-between and, across the lower one, where the terrain continues sloping downwards, there is a series of squares in row and expanding in size allowing for an amazing view, green and unimpeded, overlooking the west side of the city of São Paulo.

As to establish a better relationship between the building and its neighbors, and locate it more harmoniously within the area topography, we decided to organize the levels in cascading fashion following the existing contour of the terrain, and have the landscape to “invade” the building from the square on the lower street and ascend to the top. This way, inasmuch as a resident will feel the continuity of the greenery and the city in the view from one's apartment, the pedestrian will perceive just the same in the opposite direction.

From an aligned and common to all levels structural framework, each storey is organized unevenly one on top of the other, resulting in diverse configurations of floor plans and layouts – different options for different families.

We decided to adopt the ground level to the building - for the entrance of residents and visitors -, at the higher end of the lot, on the calmer and more pleasant Senador Cesar Lacerda Vergueiro Street. Above that level, there are 5 floors with one apartment each, approximately 420 m<sup>2</sup> in size, followed by a triplex penthouse 800 m<sup>2</sup> large. From the ground level downwards, there are two duplexes approximately 520 m<sup>2</sup> each facing the lower street - given the sharp incline of the lot, these units still open views over the treetops. Below yet, there are two amenities levels featuring a gym, a sports court, a sauna, a swimming pool and locker rooms and, on the lowermost floor, at the level of Girassol Street - where traffic and circulation are more intense -, there is an 150 m<sup>2</sup> retail space (for rental) with private parking.



## MAGNOLIA BUILDING

Montevideo, Uruguay (under construction)

Magnolia Building will be built in the Punta Carretas district in Montevideo, a few feet from the sea.

It will house 38 apartments – ranging from 1 to 3 bedrooms, 89m<sup>2</sup> to 130 m<sup>2</sup> – distributed through 10 levels, in addition to a common leisure area on the top floor, underground parking and 2 commercial units on the ground level, each of which enjoying a private garden area. Accesses to the residential and commercial areas will be completely independent, and protected from the street and sidewalk traffic by a small garden.

In the apartments, social areas will face the street, while private quarters, more secluded, will overlook the back courtyard.

Magnolia Building merges discreetly with its neighbors – not only does it follow their scale and standard, but also the very peculiar and characteristic of the neighborhood architectural language, that marks the floor slabs on the façade. The presence of small balconies, however, asymmetrically spread on Edificio Magnolia's front façade, lends it gracious dynamism while granting the building a subtly higher profile.



ALBERTO SEABRA BUILDING  
Sao Paulo, Brazil (under construction)

Use: Residential  
Total built area: 7,260 sqm  
Base: 2 duplex apartment, 360 sqm / 380 sqm  
Tower: 14 apartment units, from 213 sqm to 230 sqm  
Rooftop: 2 apartment units, 400 sqm / 425 sqm



## LA PETITE AFRIQUE BUILDING

Montecarlo, Monaco (under construction)

Located at the heart of Monte Carlo, the site lays next to the prestigious gardens of Le Grand Casino and a block from the Hotel de Paris and the Salle Garnier. The ambience of the surrounding streets and local topography, the mixed-use program and the luxurious character of the building gave us the first solutions to the general zoning of the required program.

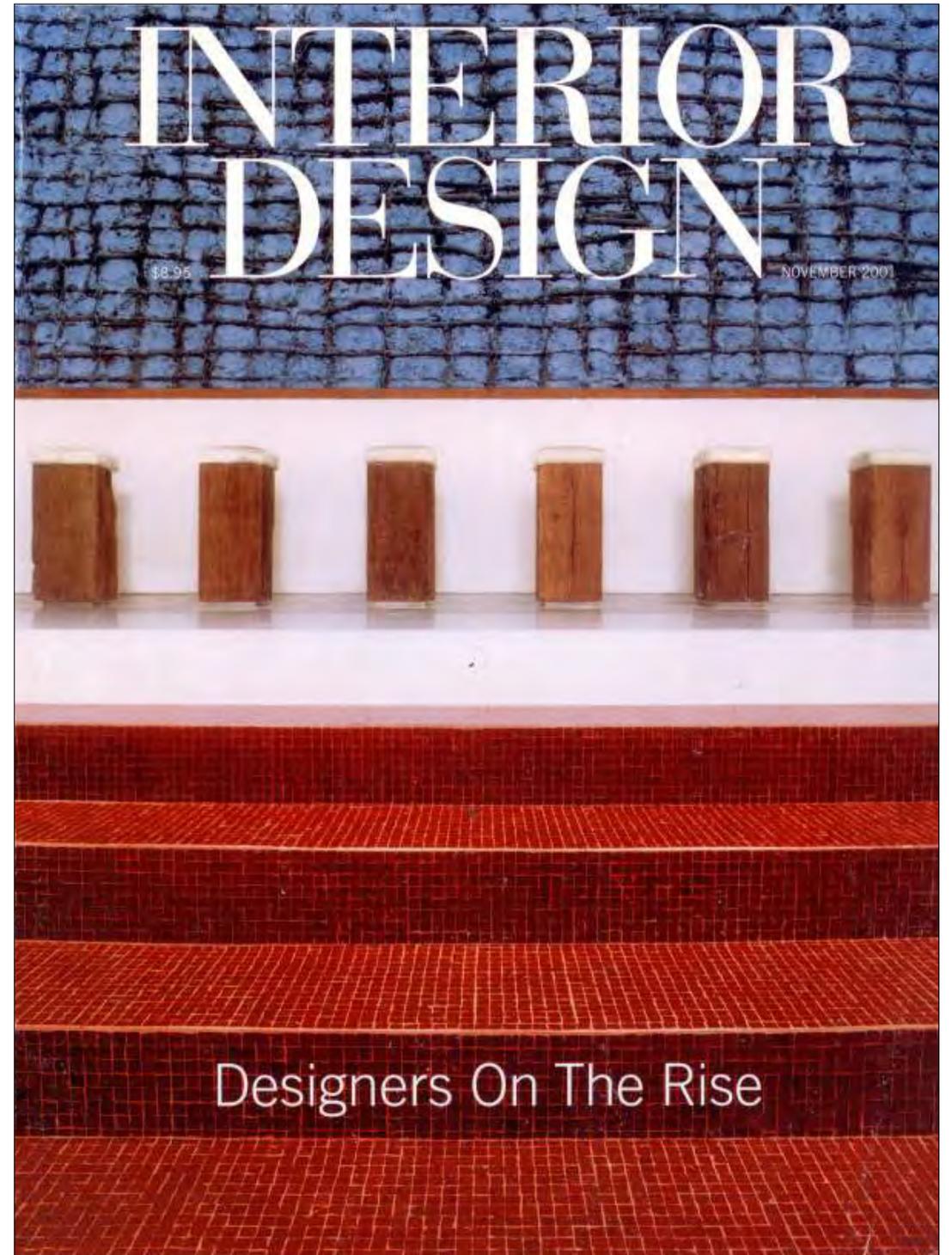
To appreciate the view of the casino gardens and, on the upper floors, of the Mediterranean Sea, was one of the most important guidelines for this project since its first conception. Each floor is entirely surrounded with balcony gardens, turning the outdoor view into an extension of the indoor area. In the form of sand-colored limestone solids, these balcony gardens carefully embed the building into its urban context, mingling with Monaco's traditional light-colored plaster façades with large terraces. At the same time, an arranged composition varying the heights of these solids on its curved façade introduces an iconic building and a contemporary architectural language into this predominantly Beaux-Arts quarter of Monaco. On the first basement level, where natural light can still be captured through roof lights, there is the private spa for the building residents. It features a lap pool, a fitness area, a squash court, a yoga room, two massage rooms, wet and dry saunas, lockers and a service area.

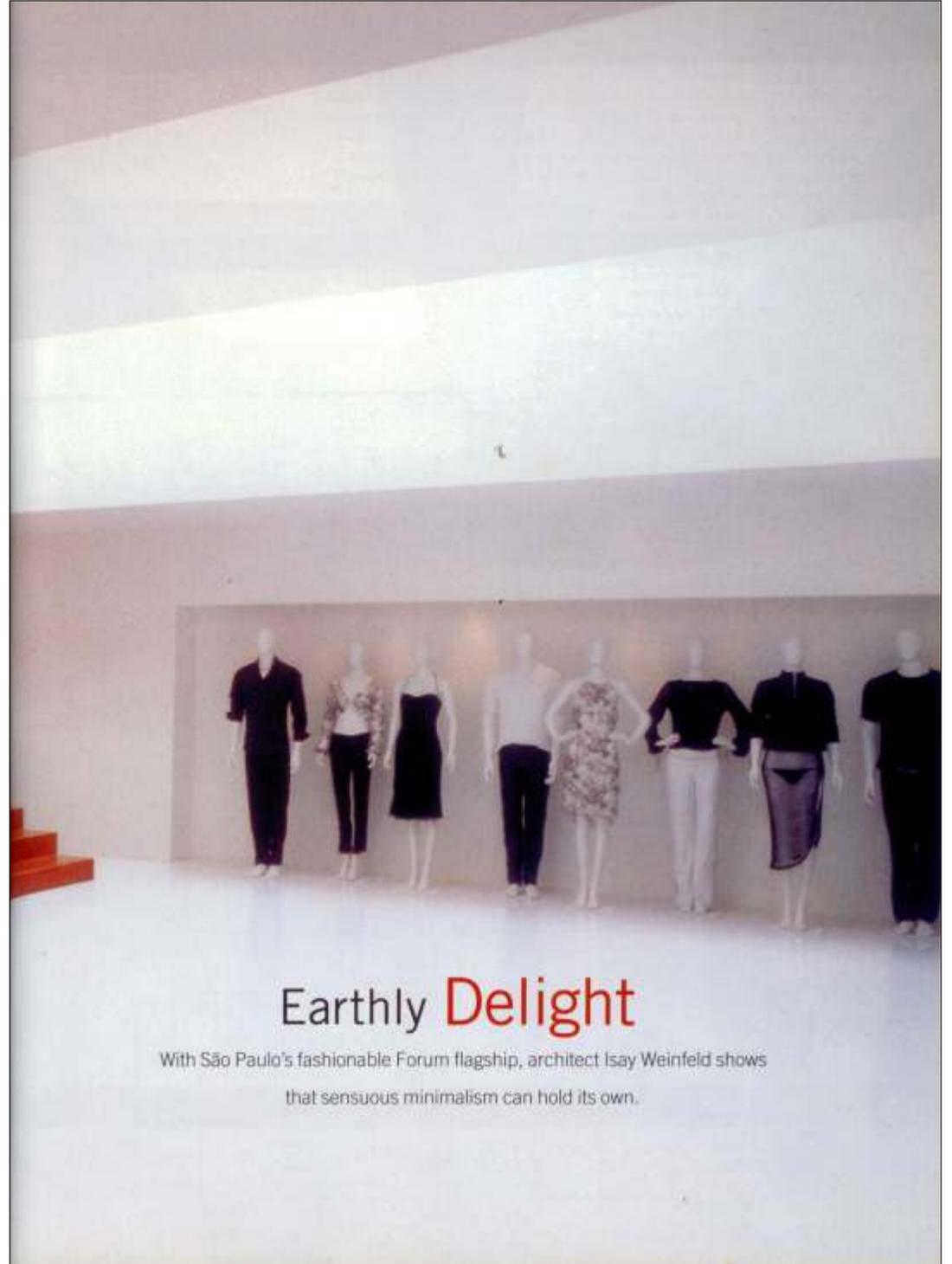
Apartments can be distributed one per floor and occupy the entire plan with exception of the ones on the first and upper ground floors, which share the level with commercial space. The penthouse also stands out by occupying the last floor plus the roof terrace, a special location for the master suite and a private living room, which are served by a kitchen and integrated with a large pool terrace. This strategy attends the lower limit of the eight apartments required by the developer and creates the highest configuration for living standards throughout the building. However, the independent structure and vertical core also offers the possibility to split floors from second to sixth into two apartments, allowing a maximum of thirteen apartments. Nevertheless, other configurations for the apartments are possible as the chosen structural system allows tailor made plans for each proprietor. Added to the unique outdoor qualities of each apartment this enables the real feeling of living in a private residence, each one with its own personality.

By addressing the local urban environment with a respectful yet international language, the overall design intends to innovate but not to overshadow the heritage buildings surrounding it. While producing a design of character, evincing the contrast between the present and the past, it is important to value and learn from the important existing urban context. An elegant architecture makes a statement while becoming a part of the city right from the start.



SELECT PRESS MATERIAL







IF RIO DE JANEIRO, that legendarily photogenic city of Carnaval and Copacabana, represents the soul of Brazil, its commercial heart is São Paulo. Unfortunately, this metropolis of 11 million is landlocked and congested, with generic high-rises shoved cheek by jowl, smothered in smog—truly a *Broke Back* kind of place. Few buildings have the kind of sensuousness or verve of, say, Oscar Niemeyer's in Brasília. In business-minded São Paulo, there's not much room for romance.

Luckily, the city is getting a dose of native soul, courtesy of Isay Weinfeld, an architect and filmmaker. (He has cowritten and codirected 14 shorts and a feature.) Weinfeld's architectural

work marries sleek minimalism and Brazilian earthiness. Think reddish wood floors and sumptuous walls of local stone warming up what might otherwise be just a white box full of Eames chairs.

Weinfeld's new flagship for Brazil's toniest fashion label, Forum, also puts a local slant on minimalist design. Instead of using Mies van der Rohe chairs, for example, he found furniture by Brazilians; but his approach goes beyond mixing in a native object or two. "Forum's owner and stylist asked me to translate into architecture his concept of clothes, which draw on Brazilian themes such as bossa nova, Cinema Novo, Rio de Janeiro, and fruit," Weinfeld says. Don't let the mission statement give you the wrong →



*Previous spread:* A staircase covered in vitrified tiles slices through the volumes at Forum's São Paulo flagship, designed by Isay Weinfeld.

*Opposite:* A skylit double-height central space dominates the interior.

*Left:* The landing of the tiled stair features a wood-topped coffee bar. The wall behind is a Brazilian wattle-and-daub, or woven twigs covered in clay.

ARCHITECTS: HERANÇA CULTURAL; STOOLS: AROCEIRA (FABRICATIONAL); LEATHER AND LINEN UPHOLSTERY: EMPORIO BERARDINI; BAG BAGS: ATMOSPHERA; CARPET: SANTA MONICA; VITRIFIED TILES: VIVOTIL; SILICESTONE FLOORING: SILICESTONE DO BRASIL; VINYL FLOORING: PRINIFLEX; IRON CABINETS: SECURIT; STAINLESS STEEL: SMAT; ACRYLIC ACRESINAS (LIGHTING): CIA DE ILUMINAÇÃO; WOODWORK: LEGNO E CIA; GENERAL CONTRACTOR: CONSTRUTORA FAIR; BANKS & PILANK

PHOTOGRAPHY: TULLA REINEN





impression, though: Forum is Brazil's version of Calvin Klein, not some peddler of Carmen Miranda frocks. The architect evoked a broader tropical mood with the tones and textures of traditional materials, many surprisingly humble for such a rarified retail environment.

The store's monolithic quartz-and-glass façade stands out on Rua Oscar Freire, among Armani, Dior, Versace, and Vuitton boutiques practically identical from one continent to the next. Inside, the L-shaped 13,000-sq.-ft. space is predominantly white because Weinfeld finds that "color interferes with clothing." The first floor is devoted to dresser women's and men's clothes; sportswear is upstairs. Merchandise is displayed in racks and cases recessed in the walls, never cluttering dramatic vistas illuminated by large skylights.

Weinfeld packs his one punch of color far away from the clothes, on the monumental main staircase. Tiny vitrified red tiles cover the steps themselves, while the wall behind is a huge expanse of *taipa*, a scattle-and-claub used to build houses in northern Brazil. Lining the *taipa* wall are a long wood-topped coffee bar and chunky stools made from tree trunks.

The architect's ode to South American modernism plays out in seating areas throughout the shop. Wood-framed armchairs by 1950s Brazilian designers Jacob Ruchti and Joaquim Tenreiro sit on white rugs made from fabric scraps, a typical handicraft in the northeastern part of the country. Like the rough *taipa* against the sleek display walls, the rag rugs provide a rustic counterpoint to the furniture's geometric polish.

This earthy chic is a welcome relief from the repetitive minimalism embraced by so many international fashion houses, all waging an endless war to see whose version of "less is more" sells more. Weinfeld also reminds us what Mies and Le Corbusier missed out on when they espoused a neutral global architecture. By rooting itself in vernacular traditions, modern design can shine brighter.

—Raul Burrenche

*Above, left: The upper level women's retail area.*

*Above, right: Polished-steel steps connect the coffee bar on the main staircase landing to the shop's second floor.*

*Opposite: Clothing display units and even light fixtures are recessed to keep interior volumes clean. Contrasting with the sleek, white planes are furniture by Brazilian modernists and woven rag rugs typical of northeastern Brazil.*



# The New York Times

PT D1

THURSDAY, FEBRUARY 27, 2003

## HOUSE&HOME

### MAKING AN ENTRANCE



▶▶▶▶▶ At the São Paulo home of Fernando Alferri, 21-foot doors on wheels transform a living room into an open-air porch. Jay Weisfeld, the architect, is known for an inviting tropical modernism.

## Open to the Stars, Indoors and Out

By RAUL A. SARRENECHE

**I**n Brazil, Fernando Alferri is known as Mr. Samba. He produces concerts by musical stalwarts like Gilberto Gil, Chico Buarque and Caetano Veloso, a singer and a songwriter who has a musical career in Pedro Almodóvar's movie "Talk to Her."

After the concert, Mr. Alferri, 51, likes to take the backstage outcargafones within. The post-concert parties at his home here in Jardim Europa, an elegant neighborhood with houses tucked behind walls, rarely start before midnight. Mr. Alferri's two-story living room plays center stage in a lounge, laid-back scene with a mix of musicians, friends and models, who linger over Scotch and Champagne as late as 3 a.m. A

white airway acts as a giant proscenium framing a recessed dining area. Above the arch is a balcony, where guests can see the crowd. When Mr. Alferri slides open a wall of 11-foot-tall glass doors mounted on wheels, the vast living room becomes a giant open-air porch. Streams of Brazilian jazz follow the guests as they spill out into a courtyard garden that has a lap pool with a wall of smooth pebbles as a backdrop.

The designer behind Mr. Alferri's \$1.2 million party house is Jay Weisfeld, a São Paulo architect whose bubbly styled spaces have attracted a high-powered following and commissions in Oscar Niemeyer, who created an essentially Brazilian brand of modern architecture in Brasília and elsewhere more than 40 years ago. Mr. Weisfeld's popularity derives from his use of Brazilian materials and textures, which yield an inviting tropical modernism that serves as an antidote to the

Continued on Page 6



**SWIMMING DOORS** Jay Weinfeld designed innovative entries at, from left, the Sverner house, where the approach includes a courtyard and a reflecting pool lined with river stones; the Forum boutique, where stairs tiled in mosaic glass rise to a bar and a waste-and-daub wall; the Biter house, whose 15½-foot pivoting doors form a glass wall; and the Black studio Strina gallery, with an all-white interior.

## Open to the Stars, Indoors and Out, in São Paulo

Continued From Page 1, This Section

chilly romantic minimalism of recent years. The homes, stores and galleries Mr. Weinfeld designs for influential figures in Brazilian entertainment and fashion are soaring, wide-open spaces in keeping with the country's famous taste for the bold and beautiful. "Architecture must surprise, thrill, cause heart attacks," Mr. Weinfeld said. "I like to make architecture the same way that Jake Gyllenhaal sings, that Paul Smith designs clothes, that Carsten Heino tracks, that my daughter studies."

His clients include Carolina Ferraz, the Brazilian actress, and Hector Babenco, director of "One of the Boys." "Mr. Babenco is like a doctor, very discreet," Mr. Weinfeld said. "He never mentions anything about his other clients. He doesn't play the games of the rich and famous. Despite being very sophisticated, he is a very simple person."

With his sleekly stoned, burp-down colored shirts and neatly trimmed beard, Mr. Weinfeld looks more like a friendly music teacher than an architect. The two-bedroom apartment he shares with his daughter Paula, 21, an actress who is studying for a bachelor's degree in film, demonstrates his taste for simplicity. The apartment, in a

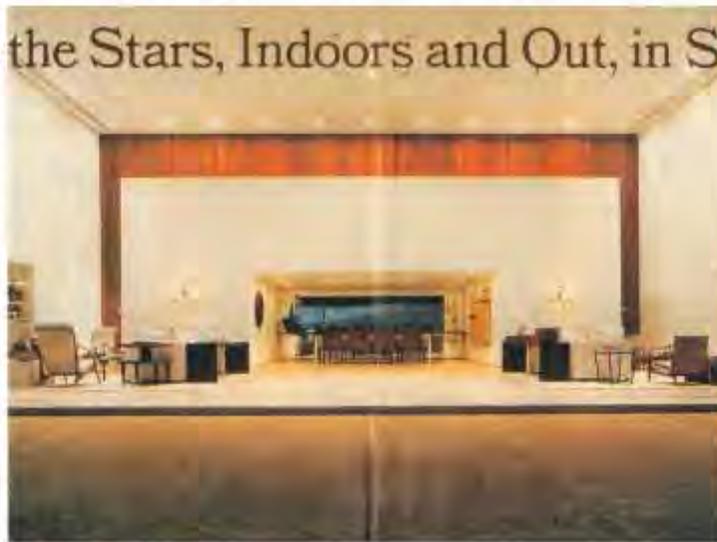
### A Brazilian architect who builds his doors in stories.

redecorated 1960's tower, has Shaker-like 18th-century Brazilian wood tables and dressers, midcentury chairs and collections of vintage blue glass. "I love finding very simple pieces from every period," Mr. Weinfeld said.

On the walls are monochromatic canvases by his favorite artist, the Swiss-born Mira Schendel. "He buys nearly pieces that are white on white, but sometimes off white," said Luisa Strina, a prominent Brazilian art dealer. Mr. Weinfeld has been buying art for himself and for his clients from Ms. Strina since they met in 1974. He did a \$20,000 renovation of her gallery on the fashionable Rua Oscar Freire here, and it reopened last March with an imposing exterior of black stone to offset its neutral quarters.

His design for Forum, the flagship boutique of the fashion designer Tuti Dook, completed in 2008 on São Paulo's high-end shopping strip, is a typical mix of understatement and tropical spectacle. After walking through an all-white space — where the clothes are tucked discreetly to the side, shoppers turn a corner to find a two-story atrium with a red staircase covered in tiny glass tiles, a showstopping Brazilian rendition of the staid Marilyn Monroe slink-down in "Gentlemen Prefer Blondes."

The stairs lead up to a rustic counter with chunky wood stools, where shoppers are



**FEEL RIGHT IN** At the Alézia house, a wall slides open to reveal a terrace, left, and a second-floor bedroom, below right; above, a travertine sink, a tropical wood counter and an antique French console; below left, the lip pool.



sorted tea markets in London and Paris, furniture shops in New York City and antique stores in Hudson, N.Y., where last November they fixed old frames in which they plan to mount glass-room mirrors. In Mirano, Italy, they bought small handmade glass picture frames to display postcards of Brazil and Italy. The frames will add a touch of color to the modern but cozy rooms, which will be furnished in brown tones, with well-worn Florence Knoll leather sofas and Mr. Weinfeld's custom furniture in dark Brazilian imbué wood.

In London, Mr. Fausto came across a building that was being built with what he considered the perfect brown brick for the hotel's exterior. He and Mr. Weinfeld tracked the bricks all the way to a manufacturer in North Carolina.

"I had and I think in the same way," Mr. Fausto said. "I was looking for someone who could think about every detail."

Mr. Weinfeld's quest for detail now has him hunting for a grand piano to occupy center stage in Mr. Alézia's living room. But he doesn't want just any shiny black baby grand — he wants one in natural wood to complement the textures and materials of Mr. Alézia's home.

Mr. Weinfeld still hasn't found the perfect piano. But when he does, Mr. Alézia said, "then we'll be playing live music in my garage."



Illustration by Louise for The New York Times

### Three Ducks From the Tropics

**SAY WEINFELD'S** first commercial line of furniture is a three-piece series playfully named after Donald Duck's nephews, Huey, Dewey and Louie — or, as they are known in Portuguese, Buzafinho, Zezinho and Luizinho. Made of tropical woods, the pieces look like three brothers who dress differently. Zezinho, above, is a sideboard 106 inches long, 22 inches deep and 38 inches high, is made with 1½ veneers of taupe balsa (on the left front panel) and cedro (the rest) and is \$6,900. Luizinho, a four-drawer dresser with a mirror, is made with guaratiba and cedro veneer. It is 32 inches high, 47 inches long and 22 inches deep (\$6,200). And Buzafinho is a bar counter made with yellow mahoeira-anga and cedro (\$6,000). Zezinho is at the new Ripasso storefront, with his brethren expected to arrive shortly, 34-41 38th Avenue (South Door), Long Island City, Queens; by appointment, (718) 478-0021.

RAUL A. SARRENECHE

**TROPICAL MODERN** At his apartment, Mr. Weinfeld, right, in a chair by Joaquim Tenreiro; left, his Florence Knoll sofa and a 50's three-legged table; inset, his collection of blue glassware.



Inset: Art by Miriam, Tom Foy

served wine or succulent cups of Brazilian espresso, rising behind it is a wall of handmade wattle and daub, the same material used to build rustic homes in northern Brazil.

"There are a lot of similarities between my work and the stars," Mr. Dook said. "I wanted something modern, but with Brazilian characteristics. They know how to embrace it."

If Forum has an unmistakable cinematic quality, it's no wonder. "Igor Markezian, Jacques Tati, Luis Buñuel and Andy Warhol

have been much more of an influence on my architecture than Le Corbusier," Mr. Weinfeld said.

The influence is noticeable throughout his portfolio. In a house owned by the Sverner family in Jardim Europa a few blocks from Mr. Alézia's home, Mr. Weinfeld clad a second-floor hallway with Brazilian ceramic stone and washed it in light from a narrow skylight. The effect, he said, was inspired by a hallway in the Bergman film "The Silence."

Downstairs, he put a wall of sliding glass

doors framed in caramel-colored pine that form a breezy link between the living spaces and a walled-in garden.

Mr. Weinfeld is hardly the first architect to look to the movies for inspiration, but few architects have actually made a film. Mr. Weinfeld and his friend Marcio Kogan, an architect who also practices in São Paulo, have written and directed 14 short films and one full-length feature, a comedy called "Página Amarela" ("Fire and Passion"). The film was released in 1988, and it won the São Paulo Art Critics Association prize for best new director, which Mr. Weinfeld and Mr. Kogan shared. Mr. Babenco described their style as "a mix between Jacques Tati and John Waters, but less economical."

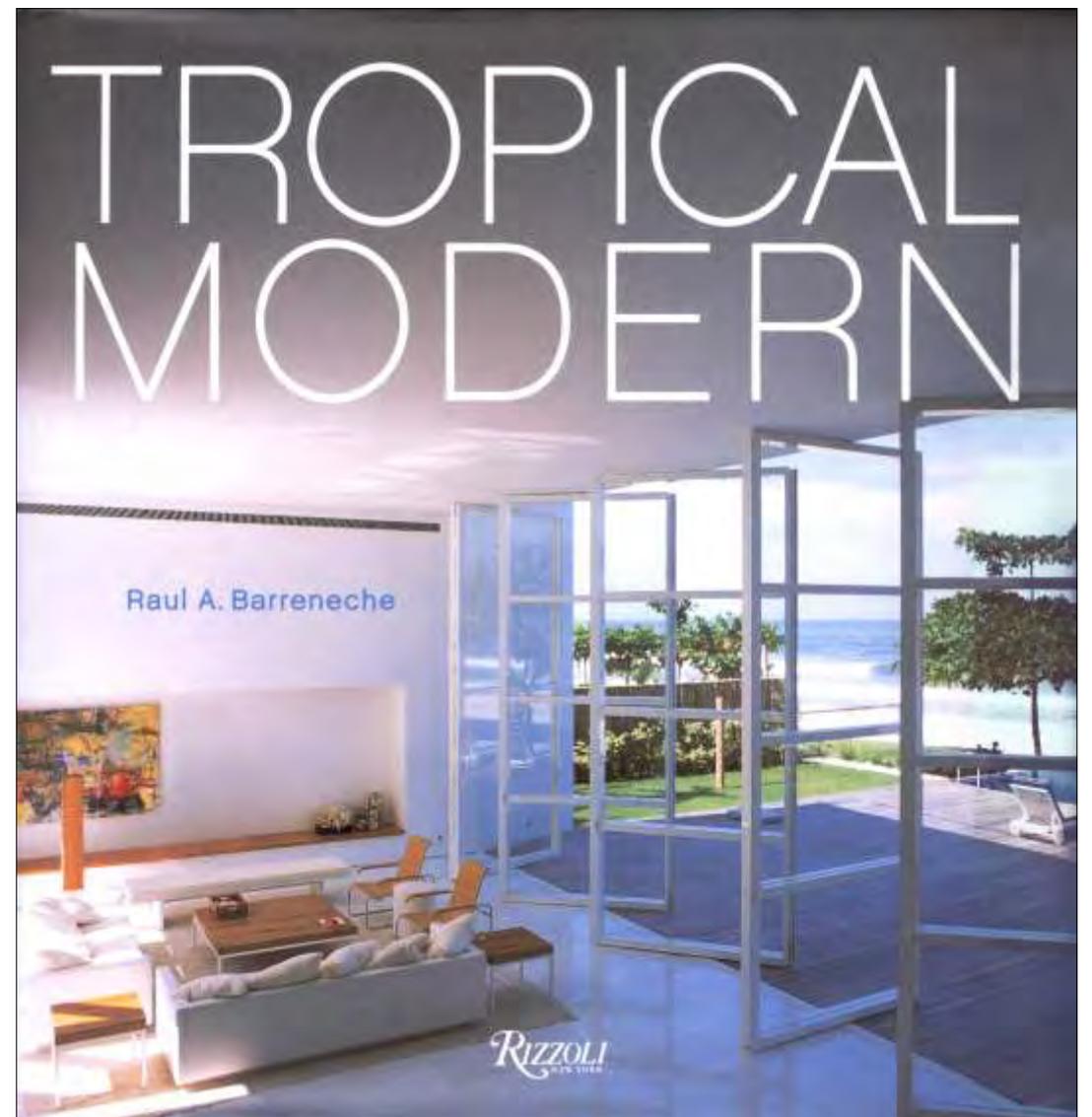
With his mix of striking high-modernist spaces and native Brazilian accents, Mr. Weinfeld is the successor to Oscar Niemeyer, still busy and practicing in Rio de Janeiro at 83. Mr. Niemeyer adopted the cold, rigid international style of Le Corbusier to the temperament of his homeland — warm, sensual, often boisterous — with sweeping curves and soaring spaces.

Mr. Weinfeld's designs set out as caricatures as Mr. Niemeyer's, but they are just as riveting. A 46-minute drive to the south of São Paulo, in the beach town of Tijucasópolis, Mr. Weinfeld built a home for a São Paulo family, the Ritters, who have a successful textile business. The towering living room has 15½-foot-tall glass doors that pivot open on vertical hinges, leading to a rooftop pool and a sweeping view of the tropical coastline.

As a designer, Mr. Weinfeld conducts himself like a meticulous movie director: relentless in his quest for the perfect shot or the ultimate cut. The search for furnishings for his newest project, a 46-room boutique hotel in São Paulo, has taken him on shopping trips all over the world.

The home, which Mr. Weinfeld is designing with Mr. Kogan, is the brainchild of Rogério Paesano, the head of Brazil's most famous gastronomic family and an owner of the celebrated Focaccia restaurant in São Paulo. Mr. Weinfeld met Mr. Paesano at the restaurant eight years ago, and they became friends.

To furnish the hotel, which will be named the Paesano and will open in April, they

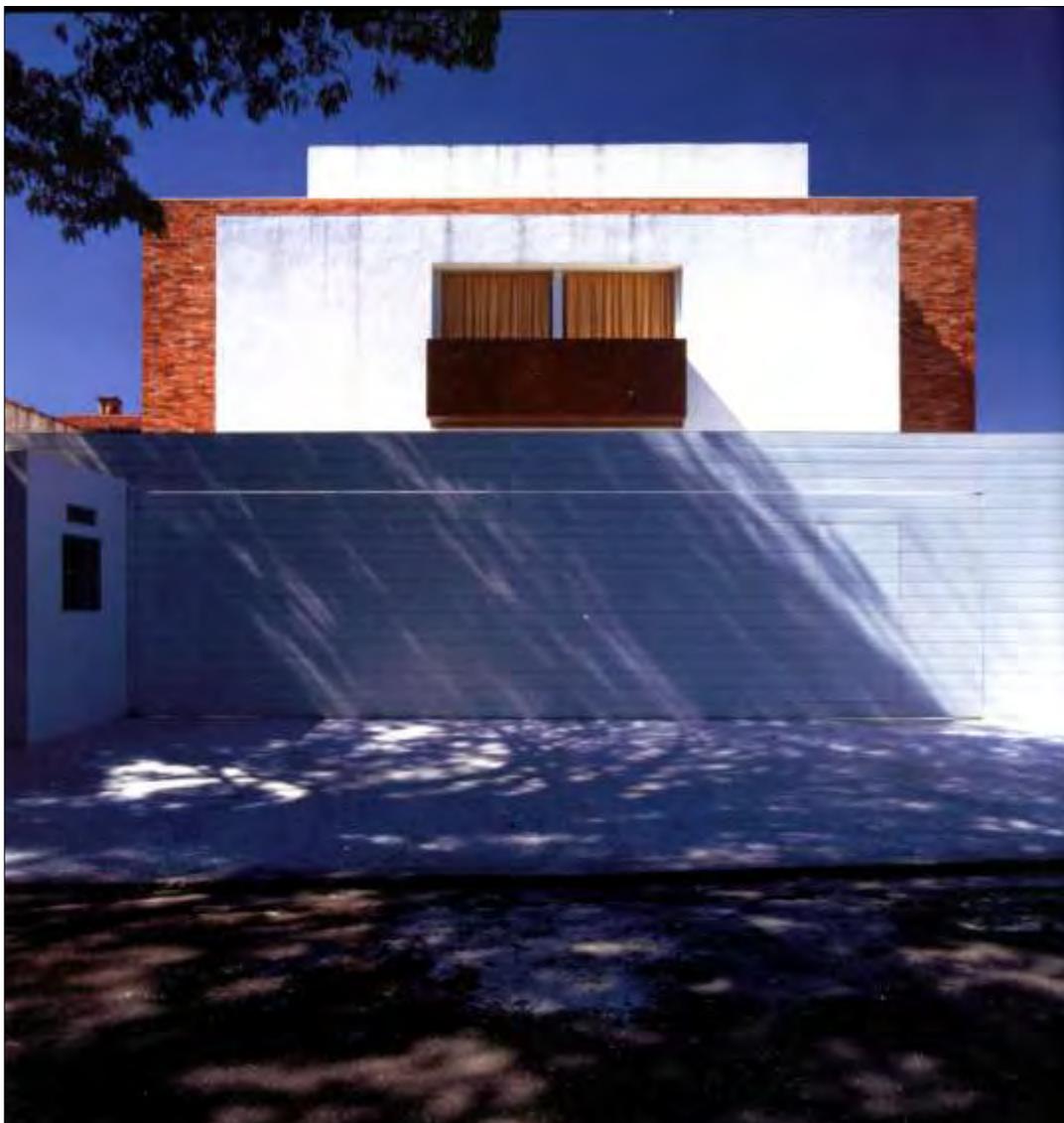


Isay Weinfeld, architect

# Altério Residence São Paulo Brazil

THEORICAL ARCHITECTURE 32





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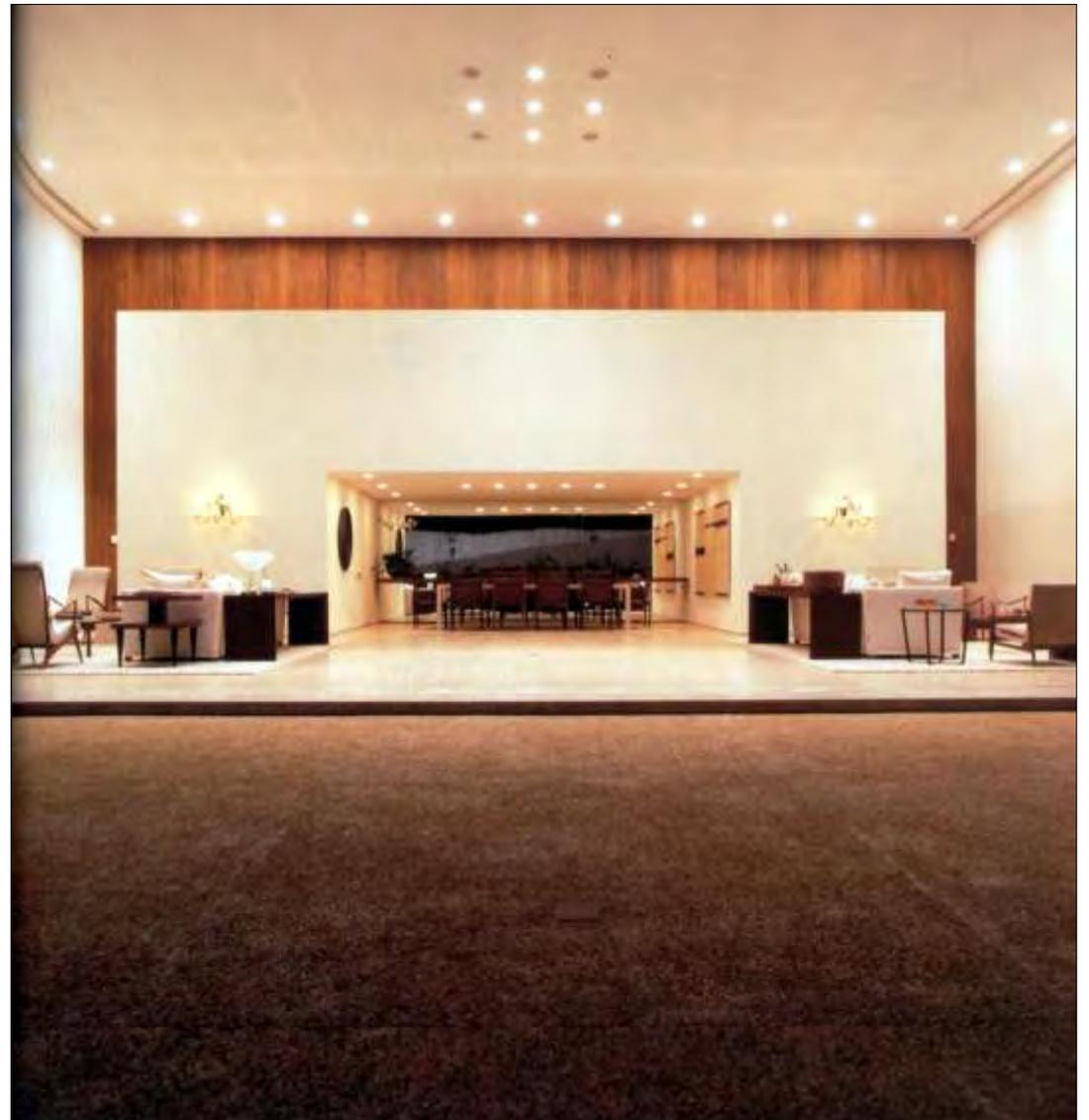
São Paulo architect Isay Weinfeld is a master of designing sleek minimalist spaces infused with rustic Brazilian materials and furnishings. He can pair eighteenth-century tables and dressers from Bahia with mid-century modern chairs in an all-white space to create a sexy, elegant interior that works seamlessly. He also knows how to manipulate scale to make dramatic theatrical spaces that surprise and delight with their sheer size.

Weinfeld designed a house in São Paulo's lush Jardim Europa district for Brazilian music impresario Fernando Alêrio that captures the essence of the architect's unique take on timeless modernism in the tropics. The house turns a solid face to the street—mostly for security reasons, as evidenced by a small built-in guardhouse tucked discreetly off to one side of a slatted aluminum wall. Behind the wall, the house appears as a solid brick box with a tiny Corten-steel balcony peering over the wall like a one-eyed sentinel. Passing through the guarded entry gate, the path leading to the front door keeps up the air of mystery and seclusion. As Weinfeld explains, "As in all my work, the house doesn't tell you the whole story when you enter. There's an element of surprise. You don't know where you're going."

Just inside, however, the house starts to loosen up. A powder room off the foyer pairs a rough wood counter with a travertine sink and gilded Baroque wall sconces dripping with crystals. The big architectural surprise awaits at the back of the house: a soaring 23-foot-tall living and dining room with a wall of glass doors that slide open to make an almost outdoor room open onto a lush garden. There are two seating areas on either side of the dining room, with a mix of custom travertine side tables, 1940s French lamps, and chairs by Brazilian mid-century modern designers. In this space, the owner likes to throw huge dinner parties after concerts at one of his music halls. You can imagine a sexy wine spill spilling out into the garden on a warm night, with Brazilian jazz drifting through the space and the sound of water from a small fountain outside animating the evening. For more formal sit-down entertaining, Weinfeld designed a dining room set into a mirrored recess framed by a large wall at the back of the seating space. With its dramatic proportions, the wall resembles a proscenium arch, with the dinner party as the on-stage attraction.

Upstairs are the private quarters. Sliding wood doors screen the master bedroom that sits on axis with the symmetrical living space. There's a spacious study off to one side of the bedroom and a large dressing area and bathroom to the other. Behind the master suite are identical bedrooms for the owners' two daughters, with separate bathrooms and a shared balcony overlooking the street. The third floor has a glass pavilion enclosing a spacious gym and steam room, surrounded by a deck with panoramic views of Jardim Europa's leafy streets and São Paulo's (Black Runner sprawl all around. As in the living room, glass doors wrapping the gym slide open to create a virtual outdoor room in the treetops.

Weinfeld's strategy of keeping the house closed to the street and open at the back let him create a lush tropical space in the middle of this vast, crowded city. And the giant glass doors do away with rigid divisions between indoors and outdoors even on a rainy day, sitting in the living room makes you feel like you're part of the palm-filled courtyard just outside. Even though it's a sophisticated, elegant urban house geared towards entertaining on a grand scale, it's laid-back and casual—and very tropical.





**Above left:** A wall of smooth polished travertine is mounted overlooking a big pool in the private garden.

**Above right:** Glass doors slide open to create an artificial outdoor gym with views of San Paulo's leafy garden through neighborhood.

**Flooring page:** The dining room features wood chairs by the Brazilian furniture designer Sergio Ferragamo.

**Following spread:** sliding wood doors open the main suite from a balcony overlooking the large pool.

Ground floor plan



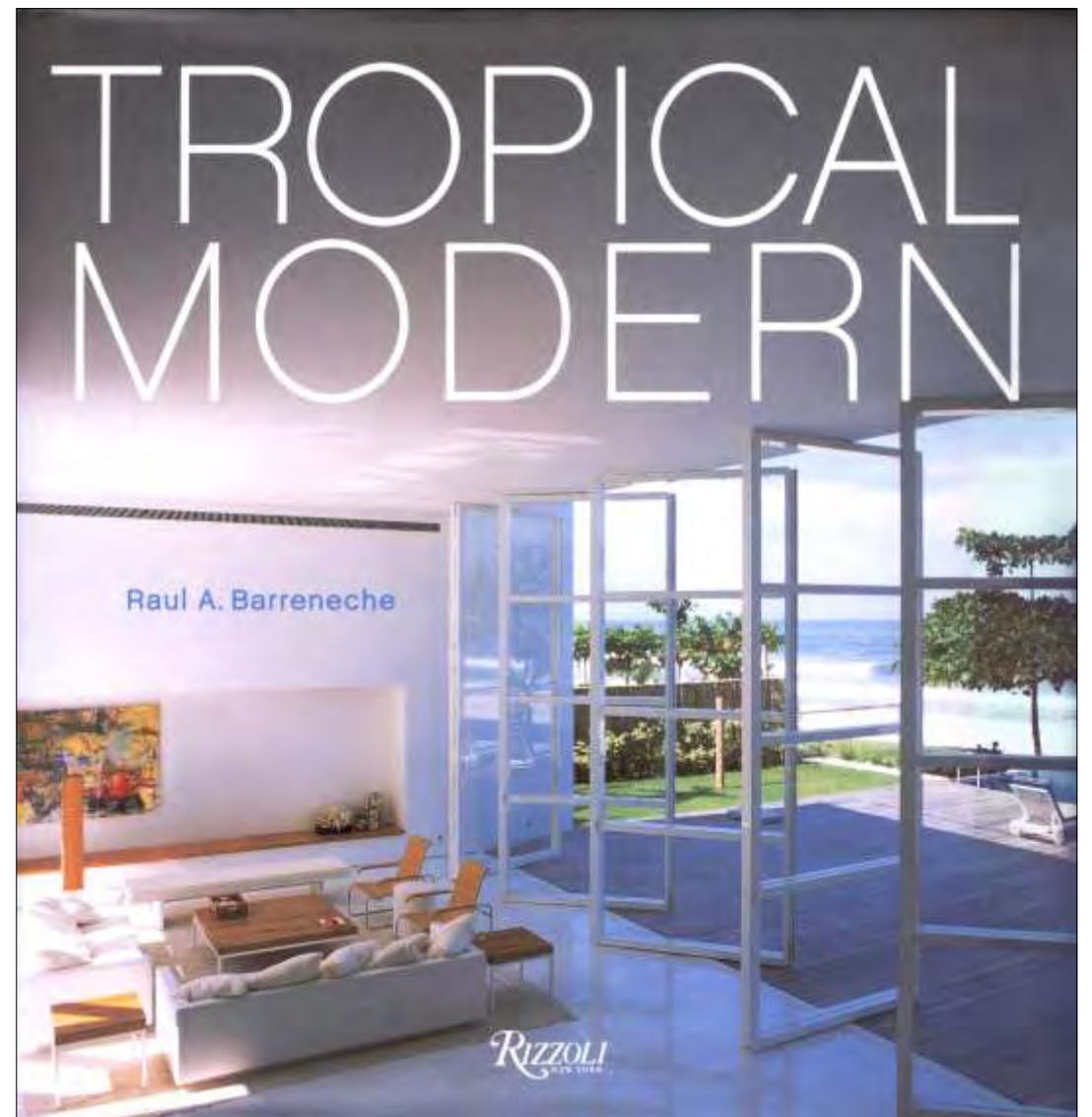
Second floor plan



Third floor plan







Isay Weinfeld, architect

# Sverner Residence São Paulo Brazil



Like the house he designed on nearby Rua Sulça (p. 32), this house by architect Isay Weinfeld on Rua Ingêrnia turns a solid face to the street, leaving the views for the more secure rear yard. In this home, the guardhouse is even more discreet: a narrow (translucent) window set into a wall of horizontal pine siding at the end of a stucco wall. Except for another caramel-colored pipe tower, which Weinfeld chose because of its "very strong personality," the entire exterior of the home is a cool composition of white volumes.

Once through the gate, however, architectural surprises abound. The closed entry facade gives way to a luminous whitewashed courtyard, with a gravel path shaping a shallow pool filled with enormous river stones in a game of contrasting scales. Polished blue-white (ticks—resembling smooth, shiny pebbles blown up on a color copier)—compete for attention with stalks of twisting, sculptural bamboo peeking through a culvert canopy. The water is a concession to the client, who didn't want a swimming pool but still wanted to hear the sound of water.

Inside, the L-shaped house continues Weinfeld's skillful mix of serene spaces with rich Brazilian materials bathed in light. A hallway finished in the same dark ipé wood flooring used throughout the house, ending with sliding glass doors that open onto a grassy courtyard, lines the length of the L-shape. Door frames are made from the same honey-hued pine Weinfeld used in the exterior. Elsewhere, the use of such different wood materials might be jarring, but here it is deliberate: Weinfeld matched the ipé floor to the color of the dark brown knots in the pine. When the doors slide open, white curtains rustle along the length of the hallway, adding another color and texture to the space. The hallway leads into the open living and dining areas, ending in an outdoor dining terrace with trees peeking out from the covered overstory wrapping the deck. The short end of the L-shape contains an office with views of the lawn and garden.

Upstairs, another hallway extending the length of the L leads to three bedrooms and a family room. Along this corridor, Weinfeld created a spectacular wall of stacked Brazilian-aventé stone, bathed in sunlight from a sliver of skylight extending the entire length of the wall. The rough stone wall, which looks more like an outdoor garden wall than an interior surface, glows against the dark ipé floor. At the end of the hall, the master suite contains a cool, luxurious bathroom finished in white marble with streaks of gold, called Macaúba Oro.

The house contrasts sleek modern elements—Mies van der Rohe's Barcelona chairs, a Donald Judd-like stainless steel firewood holder—and rustic pieces like an eighteenth-century Brazilian hall table, cow-skin rugs, and rough, imperfectly textured pine and stone. Its strong modern elements, made the house sophisticated for its big-city setting; native Brazilian materials, expertly finished and carefully chosen, as well as its open-air, outdoorsy feel, keep the home firmly rooted in the tropical tradition.

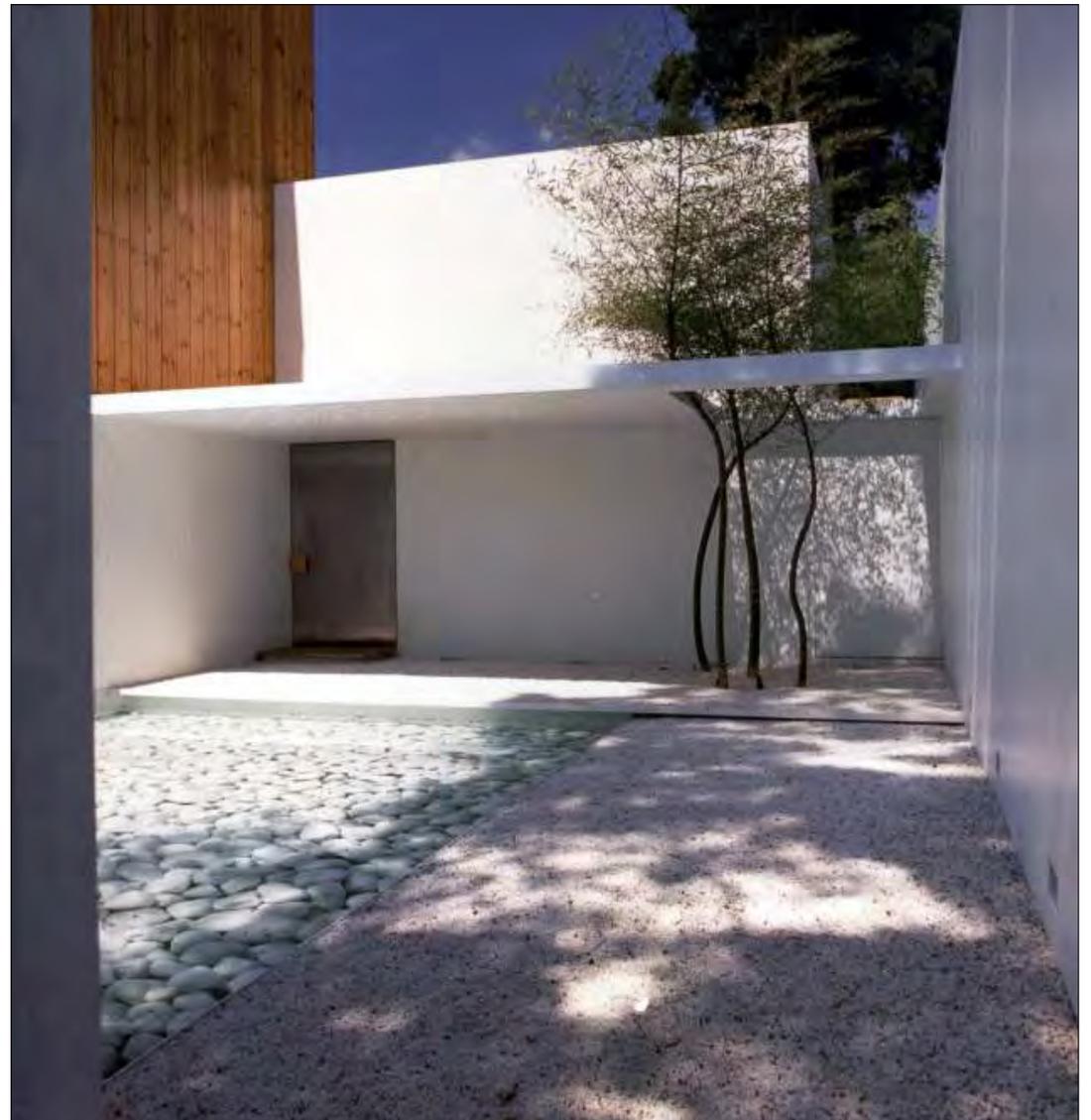
The second floor bedroom wing, covered in stacked ipé stone, overlooks a lush garden overlooking the ocean.





The street facade is a cool composition of solid volumes finished in stucco and golden pine.

**Right:** The entry court features a dramatic play of light and shade, with a pathway winding past a pool of smooth white river stones.





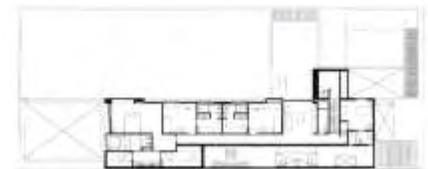
Water flowing into the stone filled pool creates a soothing sound in the entry court.  
**Above right:** Like the courtyard, the foyer creates a serene mood with whitewashed walls bathed in natural light.



Ground floor plan



Second floor plan

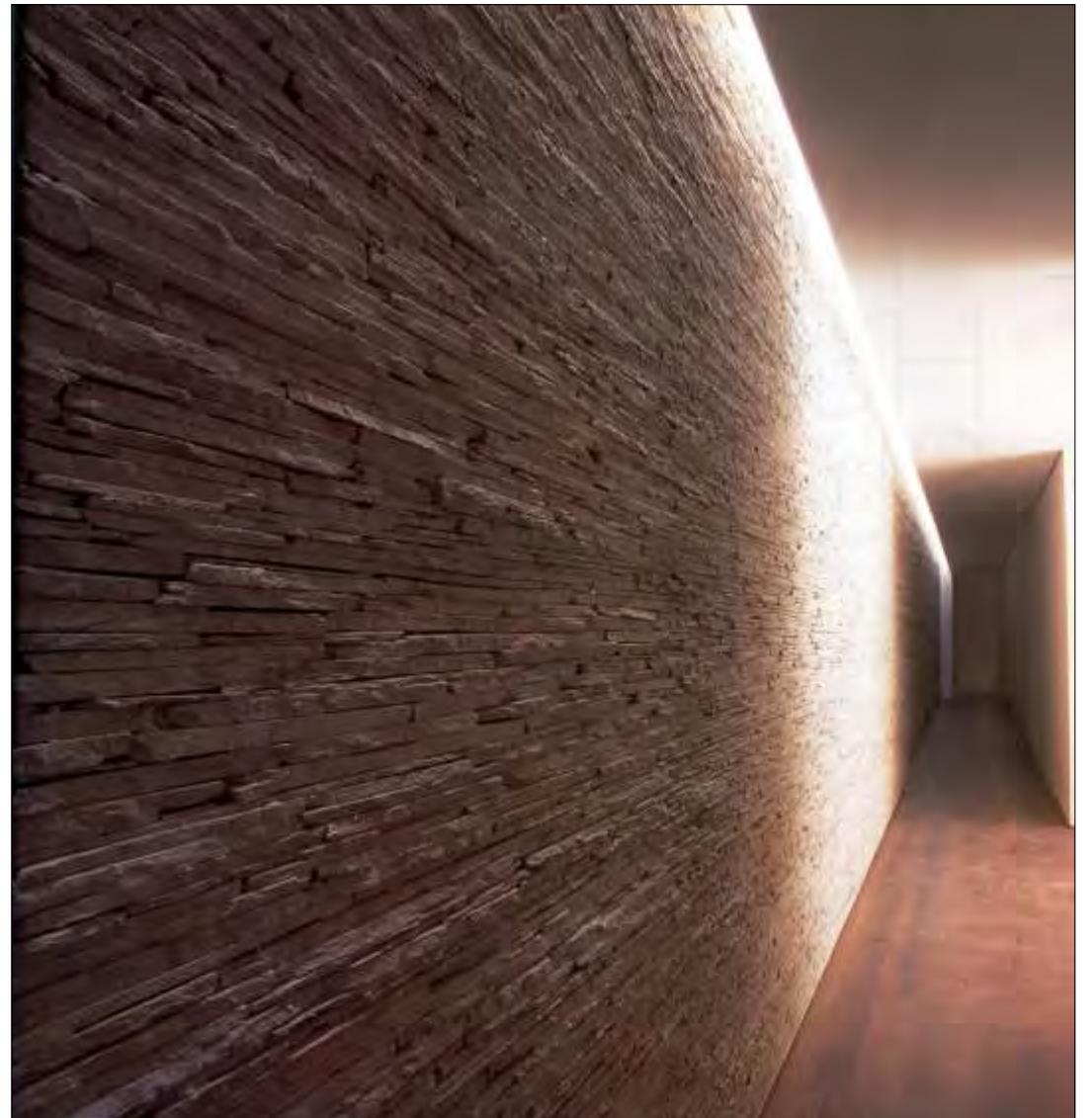


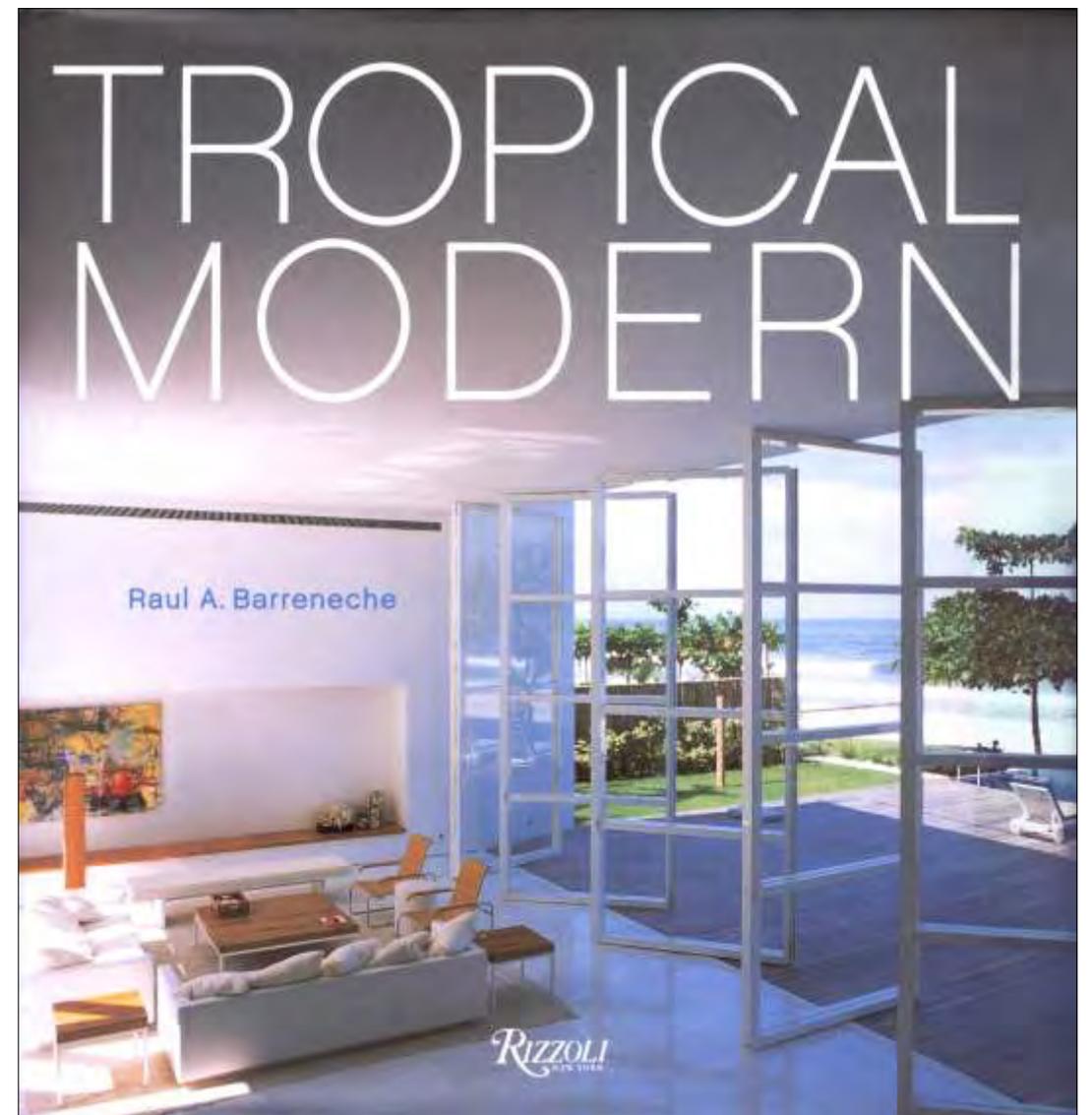


When the doors slide open, billowy white curtains rustle along the length of the hallway, introducing another color and texture into the space.

The formal living room becomes an indoor-outdoor space overlooking the quiet backyard garden when wood framed glass doors slide open.

**Following pages**  
The interior features a mix of warm, rich European materials including a second floor hallway with a light washed wall of vertical stone for light.





Isay Weinfeld, architect

Bitter  
Residence  
Tijucopava  
Brazil



While the Cariocas of Rio de Janeiro have the world-famous beaches of Copacabana and Ipanema at their doorstep, the Paulistas of bustling São Paulo must hop in their cars and brave the city's choking traffic to get to the sea. But unlike Rio's jam-packed beaches, the coastline just ninety minutes south of São Paulo is serene. One popular quiet spot for weekend escapes from São Paulo is the town of Ilhospicava, where architect Jay Weinfeld designed a 6,500-square-foot beachfront getaway for the Bitter family, owners of a textile company that produces fabric for many of Brazil's top fashion designers.

From the street, the home is a cool, minimalist composition of white volumes, with a tower and parking pad sheltered by a long concrete slab. Weinfeld enjoys surprising his visitors: A hidden doorway from the parking area leads to an outdoor arcade bordering a palm-tudded lawn. The interior wall of the arcade is covered in a rough patchwork of white Portuguese mosaics, akin to the tiles found in Roberto Burle Marx's famous wave-patterned sidewalks along Ipanema and Copacabana. The walkway is finished in rich ipé wood. At the end of the open-air hall, a soaring 16-foot-tall room with towering glass doors opens onto a pool deck and a stunning view of the sea. These doors and another set looking back on the entry lawn pivot open to let the ocean breeze flow right through the light-drenched interior.

The dramatic living-dining room is the first space you encounter, but is really the back end of a long, narrow floor plan that extends from the ocean to the road. Tucked behind a staircase without railings is the kitchen, with granite floors and Formica walls, which leads back to a service wing with a spare bedroom, laundry facilities, storage, and staff quarters.

An upstairs balcony with an informal fitness room overlooks the living-dining area. Behind the balcony is a hallway that leads to the bedrooms. There's no shortage of space for overnight guests: Weinfeld designed six bedrooms on this level, like a deck of spacious cabins in a glamorous cruise ship. Each has its own private bathroom with a round skylight and small sitting area. The bedroom at the far end of the hall is the largest, with a walk-in closet that leads to a spacious bathroom. All the bedroom windows, shaded by aluminum screens, overlook the entry garden. Another flight of stairs off the mezzanine-level gym leads to the master suite, which boasts a large window overlooking the ocean. Above it is a private roof deck shaded by a canvas sail—a stylish crow's nest with sweeping views of the coastline.

Weinfeld designed the house in a simple palette of rustic Portuguese mosaics, ipé wood floors and decks, and polished surfaces. The living-dining room has a white marble floor which reflects daylight flooding in through the wall of glass doors, the hallways and balcony feature native Brazilian Pémbinha do Campo wood, the bedrooms and bathrooms are finished in all-white ceramic and glass mosaic tiles.

This is a beach house designed for entertaining lots of guests in a simple, elegant style. The living-dining room is dramatic, but it's really a great porch from which to sit and eat while watching the waves break. Of course, it's an extremely refined house, not a dress-down beach shack. What makes it sophisticated is immaterial. Weinfeld's use of space and light: The house is tropical in its lightness of touch, and modern in its elegant quality, which lets the sun and surf take center stage.

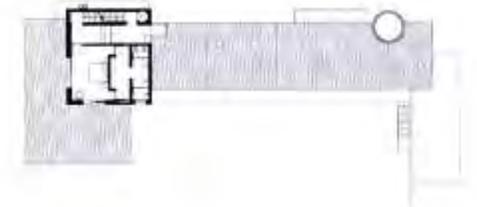
This living-dining room is a dramatic space, but it's really a great porch from which to sit and eat while watching the waves break.



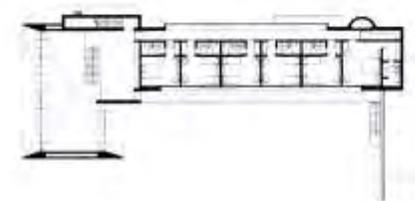


A series of floor-to-ceiling glass doors provides a view to the ocean in the grey elegant living dining room from a giant spiral porch with view of the sea.  
**Following pages:** A dramatic handily lit staircase leads from the dining area, with a staircase of glass doors, up to the bedroom suite.  
**Overview:** The outdoor terrace looking from the street to the main entrance is lined with a recognizable modular wall. The home's crowning glory is a rooftop deck covered with a canvas material, sweeping views of the British coastline.

Third floor plan



Second floor plan



Ground floor plan







# BODY BUILDINGS

Ombre portée à nu sous une chape de gris, l'architecture du Brésilien Isay Weinfeld marche sur le ballast d'une esthétique pétard, soufflée par l'émotion. Cataplasme appliqué au chaos urbain de São Paulo, l'œuvre roule sans mécanique, belle de jour et allumeuse de nuit. Une saudade alanguie.

Par Yann Silicé.

Photographe Matthieu Salvaing.

ES-DESIGN ET CI-COSTRUI, LA RÉGION DE SÃO PAULO, IMAGINÉE EN 2001 PAR WEINFELD POUR LE PRODUCTEUR FRANCISCO ALTEIRO. VUE MESURE ET RÈGLE DÉTACHÉE. ASSIÉCUTANT LE STADIUM DE GRANITEIRO VIBRANT.



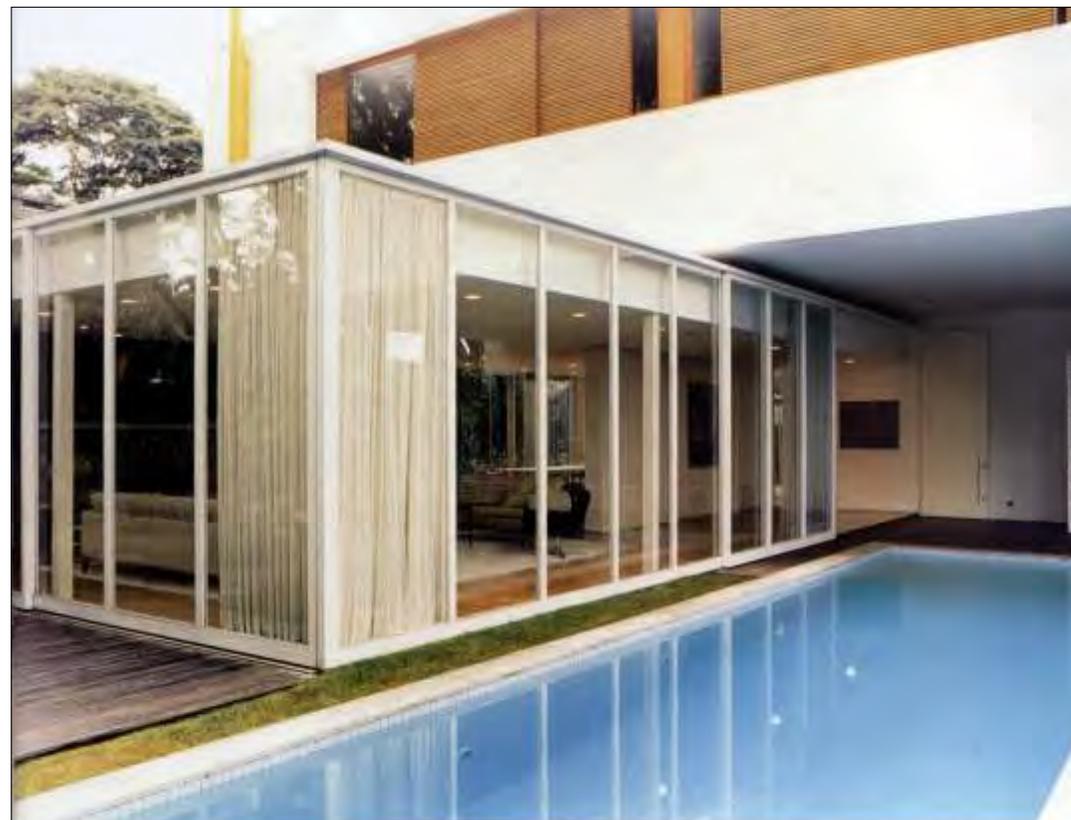


Le soir descend mauve sur São Paulo. Médaille de bronze des villes les plus peuplées au monde, la cité arbore la gueule cassée des métropoles sauvages et incontrôlées, poudrées de gaz carbonique et fardées de tours. La rumeur des favelas s'entend bas, gronde en sourdine, antécambre d'un luxe qui pullule. Urgence, effet contraste : le Brésil dégoupille ! A l'heure où le bistouri est en passe de détrôner le ballon rond au rang de sport national, l'architecture peaufine le nouveau visage d'un pays marqué par les courbes callipygées de l'icône Niemeyer. La samba des talents joue la carte Nouvelle Vague.

En tête de file, Isay Weinfeld a la vraie modestie et la fausse timidité des gens passionnants. Fils d'immigrés polonais né à São Paulo en 1952, l'homme est *low profile*, barbe de baroudeur urbain et yeux d'étaim. Derrière une façade placide, effacée, l'esprit vagabonde et le corps s'emballe. Haussement d'épaules, bras ballants, il confesse : « My style is not to have a style. » Le pop-up semble pop art ou la posture embarrassée, mais la réalité est là pour rétablir la vérité. L'œuvre de Weinfeld est une suite d'instantanés parfaits, atomisés par la fugacité du lieu et du temps. Ne pas avoir de style affirme déjà un style en soi : celui d'un être à la prétention garrottée, sans conflit, bercé par une culture plurielle. Monsieur joue du violon, a réalisé quelques films avant de plonger ses mains dans le volume, s'illumine en évoquant *Vivre pour vivre* de Leclouche et demande des nouvelles d'Anouk Aimée. Autant dire que l'esprit est baggy.

Derrière l'échafaudage du personnage se cache une architecture pensée pour décrocher le sourire, un antidote contre la pollution. Weinfeld a ses constances : les projets sont Savile Row, coupés sur mesure et affûtés à l'exacto. Les piscines arborent taille fine et stilettos. Les maisons, balancées comme des bombes latines, se désapent et cambrent des volumes généreux tendus sur des arêtes musclées. La technique, assimilée à de la graisse, fond au soleil et s'efface derrière des formes dynamiques et limpides. *Zéro excès, l'allure est chest*, la ligne pure, passée au régime sec d'une esthétique *work out*, belle dehors, douce dedans. « 1 % architecte - 99 % psychanalyste » : le métier vu par Weinfeld relève du sacerdoce attentif. A son contact, aucun folklore, aucune esbroufe, l'homme aime susciter l'envie et le rend bien : « Mon travail est de servir ceux qui me choisissent, de retranscrire en dur l'expression de leurs désirs. Il ne suffit pas de jeter l'argent sur ma table pour me motiver. L'architecture n'est pour moi ni un devoir ni une religion, mais un simple vecteur d'échanges catalysant les émotions. » Scotchés sont les commanditaires de ses analyses qui, du réalisateur Hector Babenco à l'actrice de télévision Carolina Ferraz, s'allongent sur son divan et finissent par décrocher le sésame. Weinfeld bourgeoise, le vent en poupe et la réputation fleurie.

Affranchi, surtout pas baron, le maître portraitiste et calibre l'espace à la carrure de ses clients. Fantômes d'âmes en apesanteur, chaque lieu possède son odeur, sa couleur, sa



A GAUCHE, LE LIVRE-BOUR AU CACHET IMMACULÉ DE LA VILLA SUVA. CI-DESSUS ET CI-DESSOUS, LE SHOW-OFF PLUS TARDIF DE LA RÉSIDENCE TORRES, CRÉE EN 2003 : UNE MAISON COMME SOUS PÈSE DU SOL, CARACTÉRISÉE NOTAMMENT PAR SON DALIS JOUAL, ÉCRIN DE VERRE D'UNE D'UNE SIMPLE PORCÈRE.

Les projets de Weinfeld sont coupés sur mesure. Les piscines arborent taille fine et stilettos. Les maisons, balancées comme des bombes latines, se désapent et cambrent des volumes généreux, tendus sur des arêtes musclées.





WEINFELD A CONÇU LA VILLA PINHEIROS EN 2004 POUR SON FRÈRE : UN PROJET QUI Pousse LES LIMITES ENTRE INTÉRIEUR ET EXTERIEUR DANS UNE PROPOSITION DE DÉCOUPEMENT INTÉGRAL. À DROITE, WEINFELD (EN PORTRAIT) A ÉGALEMENT IMAGINÉ LA BOUTIQUE DU CRÉATEUR TUFY DUCK DANS LE FORUM BRAND STORE DE SÃO PAULO (AU CENTRE) AUTOUR D'UN ESCALIER GRANIS EN MOSAÏQUE DE VERRE ROUGE, AINSI QU'À HOSKI, FASANO, TOUJOURS À SÃO PAULO : AU SOMMET DE CE QG (EN ÉTOILES), UNE PISCINE PANORAMIQUE (À DROITE) VEILLÉE PAR LES FAUTEUILS EN SÉRIE LIMITÉE DE HANS WEGNER.

“Mon travail est de servir ceux qui me choisissent, de retranscrire en dur l'expression de leurs désirs. Il ne suffit pas de jeter l'argent sur ma table pour me motiver.” Isay Weinfeld.



vibration. Son architecture se veut synchrone, jamais égotique, palpitante comme un organe de vie. Dans une ville où les quatre saisons se côtoient parfois en une seule journée, son goût immodéré pour le design scandinave vient se frotter aux braserons des matériaux du Sud. Les formes se croisent, se rencontrent, s'interpénètrent dans un ballet spatial sensuel, sans équivoque, simplement déglacé sous les sunlights des tropiques. L'architecture marie les pôles et écrit le scénario d'un choc thermique entre un latin livrer et une blonde platine. Un coup de froid, résolument photogénique.

Complexe dans son évidence affichée, l'univers Weinfeld désamorce les codes et fait sauter les plombs d'une discipline souvent mono-orientée. Une touche de pouprie sur une chemise immaculée Paul Smith, une boucle rythmique de Radiohead, le souvenir des corridors infinis filmés par Bergman dans *Les Français s'amusent* sont les références qu'il garde toujours en tête pour aborder l'espace. Jamais résiduel, toujours artériel, l'homme fait couler le sang du style et dessine des volumes gorgés par la vie, version Panavision. L'échelle éclate et dans un long travelling apparaît sa signature : une cheminée jaune, récurrence de tous ses projets, en hommage appuyé aux *Fab 4 Yellow Submarine*. Un paraphe qui veut dire beaucoup, pâte folle d'une esthétique enclavée, syncopée de maisons sous-marins, noyaux noyés dans la marée urbaine. Rolodex.

Située dans le quartier voluptueux du Jardim Europa, la résidence Suiza, conçue en 2001, est la transcription Polatoid de son propriétaire Fernando Alerio. Producteur des étonnants de la culture brésilienne Caetano Veloso et Gilberto Gil, «Mister Show-biz» aime embringer ses potes après le spectacle et poursuivre jusqu'au bout de la nuit. Terre d'asile d'une faune backstage, sa maison vue par Weinfeld joue les enceintes monumentales. Les baies vitrées défient les lois de la gravité. Les sons tournoient dans un tourbillon acoustique orchestré par une morphologie boombox. L'espace, rectangle et vertigineux, claque au swing de deux living-rooms symétriques surplombés d'une mezzanine promontoire accueillant derrière un murrideau l'alle privée du maître des lieux. Du haut de sa loge, le roi contemple le mouvement de sa suite où musiciens, mannequins, amis défilent dans un proscenium à la hauteur cathédrale. Le volume gigantesque à la coffre-ténot, simplement cloisonné de bois et teinté de blanc. Tous en scène.

Non loin du nombre Alerio, la résidence Torres, livrée en juillet 2003, brille d'humilité. Le projet est show-in, simplement basé sur un travail de valeurs et d'équilibres. Le parcours s'amorce doux et lancinant, jeu de volumes en porte-à-faux et encastrement de Clippos. Au creux d'une frange végétale

marquée par la raie d'un labyrinthe en zéck, la maison flotte, transparente, subtilement décollée du sol. Le budget limité des commanditaires n'a pas empêché Weinfeld de dessiner un living-room joyau, écrin de verre caressé en continuum par le froissement des voilages de lin. Arme à gauche, la piscine n'est pas un opéra, mais une simple cantate couleur menthe à l'eau dans laquelle se reflète le design nordique d'Alvar Aalto. Éléance du trait, envergure modeste, l'antre Torres est un exercice de style où la vérité coïncide.

Incandescente, la résidence Pinheiros, construite en 2004, arbore le pavillon familial. Conçu pour son frère, portant fièvre et passion, le projet pousse les limites entre intérieur et extérieur dans une proposition de découpage intégral. L'espace est milling, parvient télescopique, où les cloisons de verre glissent à la manière de flaps pour mieux disparaître dans les murs. Une fois dénudée, la maison s'offre gamelle ouverte aux éléments. Le mystère plane, l'air s'inspire, les silhouettes se baladent dans une succession de plans libres. Barbenté sous pergola, espace sofa superposé à la piscine, les rideaux pris dans le vent viennent chatoïiller l'épiderme et flottent comme des jupes de Monroe. Le modernisme est tropical, la bibliothèque toxénique et sidérale. Terre usage sioux, façade en étage striée de sheds mobiles diffractant les ombres, le prodige sort de l'écran, version 3D de l'oeuvre d'art.

Objet d'utilité publique, le Fasano Hotel, édifié en 2003 dans le quartier catwalk de São Paulo, est un palace à part, entre brandy et cachaca, un upstion bifurquant vers le haut. Conçu pour Rogerio Fasano, ami d'Isay Weinfeld et pilier de la plus grande famille gastronomique du Brésil, l'endroit chauffe les lunettes noires de soixante chambres exclusives. Le goût pour les matériaux brésiliens bruyés se mélange à la patine Berluti de vieux fauteuils anglais. Le panneau de bois en *caibrão* derrière lequel se cache la réception contraste avec les marbres venus d'Italie. Un parfum de cigare et de bossa-nova surgit du Barreto, élu «premier bar in the world». Le lieu possède la classe d'un crooner en permission poussant la chansonnette avec une diva soul. D'une mélodie standard, une interprétation jubilatoire.

Architecture transformiste, univers gigogne, Isay Weinfeld n'est pas seulement un débiteur d'enveloppes. Son passé cinéphilie le pousse à tout produire, tout dessiner, du tendrier à la poignée en passant par le va-et-vient d'un couffin plein de jus. Conteur d'histoires et trafiquant d'émotions, cet émule de Jacques Tati s'échappe parfois loin, la tête entre deux scénarios, insaisissable. L'âme vagabonde et, au détour de ses fantasmes, on perçoit son rêve : celui de construire un jour un bordel. Pour l'ironie du jeu et la noblesse du geste. Une place forte où sacré et profane s'enchaînent. Playtime.

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## ISAY WEINFELD

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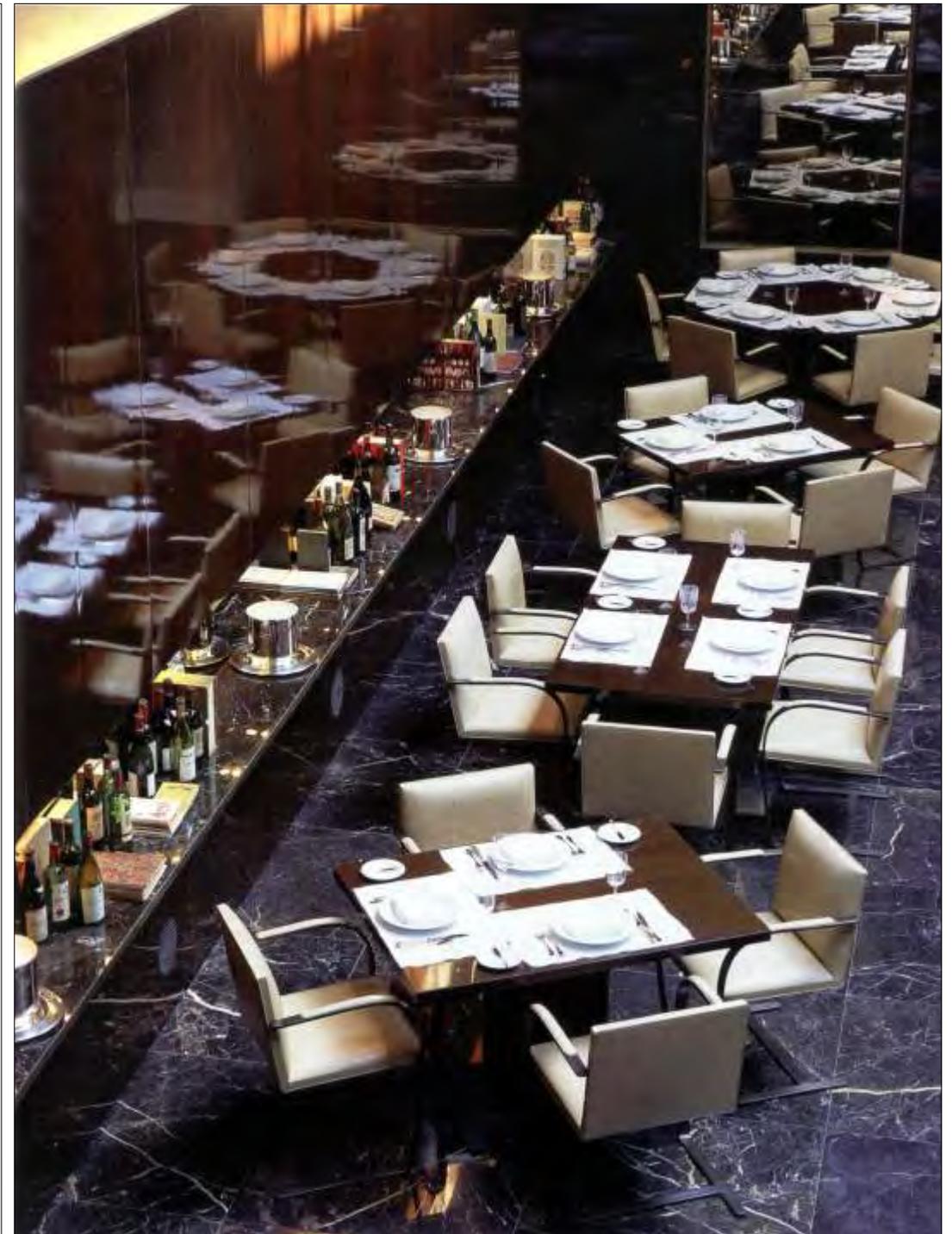
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Fasano Hotel ▶

**ISAY WEINFELD** nació en 1952 en São Paulo, Brasil, y en 1975 se licenció en la Facultad de Arquitectura de la Universidad de Mackenzie. En la guerra civil comercial profesional brillante milímetro, Weinfeld también ha trabajado en el cine desde 1974 y ha dirigido películas cinematográficas que han merecido numerosos premios internacionales. En 1985 escribió y dirigió su primer largometraje, *Fogo e Pavão*, considerado en Suiza uno de las diez mejores comedias del año a escala mundial. En 1989, la Asociación de Críticos de Arte de São Paulo le concedió el premio al mejor director novel. Ha impartido clases de teoría de la arquitectura en la Facultad de Arquitectura de la Universidad de Mackenzie y fue profesor de expresiones gráficas en la Facultad de Comunicación de la Fundação Armando Álvares Penteado. Weinfeld ha construido decenas de viviendas y proyectos comerciales, bancos, agencias de publicidad, discotecas, un bar, un restaurante, una galería de arte y el hotel y restaurante Fasano que se comenta en estos páginas. Ha colaborado con Marco Kogan en muchos proyectos, entre ellos la exposición de 2001 «Umore and Architecture», celebrada en el museo de la Casa Brasileira.

**ISAY WEINFELD** è nato nel 1952 a São Paulo, Brasile, e si è laureato nel 1975 presso la Scuola d'Architettura della Mackenzie University. Ha inoltre lavorato nel cinema a partire dal 1974, in un'insolita fusione di attività, e realizzando quattordici cortometraggi che hanno ricevuto numerosi riconoscimenti internazionali. Nel 1988, ha scritto e diretto il suo primo lungometraggio, *Fogo e Pavão*, considerato in Svizzera come una delle dieci migliori commedie dell'anno. Nel 1989, l'Associazione di critici d'arte di São Paulo gli ha concesso il Premio al miglior regista esordiente. In seguito ha insegnato Teoria dell'architettura alla Scuola d'Architettura della Mackenzie University ed Espressione grafica presso la Scuola di comunicazione della Fundação Armando Álvares Penteado. Weinfeld ha portato a termine numerose case private, edifici commerciali, banche, agenzie pubblicitarie, discoteche, un bar, un ristorante, una galleria espositiva e l'Hotel Ristorante Fasano qui pubblicato. Ha collaborato con Marco Kogan per numerosi progetti, tra cui la mostra del 2001 «Umore and Architecture», presso il museo della Casa Brasileira.

**ISAY WEINFELD** nasceu em 1952 em São Paulo, Brasil. Licenciou-se na Faculdade de Arquitetura da Universidade Mackenzie em 1975, having invaginated both the cinema and architecture. Weinfeld também trabalhou em cinema desde 1974, tendo realizado catorze curtas-metragens internacionalmente premiadas. Em 1988, escreveu e realizou a sua primeira longa-metragem, *Fogo e Pavão*, considerada na Suíça como uma das melhores comédias produzidas nessa arte, a nível mundial. Em 1989, a Associação de Críticos de Arte de São Paulo grantou-o com o Prémio para o Melhor Novo Realizador. Lecionou os cursos de Teoria da Arquitectura na Faculdade de Arquitectura da Universidade Mackenzie e foi professor de Expressão Gráfica na Faculdade de Comunicação da Fundação Armando Álvares Penteado. Weinfeld conduziu dezenas de moradias particulares, projectos comerciais, bancos, agências publicitárias, discotecas, um bar, um restaurante, uma galeria de arte e o Fasano Hotel e Restaurante, aqui publicado. Trabalhou com Marco Kogan em numerosos projectos, incluindo a exposição de 2001 «Umore and Architecture» no Museu da Casa Brasileira.



# FASANO HOTEL AND RESTAURANT

São Paulo, Brazil, 2001-03

Floor area: 10.300 m<sup>2</sup> Client: Rogério Fasano, João Paulo Diniz Cost: not disclosed



La construcción de los 10.300 m<sup>2</sup> del **HOTEL FASANO** es obra de Isay Weinfeld y Marco Rogério, mientras que el espectacular restaurante anexo de 810 m<sup>2</sup> es un proyecto solamente de Weinfeld. Segue decir que el proyecto al arquitecto: «La familia Fasano es la más conocida en el ámbito de la cocina tradicional brasileña. Un día, Rogério Fasano se presentó en nuestro despacho con un dibujo en la mano y un cuento de la cebra. Nosotros intentamos hacer realidad su sueño diseñando un hotel que, ante todo, fuera una expresión del carácter de su familia. Es un proyecto contemporáneo y clásico a la vez. No es un hotel boutique ni un hotel de diseño, es un hotel que, además de ser elegante, ya está la impresión de tener mucho afán a sus espacios. Se construyó para durar, no para cansar. Una de las ideas fundamentales del proyecto era trasladar el mostrador de recepción al fondo del vestíbulo. De este modo, cuando se entra en el vestíbulo principal se encuentra un agradable bar y solo después la recepción. El hotel tiene 64 habitaciones. Las suites tienen también decoración, pero todas van a Jardim Europa, un barrio residencial de São Paulo considerado como patrimonio histórico de la ciudad. Las instalaciones incluyen una piscina al aire libre, sauna, un spa, un gimnasio, un centro de negocios y un pequeño restaurante para comidas ligeras, el Nono Ruggieri. En la planta baja se encuentra Baristo, un bar con jazz y bossa nova en directo y el restaurante Fasano, considerado durante mucho tiempo el mejor restaurante de Brasil». El Fasano, moderno y sofisticado, se ha considerado «una reinterpretación del estilo de los años treinta» pero ante todo es un establecimiento confortable y coherente.

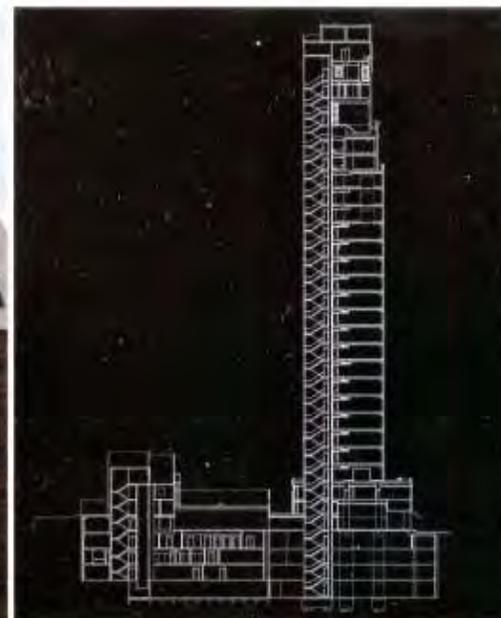
Isay Weinfeld ha lavorato con Marco Rogério alla realizzazione del **HOTEL FASANO**, una struttura di 10.300 m<sup>2</sup>, e ha progettato personalmente lo spettacolare ristorante annesso di 810 m<sup>2</sup>. Come spiega l'architetto: «La famiglia Fasano è la più famosa del Brasile nel campo della cucina tradizionale. Un giorno, Rogério Fasano è venuto al nostro studio con un disegno in mano e un racconto della zebra. Abbiamo cercato di realizzare questo sogno disegnando un hotel che, più di ogni altra cosa, doveva esprimere il carattere della famiglia Fasano. Il progetto è allo stesso tempo contemporaneo e classico. Non è un "hotel boutique" o un "hotel di design". Sembra piuttosto, sin dalla sua inaugurazione, che sia già lì da tanti anni. È stato costruito per durare, non per stancare. Una delle soluzioni più determinate del progetto era il trasferimento del banco informazioni nella parte posteriore del vestibolo, dietro al gradevole bar che appare così per primo appena si entra nell'atrio principale. L'hotel dispone di 64 camere. Le suite sono di dimensioni diverse ma tutte affacciano sul Jardim Europa, quartiere residenziale di São Paulo proclamato patrimonio storico della città. L'hotel vanta strutture come una piscina all'aperto, sauna, centro benessere, palestra, un centro congressi e un piccolo ristorante per pasti leggeri, Nono Ruggieri. Al piano terreno si trovano Baristo, un bar con musica jazz e bossa nova dal vivo, e il Ristorante Fasano, considerato da molto tempo come il miglior ristorante del Brasile». Sofisticato e moderno, il Fasano è stato definito come una «reinterpretazione dello stile anni Trenta», ma è prima di tutto confortevole e coerente.

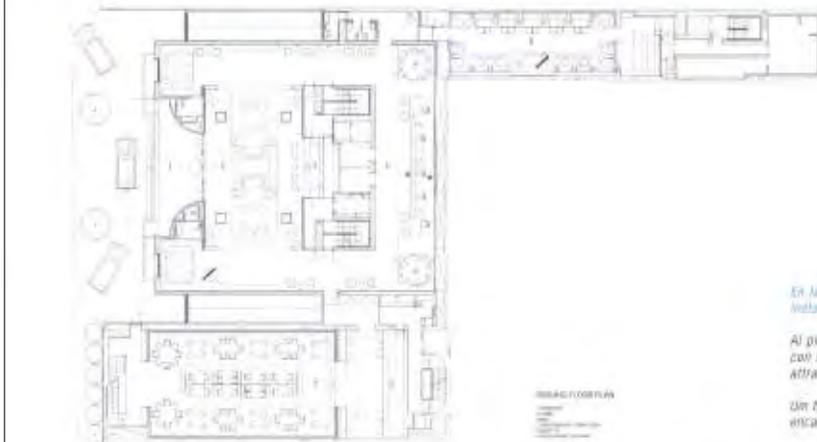
Isay Weinfeld trabajó con Marco Rogério en el proyecto del **HOTEL FASANO**, de 10.300 m<sup>2</sup> con Marco Rogério, e proyectó a sós o espectacular restaurante anexo de 810 m<sup>2</sup>. Weinfeld describe o projeto da seguinte forma: «A família Fasano é a família tradicional mais conhecida no campo da gastronomia no Brasil. Um dia, Rogério Fasano entrou no nosso gabinete com um desenho na mão e um sonho na mente. Tentamos realizar o sonho, concebendo um hotel que, acima de tudo, deveria traduzir o caráter da família Fasano. O projeto é simultaneamente contemporâneo e clássico. Não se trata de um "boutique hotel" nem de um "design hotel". É, sim, um hotel que logo na inauguração já parecia existir há muitos anos. Foi feito para durar, não para se esgotar. Uma das ideias mais fortes do projeto consistiu na mudança do banco de recepção para a parte de trás do lobby. Assim, quando se entra no lobby principal, encontra-se um agradável bar e só por detrás se encontra o banco de recepção. O hotel tem 64 quartos. As suites têm diferentes dimensões, mas todas têm vista para o Jardim Europa, um bairro residencial de São Paulo, registado como património histórico da cidade. O hotel inclui uma piscina no telhado, sauna, spa, ginásio, centro de negócios e um pequeno restaurante para refeições ligeiras, o Nono Ruggieri. No rés-do-chão encontram-se o Baristo, um bar com música jazz e bossa nova ao vivo, e o Restaurante Fasano, há muito considerado o melhor restaurante do Brasil». Sofisticado e moderno, o Fasano já foi referido como uma «reinterpretação do estilo dos anos 30 do século XX», mas, acima de tudo, é confortável e coerente.

La entrada al hotel, en un espacio abierto, ante un bar principal y un mostrador de recepción en el fondo del vestíbulo.

L'entrata dell'hotel al posto della tipica hall presenta un bar (a destra), con il banco accettazione in secondo piano al fondo (a basso a sinistra).

A entrada do hotel, em vez de correr o habitual lobby, é um bar (à direita), e o balcão para check-in apenas pode ser encontrado atrás, numa segunda sequência de espaços em baixo, à esquerda.





*En la planta baja del hotel se ha instalado un bar oscuro y agradable.*

*Al piano terreno, il confortevole bar con le sue luci soffuse è una delle attrattive dell'hotel.*

*Um bar escuro e confortável é um dos encantos do rés-do-chão do hotel.*

LEGENDA  
 Sala  
 Bar  
 Cozinha  
 Banheiro  
 Elevador  
 Escada

ISAY WENZEL

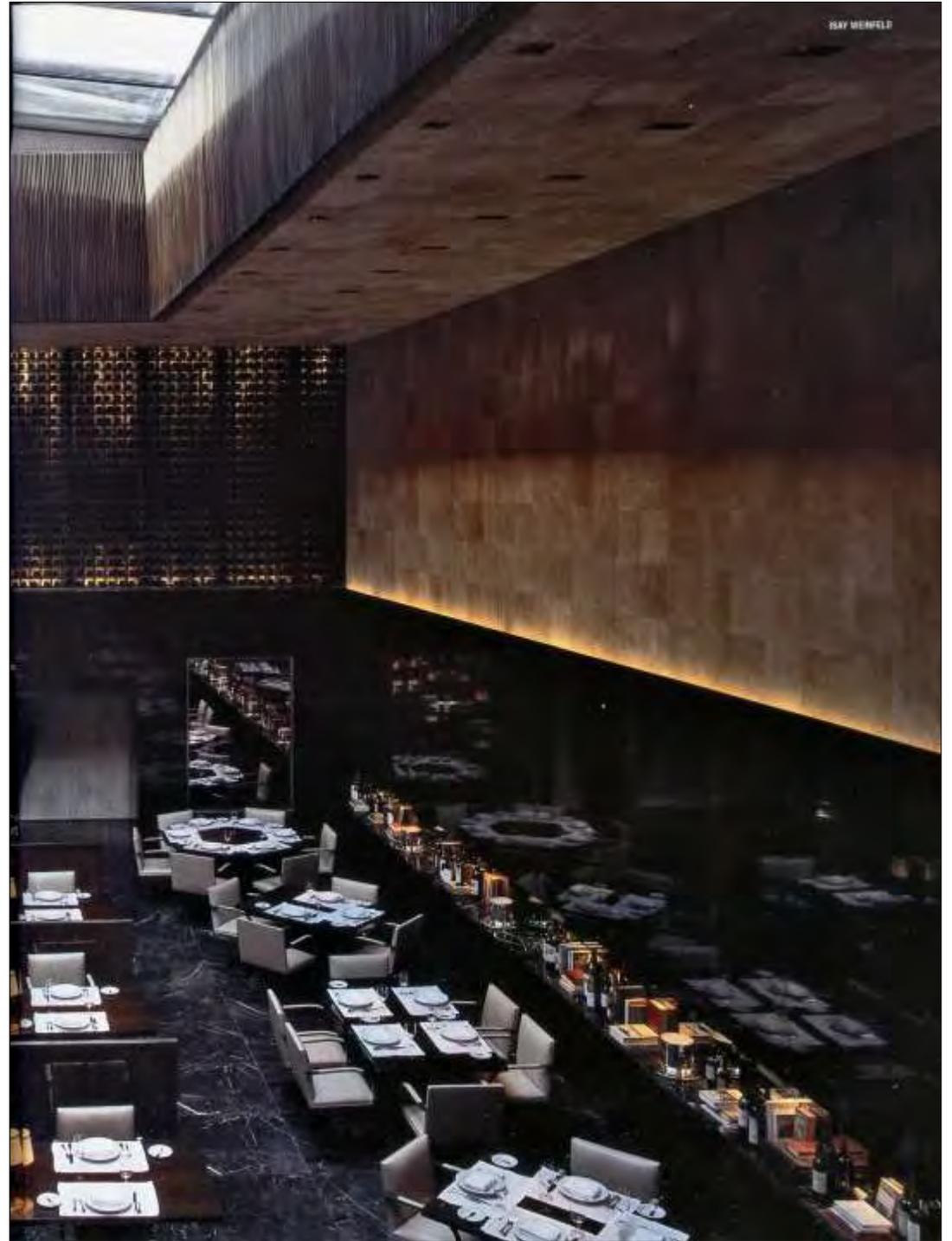


*Una habitación (abajo) y el restaurante (doble página siguiente).*

*Una camera (in basso) e il ristorante (doppia pagina seguente).*

*Um quarto (no baixo) e o restaurante (na página dupla seguinte).*





DESIGN  
WALLPAPER\* AWARDS 2006



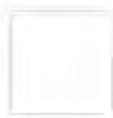
PHOTOGRAPHY: ESTUDIO CARRASCOLO/STUDIO D'ARTY

# Best restaurant concept

## Clube Chocolate, São Paulo

Department store Clube Chocolate has become the favourite haunt of São Paulo's ladies who lunch, thanks to its innovative restaurant. When diners order from the international menu (gazpacho and roasted figs with rocket salad, perhaps), they are asked which of 70 designer fashion collections they would like to

view between courses, and the relevant frocks are duly delivered. The vintage furnishings in the restaurant, which was designed by Brazil-based architect Isay Weinfeld, are also for sale, so lunch can be a truly multitasking affair. ★ Clube Chocolate, Rua Oscar Freire 911, Jardins, São Paulo, tel: 55 11 3084 1500



Brazil is blessed with architects the calibre of Oscar Niemeyer and 2006 Pritzker Prize laureate Paulo Mendes da Rocha. They contribute a deep cultural perspective that transcends the world of the beach, carnival and passionate embrace of the moment. Beyond the mystery of its diminishing natural world and the eruption of bland civic buildings, a number of architects have made light of difficult, crowded residential sites. Isay Weinfeld is a Brazilian committed to architecture's potential to rise to the occasion.

Weinfeld is quite the Renaissance man: fine-lined furniture and stage designs, environmental activist and, by no means least, architect. It is an impressive resume with a kaleidoscope of thoughts and ideas so rarely imagined and processed by a single practice. Weinfeld says that architecture is 'around three percent design and the rest talking with people.' Informed by observation, listening, art, literature and the oblique, his work reveals wry humour and fresh perspectives.

Weinfeld's cool, supremely elegant furniture designs are relevant to the entire oeuvre that draws together some utility but, ultimately, highly satisfying, strands. His satire via exhibition of São Paulo's urban planners is an example of a desire for more humanity and common sense in cities. His opposition to ostentatious expensive and circuitous freeways was the subject of a surrealist piece entitled 'Necklace, Sarring and Roadway King', part of the Architecture and Nature exhibition. His model of 'buzzy, pretzel-shaped asphalt' is a Jacques Tati-style parody of the misguided civic investment that creates perpetual traffic jams.

His theory is instructive and the practice is compelling. A sculptor's eye for material possibilities is part of the equation that brings into alignment elemental building materials including stone, water, wood and glass. Here is a dazzling interplay of heavy and light, bright and dark, cool and warm, hard and soft, all crafted and executed to inform a cohesive whole.

Modernist architecture was often savaged for its cold formality and sense of enforced detachment. Weinfeld demonstrates that such rigour holds no relevance or interest. His work might have clarity of form but the greater issue is the sensual, tactile qualities. 'Touch me', the work invites. 'Experience this space and feel the luxury of flowing space. Insects and light/shadow as an infinite yet loving moment.'

Residential architecture is only a small part of his creative output, but it is also one of his most visible. Irresistible geometry and mighty glass elements are beautifully balanced by furniture and sculptural detail. Such combination and contrast, from his 'gleeful' use of concrete, to slating walls of glass, produce an exhilarating experience of tentative, because of urban density and security issues, many of his houses retreat behind high walls. Rather than being overstudied and imitated by this experience, the architecture compensates with tranquillity and restraint in earlier time and atmosphere.

Niemeyer's legacy will never be erased, or probably ever equaled, but the irresistible Isay Weinfeld shapes his own.



**ISAY  
WEINFELD**

**Caen Cinza**  
São Paulo, Brazil

Photography: **RENATA PEREIRA**

Designed for a young single man, this house occupies a small suburban site. The house shakes off its constraints and expands far beyond what the street elevation indicates is possible. The design produces simplified forms across every elevation, emotively extrapolating space and linking internal volumes to a small, elegant rear garden.

An anonymous exterior – cement coating – reveals little of what lies behind. The larger part of the site is at street level, allowing the house to expand to three levels.

The architecture takes advantage of natural lighting with the use of double-height frames on the rear elevation. This recognition of the garden and sky informs the interior. The house is composed of three distinct volumes clad with different materials: glass, concrete and wood. These are cantilevered or juxtaposed, as is the case with the timber-clad kitchen/service areas, which juts across the main concrete body of the house.

The ground floor incorporates principal living and dining areas, the kitchen and garage. A mezzanine is accessed by stairs built in the timber-clad volume. It forms a 'perch' or loft above ground level.

Cantilevered stairs lead to the upper floor, which includes two bedrooms, a balcony and an ensuite bathroom. The use of voids and cantilevers is echoed in the quality furnishings and fitout, notably fluted-gold marble, dark oak timber, concrete and glass slabs. A simple concrete frame provides a straightforward composition that delivers a sequence of cascading horizontal planes.



**opposite left**  
Entrance

**opposite right**  
Mezzanine: cantilevered stairs lead to the upper floor

**above left and right**  
Living room and garden, viewed from the mezzanine

**far left**  
Dining room detail

**left**  
Living room, with corridor to kitchen and terrace access at left

**Casa D'Água**  
São Paulo, Brazil

Photography: Alvaro Jouvea

Occupying a long, narrow site, Casa D'Água creates an inspirational micro-environment of water and stone. This is a difficult site by any standard – its proportions conspire against a satisfying solution. However, this house demonstrates just what can be extracted from a situation that would deter many, and more often than not, result in severe compromise.

Casa D'Água is a dazzling sliver that triumphs from the adversity of its tightly compressed envelope. Architecture rarely fuses the limpid and robust in such a way. This is a house that bristles with intersections; water meets rock, meets timber, meets glass.

Constructed across four levels, the house is deceptive in its vertical space-making. A basement, ground floor, first floor and roof terrace create strong vertical, as well as linear, circulation patterns. A central courtyard provides an armature around which the house circulates. On the ground floor it provides a logical flow of deck and transition zone, while permitting louvred sunlight to filter above. A rope wall provides a fine, frayed layer, neither solid nor ephemeral, that scatters patterned, striated light and shade.

The main entrance is a hallway that runs alongside the house, for the entire length of the plot. A shallow water pool – across which a path of stones leads to the central patio – provides access to the social areas of the residence. Further on it becomes a lap pool.

The house was designed for an ecologically conscious family. Materials such as raw stones brought in from a farm – also owned by the family – cover the external walls. These materials provide a reference to their living, history and interest in nature. The long and narrow plot of land made it possible to split the house into two blocks, integrated by a central patio, where the play of ropes connects the volumes together in a highly unexpected and inventive twist.

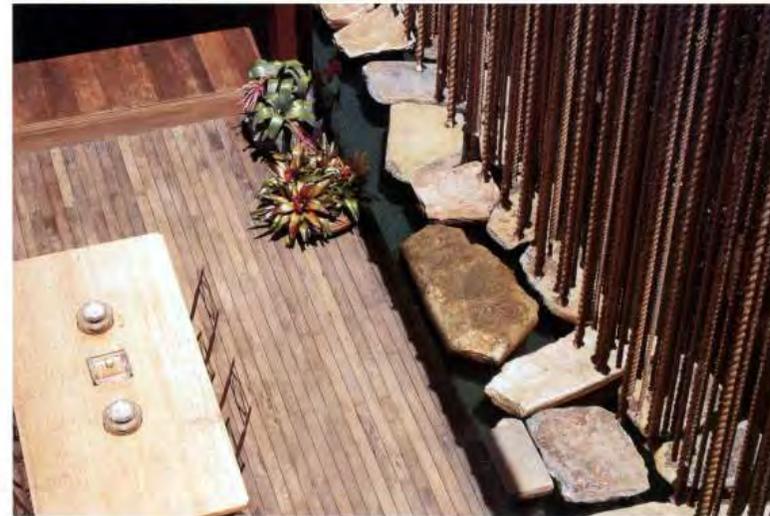
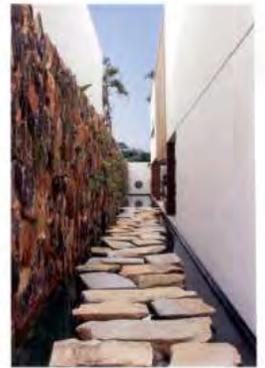


**right**  
Central courtyard and entrance hallway

**opposite top left**  
A path of stones leads to the courtyard and lap pool

**opposite top right**  
Large granite stones skip across the water, forming a pathway to the courtyard

**opposite bottom**  
Courtyard viewed from above; vertically hanging natural twine ropes filter the light in the dusk



**Casa Inglaterra**  
São Paulo, Brazil

**Photography:** Thica Renaa and Romulo Piattini

This house was built for a young couple and their two children. Their wish was for the sound of flowing water in the house. The architect's response was to make the entrance patio a luminous water feature, with a pool filled with white pebbles. From the street door, a long corridor runs to this bright open space where wide landings border the pool and lead up to the main door.

The diversity of surface materials is crucial to the architecture, which is represented by a series of cubes and rectangles layered and juxtaposed to generate a great planar power. Interiors are no less dramatic, and are similarly defined through the meticulous craftsmanship of stone, wood and stucco. The architect's understanding of light creates a dramatic richness of parts that has much less to do with expensive fittings than simple materials brought to life by careful lighting practice. Ultimately, the disclosure of the house through a succession of unexpected spaces confirms its extraordinary presence.

Simple detailing in the upper floor hallway includes a translucent ceiling and a white-sandstone-strip covered wall. The layout is fluid and opens with a large entry and staircase in timber and white marble that leads to various domestic spaces including kitchen and library. Natural lighting from an opening in the ceiling adds great expressive force to the simplicity of the whole. The architect's intention was to show how the updated use of commonplace, familiar objects and materials can lead to new models of expression.

Despite its defined concrete envelope, the ground level dissolves into the garden via a series of sliding glass screens, curtains and flush paving. The linear, narrow openable box gains full dimension from its harmony with a verdant, walled garden.



**opposite left**  
Corridor leads to the entrance patio from the street door

**opposite right**  
In the living room, large sliding doors allow seamless integration of interior and exterior spaces

**above left**  
A patio with white pebbles and flowing water leads to the entrance

**above right**  
Street facade

**far left**  
Main bathroom

**left**  
The rear of the house features a courtyard with deck

**Casa Morumbi**  
São Paulo, Brazil

**Photography:** Leonardo Flecht

Unremarkable when viewed from the street, this house could be dismissed as inoffensive, even bland. The clients were not interested in any conspicuous displays of wealth or ornament, preferring the architect to direct his energies towards what he does best.

The architect's continuing interest in the resolute cubic form influenced this project, which incorporates an amalgam of low-status materials. The form has a great consistency and integrity throughout. Devoid of extraneous ornament, the house exchanges the sense of heavyweight material and mass for a thrilling interior release.

The garden and a swimming pool contribute to the narrative that makes the immediate landscape contiguous with the uninterrupted horizontal planes.

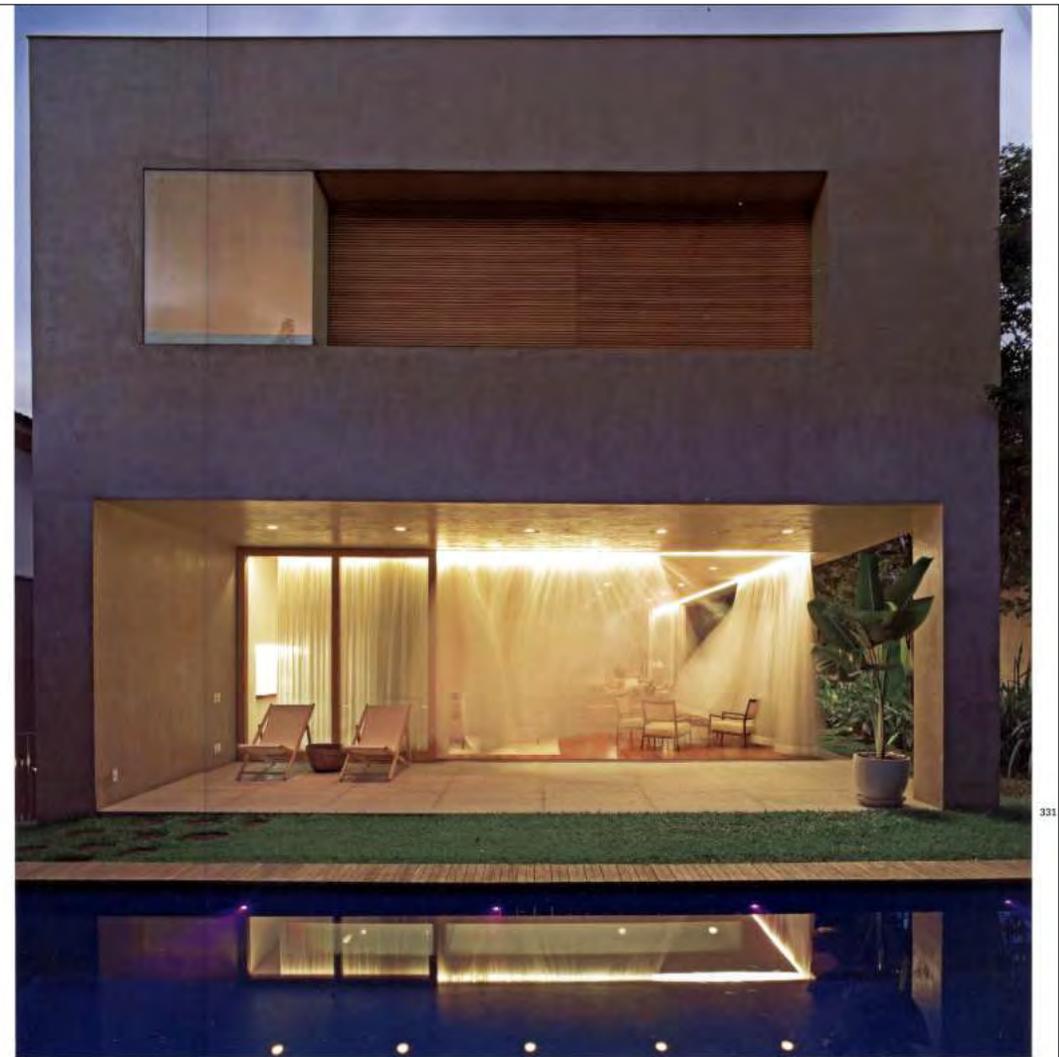
Retractable glass doors as walls contribute a magician's touch that permits a truly flowing connection as curtains move and billow with the prevailing breezes. Custom-designed joinery, furniture and exotic timbers contribute to the relaxed tropical sense throughout the house.

A concrete paved transitional zone between the pool and the timber flooring of the main living spaces reiterates the underfoot experience of cool stone, tactile, polished, timber and freshly cut grass.

Foliage along the side elevation produces a filtered light for the ground floor living areas while louvers are the predominant source of light mediation on the upper level. The combination of thermal mass, breezes and shading strategies eliminates the need for any mechanical cooling.

**below**  
Street facade:

**opposite**  
Living room and rear veranda that opens onto the swimming pool.





**left**  
Living room

**above**  
Living and dining room

**below**  
Entrance hall



Isay Weinsted



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**above**  
Verandah and living room

**opposite top**  
Verandah

**opposite bottom**  
Dining room



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by Arentis

**Casa Pinheiros**  
São Paulo, Brazil

Photography: Tissa Pimenta

With reference to the numerous 1950-era houses in the neighbourhood, the architectural concept is one of immense elegance and sophistication.

This grand, though understated, composition is counterbalanced by delicacy and refinement. Conspicuously spare on novelty, the whole sense of this house is a sequence of contrasts: concrete slabs, veiled views, patterned timber screens, glass and water. The celebration of texture and the typology of materials is all part of the architectural mastery.

The special effects are achieved with a scintillating play of geometry and cantilevered mass. The house provides great levels of adjustment and achieves an almost fluid connection with the courtyards and garden. The whole house requires its occupants to be involved enough to open and close glass walls rather than simply push a temperature control button (which, incidentally, is not supplied).

With its doors and walls open, the passive ventilation is so effective that there is no need for any air conditioning. Breezes are easily teased throughout the interiors, with a ruffle or swirl of curtain in the process. A warm year-round climate rewards the openness and permeability of this house.

Ivy-covered walls contribute a sense of sanctuary, frangipani trees deliver their beautiful perfume and the swimming pool provides relief and light reflection. Deep shade is produced by the boxed projection yet indirect light is easily able to enter the house via the expansive glazing system. A cross-hatch timber screen epitomises the exploitation of veiled light and view.

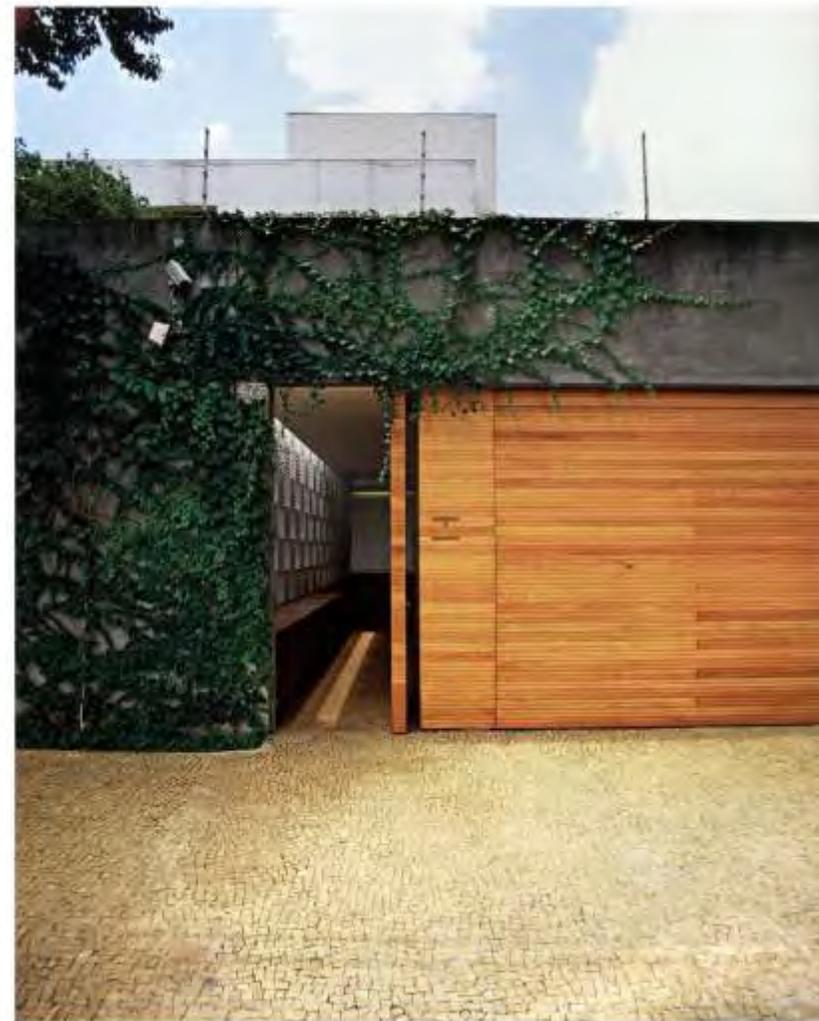
High stone walls ensure privacy while allowing the interior to remain open to the elements when required. Fully retractable glazing and full-length curtains provide a svelte screen for interiors animated as much by lustrous, rich timbers, as by the dancing light.

Materials play a critical role in this architecture, imbued with such an ambience. Generations of modernists may have attempted to sell the idea of a super-cool minimalism but Casa Pinheiros is a reminder of another, earlier time, now resonant with occupant-friendly vibrations.

**below**  
Swimming pool area living room

**below right**  
overlooking swimming pool and fully glazed living room

**opposite**  
Entrance





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**opposite top left**  
Living room detail

**opposite top right**  
A small lawn and a decked terrace for outdoor activities are beside the pool.

**opposite bottom right**  
Interior design also has a 1950s look, seen here in the living room.

**opposite bottom left**  
Living room detail

**above**  
In the living room, a floor-to-ceiling bookshelf also accommodates a built-in fireplace.

**Three Pedras Farm**  
Campanas, Brazil

Photography: Gustavo Menezes

Some 300 kilometres (310 miles) west of Rio de Janeiro, Campanas was a thriving coffee and sugar cane centre in the 19th century. Campana, meaning 'grass fields' in Portuguese, refers to its characteristic landscape, which originally comprised large stretches of dense tropical forest.

This verdant setting frames the restoration and modernisation of Three Pedras farm. Built in 1821, the grand estate reflects the considerable prosperity built on crops and slave labour. Located on 25 hectares (62 acres), the main house, built in the Spanish Mission style, was to be updated under rigorous observation of heritage-protection laws. An ensemble of connected buildings including original slaves' quarters and caretaker's lodging, also required judicious modernisation.

The architect's greatest challenge was to make the property fit for 'modern living' with minimal intervention and compromise. The result displays a great respect for the historic nature of the existing buildings. The new elements, including a dining/entertainment/pool pavilion, are set at a discreet distance and provide a dramatic and sensitive reinter-pretation. The result is that old and new enliven each other in wonderful and exciting counterpoint. To the architect's great credit, replica, blending or imitation are completely avoided.

Despite some earlier restorations, the house lacked very basic facilities and no longer suited the client's needs for family gatherings or, eventually, as a place to live upon retirement. The solution included the creation of box-like containers to accommodate the new demands of bathrooms and closets in copper-covered boxes independent of the existing structure, the new insertions sit well below the ceiling of the house to define the new program and era.

The former caretakers' quarters are adapted to provide a fitness room/gymnasium, while the former slaves' lodge has become guest room. The former crop storage/deposit structure has been converted into an exquisite chapel. The result is one of exemplary organic simplicity where light enters through a latticework of timber to contribute astonishingly spiritual moments.

Other rewards await by the woods where a new leisure/entertainment pavilion and swimming pool provide discreet elements that do not compete with the colonial architecture. In what is almost an aside, but is, in fact, a masterpiece, the pavilion incorporates a vault in situ boulder. Architecture rarely observes, or achieves, such an inspired level.

**below left**  
The 19th-century mansion

**below right**  
Fully equipped kitchen in the 19th-century building

**opposite top and bottom**  
19th-century entertainment pavilion, swimming pool and deck





**opposite top**  
 Leisure/entertainment pavilion and swimming pool deck with mansion in background

**opposite bottom**  
 Leisure/entertainment pavilion

**right**  
 Kitchen facilities in pavilion

**below left**  
 Swimming pool with view of 19th-century mansion

**below right**  
 Chapel



THE RESTAURANT INSIDER

# The joys from Brazil

Nicholas Lander follows the genesis of a new Latin restaurant in London

**T**he rest of the team that has finally enabled restaurateur David Ponte to open Mocotó, his large, stylish Brazilian boteco (bar) and restaurant in Knightsbridge, is almost as diverse as his own background.

Born in Rio de Janeiro in 1964, on the day a military junta seized power, to a French Moroccan father and an English mother, Ponte went to school at Eton in England before spending an obviously formative year aged 18 in Brazil. In Paris, he met Mourad Mizouzi with whom he came to London to open the highly successful Moroccan restaurant Momo

in 1987, though they have recently parted company. For good measure, his wife, whose support he admits has been essential over the past two years (Mocotó is a year late and a million pounds over budget), is Dutch.

The rest of the cast list includes Isay Weinfeld, one of Brazil's leading architects; a Jordanian baker who has put up half the £5m it has taken to open Mocotó while 11 others have provided the rest; Darryl Healy, an English head chef who has spent the past six years honing his skills with the hotel group Hyatt in Australia and China and, last but not least, a team of Polish builders,

who have been responsible for fitting the numerous different varieties of reclaimed wood into the restaurant's striking interior. Their presence has struck a particular chord for Weinfeld as his father emigrated from

Poland to Brazil in 1947.

I join Ponte and Weinfeld in the boteco one dark afternoon as the waiters, many of whom are Brazilian, are eating their staff meal. I am reminded of a sentiment Ponte had expressed 18

months before when we initially discussed his new venture. I had wanted to know why this successful restaurateur had taken over such a large and hitherto unsuccessful site (it had previously opened and closed as Isola). "Brazil is such a large country," he explains, "with so many different culinary influences. I just felt I couldn't open the Brazilian restaurant of my dreams on a small scale. It wanted somewhere that would reflect the size of the country and, with room for 150 in the boteco and 100 seats in the restaurant, I think I have found the most appropriate location."

Standing in the huge kitchen, also one of the attractions of taking on this site, among a kitchen brigade that includes numerous Brazilian and Portuguese chefs as well as Paulo König, a talented Brazilian pastry chef, Ponte continues: "There is really no such thing as Brazilian cuisine as the country is so vast and the influences so varied, from Africa, Portugal and the Caribbean, with large Japanese and Lebanese populations in the cities and many Italians down in the south making wine. And the produce from the forests and rivers is so different from anything we see in Europe. We know that right now we are only scratching the surface of what Brazil has to offer."

As sous-chef Pietro Lima-rocha goes off to prepare a few of the dishes that will feature on the menu, Ponte recounts how, unlike most restaurateurs at present, he has had no trouble recruit-

ing staff. "I knew that there was quite a large number of Brazilians living here (the embassy tells me it may be as many as 250,000) and as soon as we let the word out there were queues at the door. Many, I have to admit, had more enthusiasm than the knife skills we were looking for but I think we have put together a great team. My only fear is that each of them is going to believe that only their grandmother's recipe is the best but it is Darryl's job to sort that out."

A big part of Healy's job will be to translate the fundamentally rustic nature of Brazilian food into dishes that are just as much fun but more refined for the London market. The boteco will concentrate on dishes that, in true Brazilian style, are best eaten with your hands: salt cod fritters; a sandwich known as a *feijão*, due to the strong Lebanese influence, that comprises toasted pitta bread stuffed with thin slices of steak, cheese, tomato and oregano and for authenticity has to be exactly the same size as the plate it is served on; and *pastéis*, crisp fried parcels filled with numerous different ingredients such as palm hearts with onions, garlic and parsley or spiced mince with hard-boiled eggs. The dish is sold on street corners in Brazil and Healy spoke with great admiration of the dexterity of the *pastéis* street vendors he had watched in action.

Although Weinfeld admits that there is nowhere like Mocotó in Brazil, it incorporates all the vital Brazilian elements. In the boteco these

include tiled tables, the US\$18 chairs straight from the factory in Rio and their seat covers made from *chifão*, the multicoloured cloth plus a fridge set at -1°C to ensure the beer is suitably cold. To this he has added Brazilian street lights above the bar and an extraordinary range of old *caçaca* bottles (the spirit for those strong *caipirinhas*) that he has been collecting for Ponte since the project began.

The design elements in the restaurant downstairs are even more striking. The chairs, made of *jacarandá*, were built in 1950 for the opening of Brasília and

**'We know that right now we are only scratching the surface of what Brazil has to offer'**

across the bar are eight Sergio Rodrigues chairs on rollers. Weinfeld has had the level behind the bar dug down so that as you sit in one of these chairs you can look the barman in the eye as you order. While doing so you can, perhaps, imagine the beach and the ocean in the distance although sadly there are, in fact, only three rows of plastic banana plants here.

Healy's menu in the restaurant is more formal: Romeo & Juliet, his version of the Brazilian dish of processed cheese and guava jelly;

picanha, the hugely popular cut of rump steak served with cassava chips, vinaigrette and ground manioc flour; and a warm chocolate and Brazil nut cake whose richness was cut by an intriguing graviola, or sour-sop sorbet.

But what most poignantly distinguishes Mocotó (which translates as shin of beef or marrow but can also be applied to a shapely set of calves on an attractive woman) is that no one involved in the restaurant can precisely describe in English why they are so excited about its opening. When we first met, Ponte explained that, profitability aside, his driving emotion could only be explained by the Portuguese word, *saudade*, which encapsulates the emotion that one feels as one recalls the happy times spent in Brazil. As we walk round Mocotó, Ponte asks Weinfeld and his chefs whether they can better describe *saudade* for me but the nearest we come is when Weinfeld puts his hand to his heart and says for him "it is when you miss very, very much everything that is from Brazil".

Ponte hopes Mocotó will deliver this for him and for many others. But as an experienced restaurateur he appreciates that for the moment at least the greater part of his role is over. "What the place needs now," he says as we part, "is for some Brazilians to come and add their magic."

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More columns at [www.ft.com/lander](http://www.ft.com/lander)



Shared vision: architect Isay Weinfeld and restaurateur David Ponte in the bar at Mocotó

David Lynch

D

RESIDENCE  
Brazilian beachfront

## SHORE THING —Brazil

### Preface

If you drive an hour and a half north of São Paulo and turn off the coast road at Guarujá, you will find the beachfront retreat designed by SP-based architect Isay Weinfeld for an Arab family, who wanted a modernist haven that reflected their Middle Eastern heritage.

### WRITER

Saul Taylor

### PHOTOGRAPHER

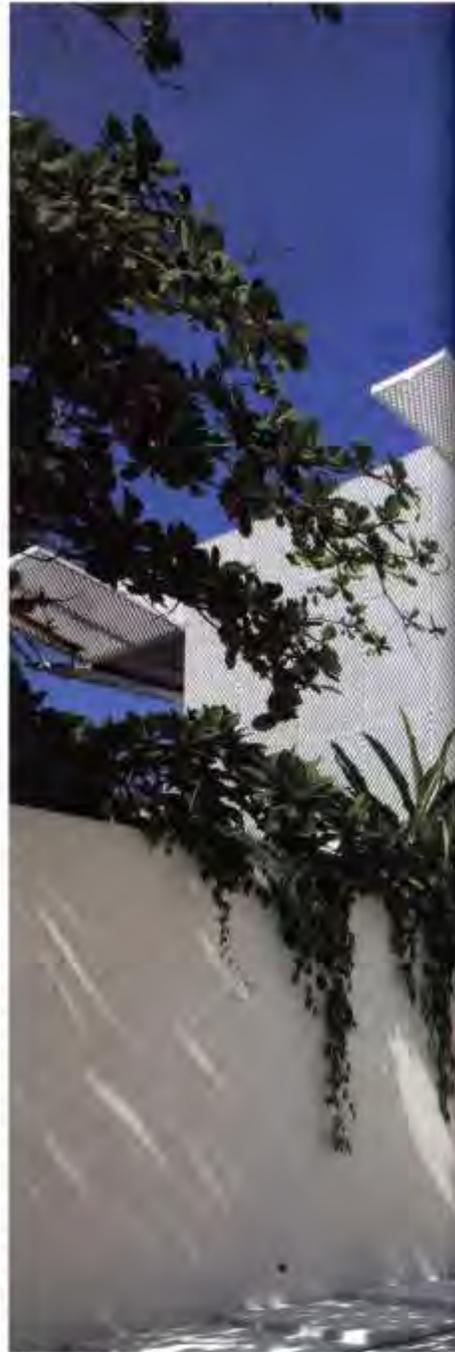
Nelson Kon

A home more than a house. That was the requirement that inspired Isay Weinfeld, São Paulo's bravest and busiest architect, when he received his brief for the Iporanga house. On first arriving at the residence you wouldn't necessarily agree that he'd fulfilled the proviso until you step across the threshold.

Outside, with its off-centre white portico and latticeworked first floor, the building dazzles visitors in the strong sun. But, once you enter the house, you realise that Weinfeld's aptitude lies in creating homely interior spaces within precision-cut modernist cubes. There are lots of right angles and smart architectural details, yet you feel like flopping down and making this home your own.

"I know the clients well, I had already designed their São Paulo apartment when I received the brief for the Iporanga house," he says. His clients, an Arab family with three children, commissioned him to design their beachfront villa as soon as they had secured the plot.

"They now live in New York so they wanted it to be a place of leisure, some-

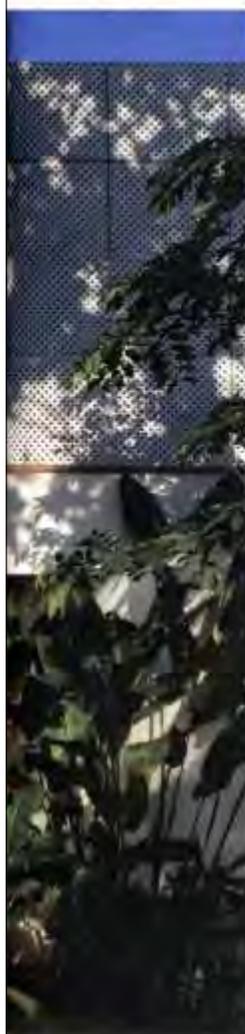


**D**  
RESIDENCE  
Brazilian beachfront



*Previous page*  
01 The Iporanga house's porticoed entrance

*This page*  
01 A view of the pool from the north elevation  
02 Between the house and the beach, Weinfeld included a canopied outdoor lounge area in the design between the house and the beach  
03 Every bedroom has spectacular views of the Atlantic



where inviting and comfortable, but with modernist principles." What Weinfeld does well is what he describes as "warm modernism" – simple, stark structures with a beating Brazilian heart.

Located an hour and a half north of São Paulo and below Rio, Iporanga is one of the many private beaches that dot the coast at regular intervals. Guarajá, the nearby village, is known for being a very, very exclusive spot by the sea. The top floor of the Iporanga house is cloaked in

Mashrabiya-style latticework, a conscious nod to the heritage of the owners.

"I wanted to create an Arab feel without overdoing the allusion – the Mashrabiya works especially well as a sun screen." Indoors, he employed warm and natural materials, one of Weinfeld's trademarks is his extraordinary mastery of wood. In the fireplace at the Iporanga house he worked indigenous Peroba timber into the fireplace and bedroom floors, the downstairs surfaces are hand-hewn limestone.

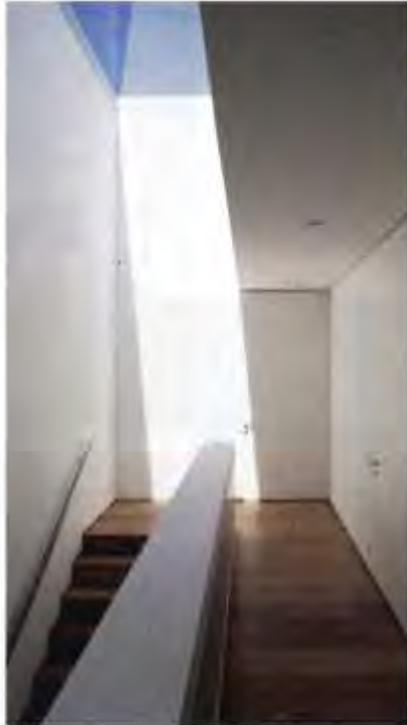
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RESIDENCE  
Brazilian beachfront

- 01 Brazilian Paroba wood was used up the staircase and on the upstairs floors
- 02 In and out: Iporanga's kitchen opens seamlessly on to the veranda
- 03 Modern Mashrabiya screens create shade when closed
- 04 The terrace leads straight to the beach

Weinfeld attributes the top notch construction to his trusted building company Fairbanks Pilnik. "We worked from the same page literally from day one. I always work up comprehensive plans, maybe 120 compared to the average 20 or 30 blueprints. Fairbanks Pilnik understand the way I work – builders in Brazil have to work to very high standards and FP are some of the best in the business. Towards the end of a project I've been known to spend up to two weeks on site, things can get understandably fraught."

Weinfeld has successfully carved a niche between awe-inspiring and understated. It is hard not to be impressed by the building, but it's even easier to imagine a comfortable life under its Mashrabiya wings. — (M)  
*isayweinfeld.com*



01



02



03



04

apprenticeship at Jacob Rucht's practice. He was a great Swiss architect working in my hometown and doing unusual things.

**How do you keep yourself sharp?**

I'm a very curious person and I like to do new things and learn new things. I like to try and make all the projects I take on as varied as possible. I can't do just one thing. If I take on a project, I like to control everything, from the doorbell to the hinges, this is what challenges me, and makes the project stronger.

**So what are you "controlling" at the moment?**

Oh, how long do you have? I've been designing sets for São Paulo Fashion Week, and a play, I'm also designing an apartment in New York for the Iporanga house family and there's a hotel in Belgrade.

**Q&A**  
*Isay Weinfeld*

**We've heard about your films. Tell all.**

Before I was an architect I was a filmmaker at the end of the 1960s. I actually won the Brazilian Film Festival with one of my shorts. Cinema has always had a big influence on my life and work. I've written a new screenplay and some day hope to make the time to produce it.

**So when did architecture make its debut?**

I finished with film in 1973 and began studying architecture here in São Paulo before an



Architetture d'Interni

Architetture d'Interni
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*La Libreria Da Vila si propone nel tessuto urbano di San Paolo del Brasile come un piccolo parallelepipedo regolare con il solo ingresso aperto verso l'esterno. Una sorta di prezioso 'scrigno architettonico' per custodire, vendere e spettacolarizzare il sapere offerto nella secolare forma del libro, assunto in questo progetto come metaforico 'materiale da costruzione'.*

## La casa dei libri

progetto di Isay Weinfeld  
foto di Leonardo Finotti  
webb di Matten Verocelloni

**L**a facciata monolitica è sovrastata dall'insegna della libreria sottolineata da una striscia rossa retroilluminata, un'insegna pensata come parte integrante della soluzione architettonica e non aggiunta in fase successiva, mentre la vetrina continua di libri si pone come l'inasitato 'zoccolo' di sostegno della costruzione, celando l'ingresso nella posizione serale di chiusura del negozio. Così si presenta sulla strada la piccola e lunga costruzione della Libreria Da Vila, una sorta di misterioso scrigno abitabile, una "casa per i libri" tutta da scoprire, che l'austero aspetto esterno, un lungo parallelepipedo regolare, non rivela nell'immediato. La porta d'ingresso, non individuabile nella figura tradizionale, è in realtà formata dai cinque elementi espositivi affiancati che formano la vetrina che, fissati su perno disassato, possono ruotare per formare quattro varchi di accesso a geometria variabile. Quattro ingressi "foderati" da libri sottovetro, da "pareti di libri" che, nell'interno del negozio, si offrono invece nella forma di superfici espositive continue per sviluppare lungo i fronti

Accanto: vista serale della facciata della Libreria Da Vila con la vetrina continua illuminata nella soluzione chiusa. Sopra: vista degli elementi della vetrina, girevoli su perno disassato, per non fuoriuscire in modo evidente dal filo facciata. Negli orari di apertura quattro varchi d'ingresso a diverse configurazioni geometriche si offrono verso la strada.

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longitudinali ben mille e duecentottanta metri di scaffali. Questi sono organizzati su tre livelli tra loro collegati non solo tramite scale e ascensore (una capsula rivestita di libri in forma di carta da parati), ma anche grazie a tagli e forometrie ellittiche nelle solette in modo da offrire episodi a doppia altezza che uniscono a livello visivo, spaziale e architettonico gli ambienti interni tra loro sovrapposti. Di legno scuro per la zona del piano terra dedicata alla miscelanea generale, gli scaffali diventano bianchi come il pavimento nel piano interrato dove è organizzato un vasto e luminoso spazio per i bambini con libri a loro dedicati, che anticipa una sala per conferenze e dibattiti sul fondo. Un grande taglio ellittico a soffitto, circondato da uno scaffale espositivo della stessa dimensione, collega in modo

diretto l'interrato al piano terreno, offrendo un riuscito sviluppo a doppia altezza che amplifica la percezione del paesaggio interno. Soluzione ripetuta in forma rettangolare tra il livello d'ingresso e il primo piano, dov'è ubicata la zona cinema, dvd e musica, collegata a un piccolo *coffee shop* conclusivo, aperto verso un piccolo terrazzo-giardino interno a cielo libero. L'andamento regolare della

**... il libro diventa metaforico elemento della costruzione architettonica ...**

costruzione si sposa con la razionalizzazione dell'esposizione del prodotto; il libro, oggetto di vendita e soggetto di riferimento del progetto, diventa però anche un metaforico elemento della costruzione dello spazio, ripetuto negli scaffali a tutt'altezza e assunto nella forma di inusitato e magico 'mattoncino' per la brillante soluzione delle pareti girevoli dell'ingresso.

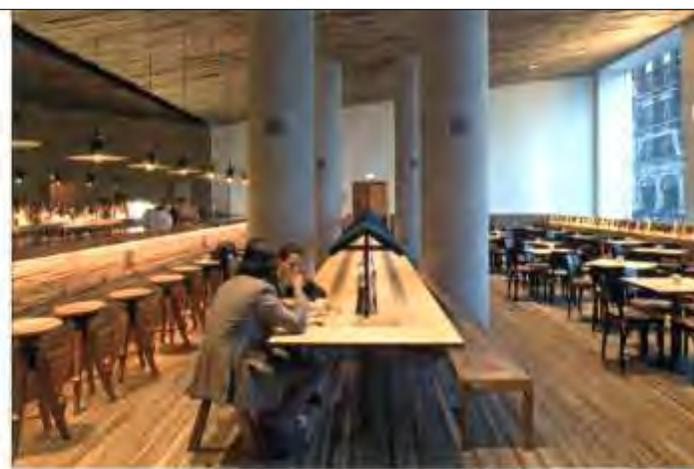


Nella pagina accanto, in alto, vista del taglio rettangolare che collega il piano terreno con il primo livello dove è organizzata la zona dvd e cd musicali. In basso, un'immagine dell'ascensore interno rivestito con libri in forma di carta da parati. In questa pagina, la zona bambini nell'interno con scaffali a pavimento bianchi, grandi pouf colorati; il taglio ellittico a soffitto, sottolineato da un elemento espositivo di legno scuro della stessa dimensione, crea un riuscito episodio di doppia altezza tra i due livelli sovrapposti.





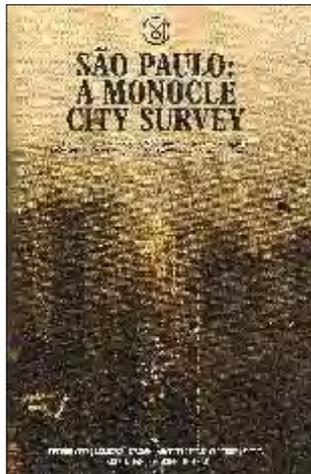
A fronte, l'amezzamento della soletta permette alla luce naturale di raggiungere parzialmente anche il piano interrato. Sotto, una vista del piano inferiore dove si trova la zona ristorante per la quale sono state scelte soluzioni più formali sia nei materiali sia nelle scelte d'arredo.



Oltre al pavimento in legno di cannella, da notare la scelta delle sedie fine anni '50 in jacarandá, disegno di Sergio Rodrigues. Sulla destra, la vista del bar al piano terreno. Un lungo e conviviale tavolo, realizzato su disegno di Weinfeld con mattonelle di cemento, vecchie tavole e acciaio, diventa giuntura e al tempo stesso spartiacque tra la zona del bancone e i singoli tavoli.

**U**n palazzo signorile nell'elegante quartiere di Knightsbridge ospita il nuovo progetto dell'architetto Isay Weinfeld. "Mocotó" (nome di un tipico piatto brasiliano) è un bar-ristorante che si sviluppa su due piani. Il progetto parte dalla volontà di ridare forma e stile alla facciata e dall'evidente intenzione di dare un segnale lineare ed essenziale ma intenso -a livello estetico formale. Il rapporto con il contesto urbano delinea una sensazione di apertura e permeabilità a livello percettivo, attraverso la scelta di grandi vetrate che permettono di sentire la presenza di uno spazio interno accogliente e intrigante, senza però che il racconto del "dentro" venga completamente svelato. Scenografica e di notevole impatto la soluzione adottata per il soffitto, realizzato con rami sottili inclinati rispetto al piano orizzontale così da essere maggiormente leggibili (anche dall'esterno) ed enfatizzare la profondità dell'ambiente. All'interno Weinfeld sceglie con maestria materiali, arredamenti e finiture: dalle assi in legno *peroba do campo*, provenienti da fazendas demolite, agli arredi disegnati da lui stesso, da pezzi storici del design brasiliano a lampade e specchi d'epoca. Soluzioni che riportano continuamente a un Brasile fatto di essenze e atmosfere conviviali, reinterpretate attraverso le intuizioni funzionali e d'effetto di un valido autore. □

MOCOTÓ LONDRA



## Design & Architecture

...is searching for treasures – finding concrete projects and buildings that have a historical charm but are infused with modernity, elegance and most of all, beauty. We will also look at the city's architecture and design scene, from the past to the present, and how it has evolved over time.

### Portrait: to best

- 01** **São Paulo de Pompéia** by Lina Bo Bardi, 1986. Converted from a factory into a sports centre. R. CMAA, 93
- 02** **Edifício Brésciani** by João Artacho Junard, 1959. First residential building in the city to have a swimming pool. Av. Higienópolis, 838
- 03** **Edifício Itália** by Franz Heep, 1965. The rooftop observation deck has the best views. Av. Ipiranga, 344
- 04** **Edifício Copan** by Oscar Niemeyer, 1966. Cuts a striking shape in República. Av. Ipiranga, 200
- 05** **Prça do Relâmpago** by Paulo Mendes da Rocha, 1992. The canopy over the subway entrance is delicate despite its scale. Largo São Francisco
- 06** **MASP (São Paulo Museum of Art)** by Lina Bo Bardi, 1968. A Brazilian masterpiece suspended 8m above the ground. Av. Paulista, 1578
- 07** **Museu de Arte Moderna** (Museu Brasileiro de Escultura) by Paulo Mendes da Rocha, 2008. A monolithic, geometric concrete complex.



- 08** **Hotel Unique** by Ruy Ohtake, 1995. An up-ended, present-shaped hotel. Av. Dr. Luís Antonio, 4700
- 09** **Itaipava Park** by Oscar Niemeyer and Roberto Burle Marx, 1955. The park houses

- the auditorium, designed in the 1950s but constructed in 2005
- 10** **São Paulo School of Architecture** by Vilanova Artigas, 1969. Extraordinary columns, ramp and roof. R. do Lago, 876 — 011



### Profile: Architects

**Paulo Mendes da Rocha (top)** – A considerable hand in shaping the skyline over the past 50 years. Awarded the Pritzker Prize in 2006, forms and preference for concrete are instantly recognisable.



**Ruy Ohtake** – Ohtake's approach, realised in his Hotel Unique and the structure of the Instituto Cultural Tomie, is perhaps influenced by his Japanese artist mother Tomie Ohtake.



**Mimiko Kogan (middle)** – With Weinfeld, Kogan is spearheading a new direction for Brazilian architecture away from modernism. Focusing on

environment through interior and detail as much as structure, his projects have won international awards. [marciokogan.com.br](http://marciokogan.com.br)

**MARCO** – Defining urban architecture. Regular collaborators with Mendes da Rocha, the trio – Fernando de Mello Franco, Maria Moreira and Milton Braga – have a softer approach to modernism. [mmbb.com.br](http://mmbb.com.br)

**SPBR** (bottom) – Begun in 2003 by Angelo Bucci, SPBR is one of Brazil's most exciting practices. With Ciro Miguel, Juliana Braga and João Paulo Menezes de Faria, recent projects Ubatuba and Ribeirão Preto are building the profile. [spbr.org.br](http://spbr.org.br) — 011



### Q&A: Design

**Carole Motta**  
Coeditor, *Arquitetura* (Carole Motta)

**What is São Paulo like to work in?**  
São Paulo is an exhilarating and inspiring city. I enjoy it because of its urban, multicultural energy. But I try to do all of my drawings outside of the city.

**What is the state of Brazilian design at the moment?**  
We are going through a very cool, positive moment. People are now able to discern a clear identity in Brazilian design. The design is steep of great quality.

**What new names should we be looking out for?**  
I admire the design group Nôdesign. I believe they are doing fantastic work. I also appreciate the inventiveness of anonymous, unattributed design that can be found throughout Brazil.

**Why do you still live here?**  
I am caught by the city's magnetism. I have tried living at the beach, in the mountains, in California, but I'm always drawn back to São Paulo. The great minds that one can find here inspire me.

**What's your São Paulo tip?**  
One must have patience to enjoy what the city has to offer. If you are anxious with traffic, with the city's more crucial aspects, you cannot enjoy the city thoroughly. —

**01** **Treasure trove:** There are tons of old furniture stores along the São Paulo Avenue. In many of them, you can find beautiful, antique and a lot of low cost for those who want to be found. From 1960s to 1970s, there is still a lot of old furniture stores.

**02** **Design museum:** The Museu de Arte Moderna (MAM) is a great place to visit. It has a lot of modern art and design. The museum is open every day from 10am to 6pm. There is a lot of information and exhibitions.

**03** **Great Dames:** There are many great women in Brazilian architecture. Some of the most important are Lina Bo Bardi, Oscar Niemeyer, and Paulo Mendes da Rocha. They have made a big impact on the city's architecture.

### Portrait: Isay Weinfeld

"Oscar Niemeyer is probably the world's best living architect," says Isay Weinfeld who, in our opinion, is one of the world's best living architects. For Weinfeld, buildings are tools and must first serve the inhabitant rather than the onlooker. The line between art and architecture is unmistakable in Weinfeld's world – architecture is an everyday application.

"Architects often design for themselves and forget that, particularly in the case of residential commissions, the client must spend their lives there once the architect has walked away," he says. And spending all one's time in a Weinfeld house is a dream few may get to fulfil. Weinfeld is strict with his time. "I have worked myself into a position over the years that means I can turn down commissions."

He is still currently working on over 40 projects in Brazil and abroad, however. Despite his claims that it's all fiction over form, Weinfeld is responsible for some of Brazil's most attractive houses, banks, advertising agencies, hotels and restaurants and has won prizes for many including the overall winner at the MIPM Awards in France for his "360°"



building (right). For someone so accomplished and highly regarded, Weinfeld is a hoot to hang out with. Over straight cachapa, beers and empanadas in the bar around the corner from his office we discuss one of his inspirations, music – in particular Radiohead – that he shares with his best friend, the hotelier and São Paulo's king of cool, Rogério Passaro. "He got that from me. I gave him Radiohead," he winks. — [isayweinfeld.com](http://isayweinfeld.com)



### Profile: Designers

**Claudia Moreira Sales** – (left) Sales, a Carioca who moved to São Paulo in 1980 and set up her own studio in 1988, is most famous for her warm, hardwood sideboards and benches that are made using traditional Brazilian cabinet-making techniques. [claudiamoreirasales.com](http://claudiamoreirasales.com)

**Hugo França** – França's furniture is hewn from blocks of pequi wood to spectacular

effect. His chairs are reminders of rest stops on wild country walks and part of a great Brazilian craft tradition. [hugofranca.com.br](http://hugofranca.com.br)

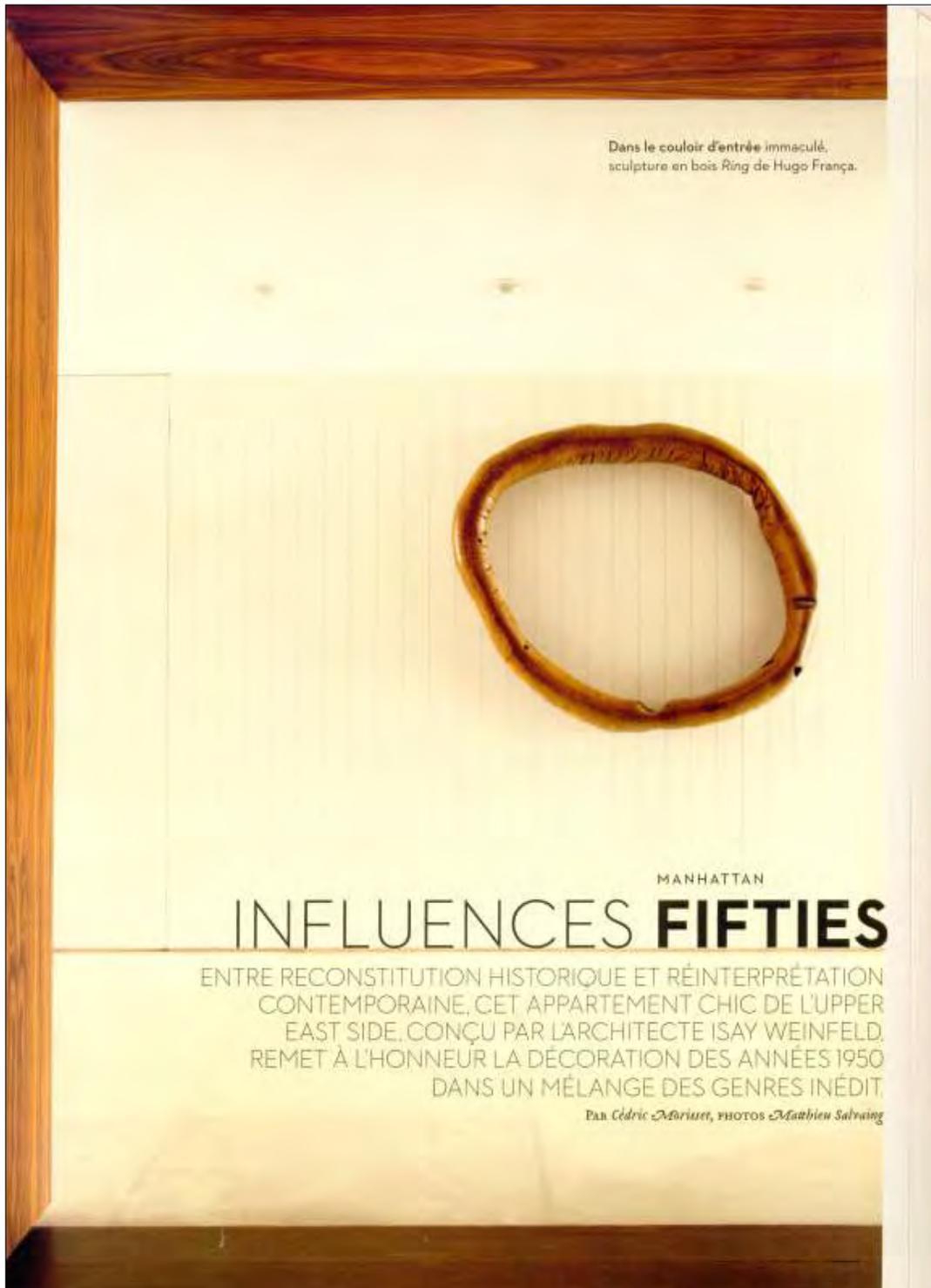
**Julia Krantz** – Less roughly worked and heavy duty than França, Krantz's smooth solid wood appointments still have the same warming bucolic feel in the home. Her sculptural forms are inspired by the way water shapes a landscape over time. — [juliankrantz.com.br](http://juliankrantz.com.br)

### Retail: Design shops

For those with a nose for mid-century furniture and a penchant for pieces by Brazilian masters such as Sérgio Rodrigues, Lina Bo Bardi and Joaquim Tenreiro and international designers including Finn Juhl, Werner Pantone and the Eames, Brazil, and São Paulo in particular, seems to have a vast reserve of original pieces at reasonable prices. Some of our favourite design shops in the world are found in São Paulo and when we visit the city we never miss the opportunity to visit at least one of them.

**Passeado Composto Século XX** (pictured below) bills itself as a "modern gallery" specialising in European furniture from the likes of Bruno Mathsson and Hans Wegner. The folks at **Micasa** have a particularly good eye for sofas and chairs with pieces by Studio Bola and art by Felipe Morozini. Brazil's current design scene is building itself a strong international reputation and an afternoon at three of the better contemporary spaces – **Fumê**, **Etel** and **Firma Casa** – will give a detailed understanding of the new generation that holds such names as Aurélio Martínez Flores. — 011





**M**urs recouverts de boiseries chaleureuses, œuvres d'art moderne, moquettes épaisses, bar à whisky et textiles vintage : pénétrer dans cet appartement conçu par Isay Weinfeld à New York à tout d'un voyage au cœur des années 1950 et 1960. C'est dans un immeuble du très chic quartier Upper East Side que l'architecte brésilien a totalement remodelé ce vieil appartement finé de plus de 400 m<sup>2</sup>, pour les besoins d'une famille de cinq personnes. Familier du travail de l'architecte, auquel il avait déjà confié la réalisation d'une maison de plage au Brésil,

Dans la bibliothèque, une table en acajou de René-Jean Caillette et un sofa vintage d'Edward Wormley viennent avec la sculpture Contorsioniste VIII de Mauro Corda.

le propriétaire des lieux a laissé libre cours à l'expression et au talent d'Isay Weinfeld, avec pour seule recommandation d'imaginer une résidence confortable.

#### Des bois précieux

Passionné par le mobilier et l'art des années 1950 et 1960, l'architecte s'est appliqué à traduire leur esprit dans une décoration qui combine avec brio diverses influences vintage, comme dans la plupart de ses réalisations, dont l'hôtel Fasano de São Paulo. Il a tout d'abord opté pour un placage de bois précieux sur les murs du salon et de la salle à manger, qui évoque les plus belles heures de la décoration des années 1930 et 1950 et plonge immédiatement dans une ambiance chaleureuse, sans que l'appartement soit moins lumineux. Afin de contraster avec ces bois aux tons chauds, Isay Weinfeld a sélectionné une palette de matériaux clairs qui renvoient la lumière : inox blanc ou moquette beige au sol, plafonds de gypse et murs de bois blancs à certains endroits. Côté décoration, l'architecte a joué la carte de l'éclectisme en conjuguant les grandes signatures américaines (C.H. Robsjohn-Gibbings, Edward Wormley), françaises (Jean Royère, René-Jean Caillette, Serge Mouille) et danoises (Ole Wanscher, Finn Juhl, Mogens Lassen) dans un mélange inédit mais évident.

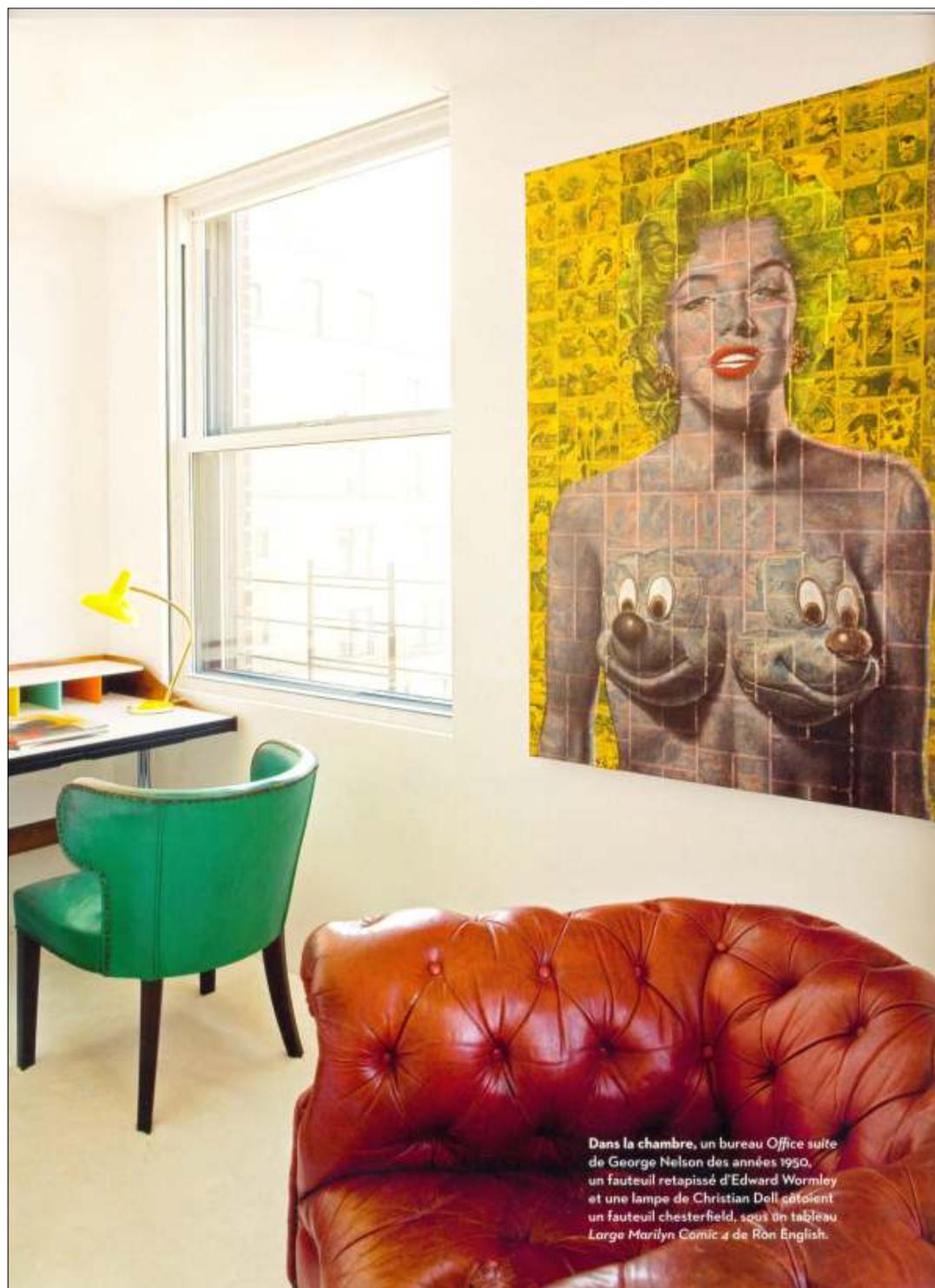
#### Un syncrétisme parfait

Le résultat, d'une extrême cohérence, n'en fait pas pour autant une galerie de mobilier vintage mais confère aux lieux une histoire dont ils étaient dépourvus. À la fois brésilienne par son concepteur, américaine par son emplacement et son esprit, et européenne grâce à une grande partie du mobilier, la décoration de cet appartement est un syncrétisme parfait de l'esprit des années 1950 et 1960. Avec une grande sensibilité et un sens certain du perfectionnisme, Isay Weinfeld est parvenu à y faire une relecture magistrale et contemporaine d'un style aujourd'hui en vogue dans les séries américaines comme sur les podiums. *L.M.*



Dans la salle à manger, sous un lustre à globes de cristal chiné, douze chaises de Sergio Rodrigues datant des années 1950 encerclent la table en bois de rose de Finn Juhl.





Dans la chambre, un bureau Office suite de George Nelson des années 1950, un fauteuil retapissé d'Edward Wormley et une lampe de Christian Dell côtoient un fauteuil chesterfield, sous un tableau *Large Marilyn Comic 4* de Ron English.

Le rebord de la fenêtre accueille des céramiques vintage. Sur la petite table « égyptienne » de Mogens Lassen, une lampe chinée des années 1950.



Dans le bureau, le table de travail en bois de rose est signée Ole Wanscher. Fauteuil Eames pour Herman Miller. Sièges et luminaires vintage.



#### ZOOM. TROIS SIGNATURES DES ANNÉES 1950-1960

Trois designers incontournables, choisis par Isay Wainfeld, sont à redécouvrir dans cet appartement new-yorkais.

##### OLE WANSCHER (1903-1985)

Créateur de mobilier et théoricien du design danois, Ole Wanscher a travaillé de 1925 à 1927 pour Kaare Klint - pionnier du mobilier danois moderne passionné par la standardisation des meubles - le rangement et par l'ergonomie - qui l'a beaucoup influencé. Dès l'après-guerre, Wanscher produira dans son atelier toute une série de meubles contemporains qui revisitent des modèles classiques, notamment britanniques, du XVIII<sup>e</sup> siècle. Bien au-dessus de la moyenne de l'époque, sa production de grande qualité reste aujourd'hui très recherchée.

##### EDWARD WORMLEY (1907-1995)

Même s'il n'est pas à l'avant-garde du design américain des années 1950 et 1960 comme ses collègues Bertoin, Nelson ou les Eames, Edward Wormley n'en demeure pas moins une figure majeure. Mêlant, avec élégance, classicisme et références scandinaves, il parvint à créer un style à la fois grand public et sophistiqué qui rencontra un grand succès et fit la fortune de la société Dunbar avec laquelle il collaborait. Lorsqu'il prit sa retraite en 1968, la société fut rachetée et perdit peu à peu de sa notoriété pour disparaître définitivement en 1991. Ses lignes sobres, souvent décrites comme « intemporelles », ainsi que la qualité de son mobilier fait d'innovations subtiles, sont aujourd'hui de véritables références dans le monde du design.

##### RENÉ-JEAN CAILLETTE (1919-2005)

Fils d'ébéniste, René-Jean Caillette s'est attaché à réaliser toute sa vie des meubles en série, d'une conception moderne, et accessibles au plus grand nombre. Sa création la plus connue est la chaise *Diamond*, éditée par Steiner en 1958, considérée comme un modèle de technicité et d'innovation. Fabriquée en contreplaqué moulé, sans barreaux ni entretoises, elle fait à la fois preuve de simplicité et d'une grande rigueur, comme l'ensemble de sa production. Moins connu que ses contemporains Prouvé ou Perriand, Caillette a pourtant dessiné des modèles pour les sociétés les plus innovantes de l'époque comme Airborne, Steiner ou Disderot. C.Z.M.

# ISAY WEINFELD

## SUMARÉ HOUSE

São Paulo, SP, Brazil  
Design: 2003- Construction: ~2007



Street view. ©12008

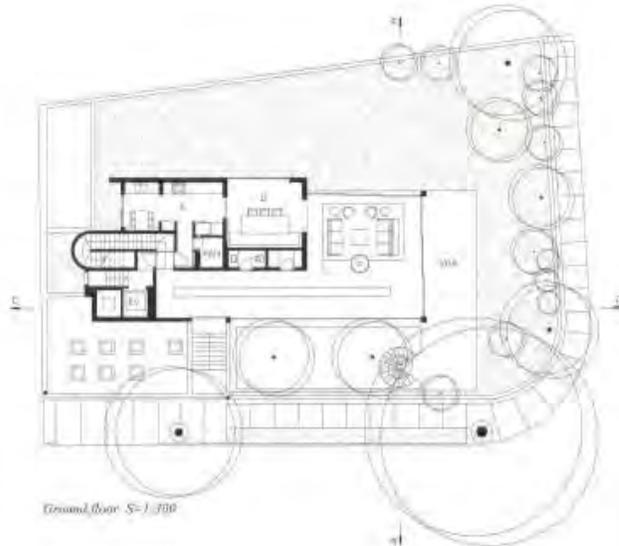


View toward living room from spiral staircase to garden  
螺旋階段からリビングと庭園を見下ろす

Sumaré House is located in São Paulo, and was designed for a graphic designer. The client wanted a spacious house, where she could work, exercise, entertain friends and, of course, live in.

Thus, we had to fit an atelier, a swimming pool and a space for ballet routines into the house, along with ample entertaining areas, two bedrooms and all other rooms suitable to a residence.

The plot is not a small one (700 m<sup>2</sup>), but due to construction (height) restriction laws, the building should not exceed 2 floors, and an underground floor was necessary. There, we placed the caretaker's quarters and the atelier—as both areas open onto small but nice lawns, one does not feel like being underground at all. On the middle floor, a few steps above street level, there are the sitting and dining rooms, the kitchen and a larger lawn. In the living room, we designed a long *dagère* so the owner could display her collection, ranging from works of art to design and vintage objects. On the upper floor, there are the bedrooms—hers and a guest's—and the "facilities" for physical exercising: ballet and swimming. As this is a space she meant for private use mainly, she liked it when we suggested having it by her bedroom, enclosed only by a screen of pre-cast concrete blocks, through which she would be able to see the city skyline far away. Above all, on the uppermost level, there is a wood-decked outdoors entertaining area, perfect for a get together, by day or by night.



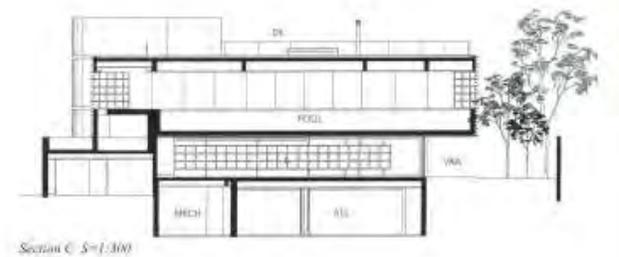
Ground floor S=1/300



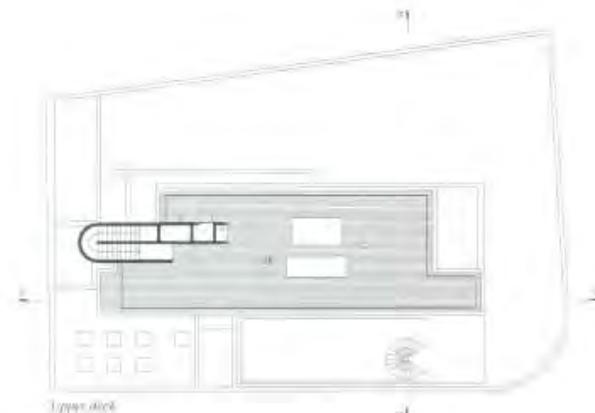
Basement



Site plan S=1/1000



Section C S=1/300



Upper deck



First floor



Section A

スマレーハウスはサンパウロに位置する、グラフィックデザイナーのための家である。业主は住むことはもちろん、仕事を運動をしたり、友人をもてなしたりできる広大な家を希望していた。

そのため、大きな個室スペース、2つの庭室、さらに、住宅にふさわしい機能とともに、アトリウム、スイミングプール、パレエの基礎練習をするスペースを収める必要があった。

敷地は小さくなかったが(700平米)、建築の高さ制限により、建物と階建てを越えてはならず、基礎が必要であった。そこには管理人家とアトリウムがあり、どちらの部屋も小さいながら魅力的な生活に備えているため、地下にいるようには全く感じられない。中間階は道路レベルから数段高く、居間、ダイニング、キッチン、そしてさらに広い庭がある。居間には長い棚り棚を設え、オーナーが美術品からデザイン、手作物の彼女のコレクションをディスプレイできるようにした。上階には主寝室とゲスト用の寝室。そしてパレエと水泳といった運動のための(設備)がある。このスペースを業主は主に自分用として使うつもりだったため、彼女の寝室のそばに置いて、プレキャストはシタリート・ブロックのスクリーンで囲み、そこから遠くに市街地のスカイラインを見せるという提案をしたところ、彼女は気に入った。何にもまして、最上階にはウッドデッキの屋外娯楽スペースがあり、昼食を問わずパーティーにはうってつけの場となる。

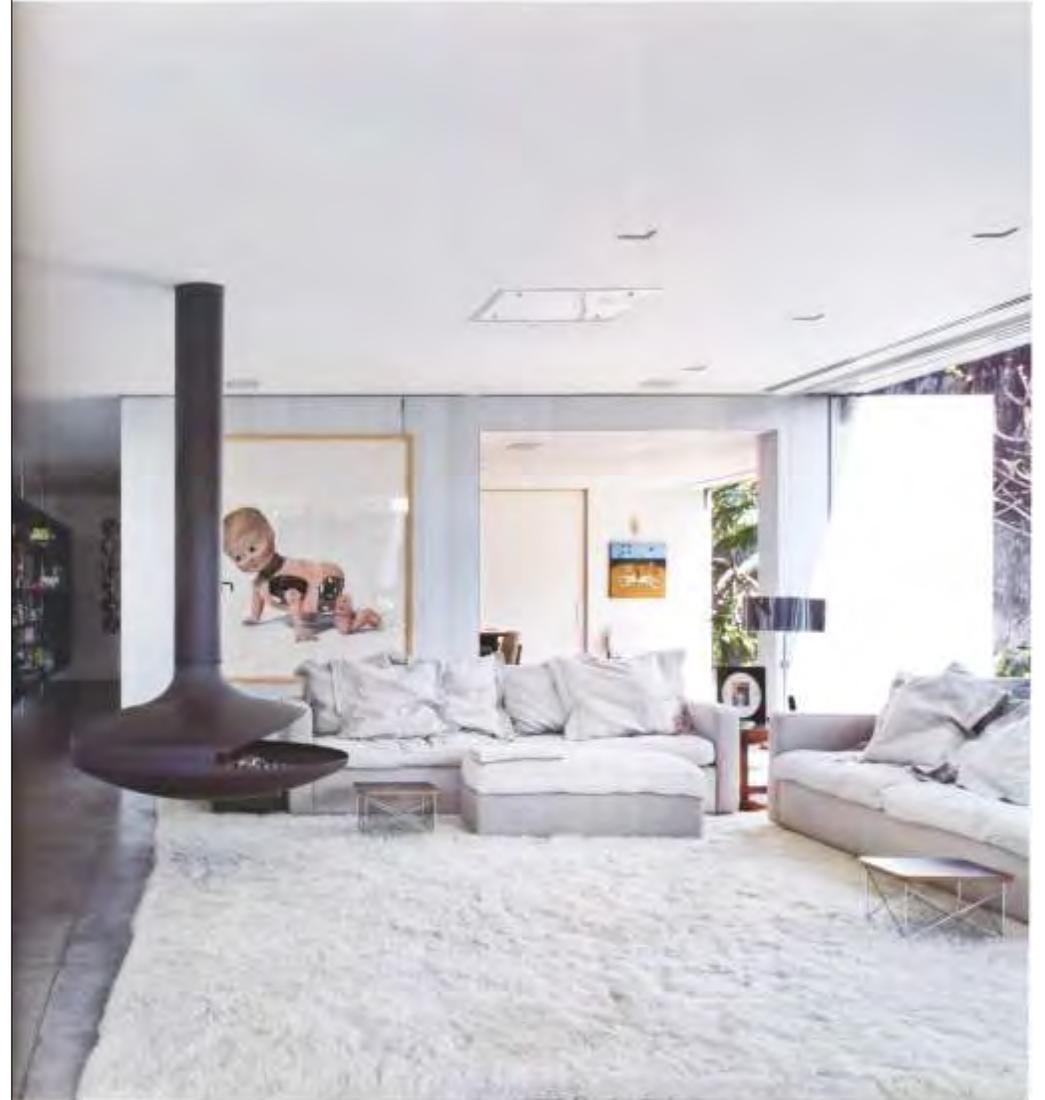
Architects: Isay Weinfeld—Isay Weinfeld, principal-in-charge; Domingos Pascali, collaborator; Monica Cappá Santoni, project manager; Juliana Scatzi, Elise Canjeli, Ilay Fujimuta, Maíra Cappochi, Juliana Garcia, Leandro Garcia, Gustavo Benthien, Priscila Araújo, Fábio Ruzini; project team  
Consultants: Karkidian & Fruchtingarten Engenharia Associados, structural; SPHE Engenharia S/C Ltda, mechanical, electrical and plumbing; Assistat Serviços Técnicos Ltda, air conditioning; André Padellaro, landscape  
General contractor: AME Engenharia Ltda  
Major materials: exterior—masonry, precast concrete blocks with wood mullions, aluminum panel with anodic protection, walls: polished cement, wood deck, flooring, wood frames, aluminum frames with anodic protection, windows, interior—white painter plaster, walls: polished cement; reclaimed wood, ground floor, reclaimed wood, upper floor; gypsum ceiling, white painted wood, stairs, glass mosaic tiles, swimming pool  
Site area: 700 m<sup>2</sup>  
Total floor area: 598.39 m<sup>2</sup>



Entrance 030



Entrance on left 034 030  
122



Living room 038



View toward dining room from garden on west 西園側から dining room を見る



Dining room 食卓△▽





Basement: atelier (left) and sunken garden (right) 撮影:アトリウム (左) とサンクン・ガーデン (右)



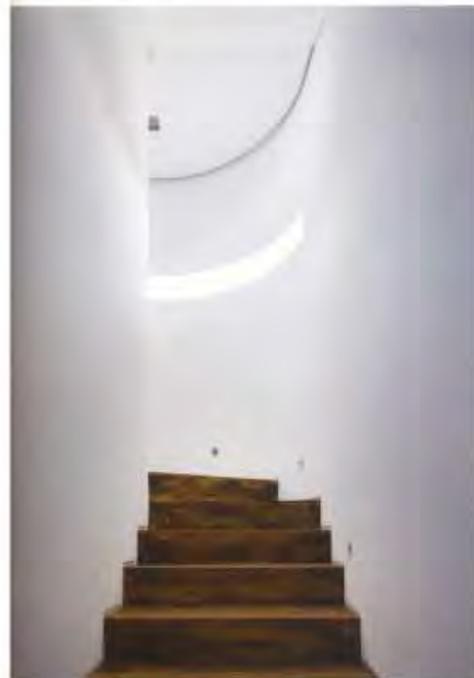
Sunken garden サンクン・ガーデン



Terrace on first floor 1階、テラス



Atelier on basement 地下アトリウム



Staircase 階段室



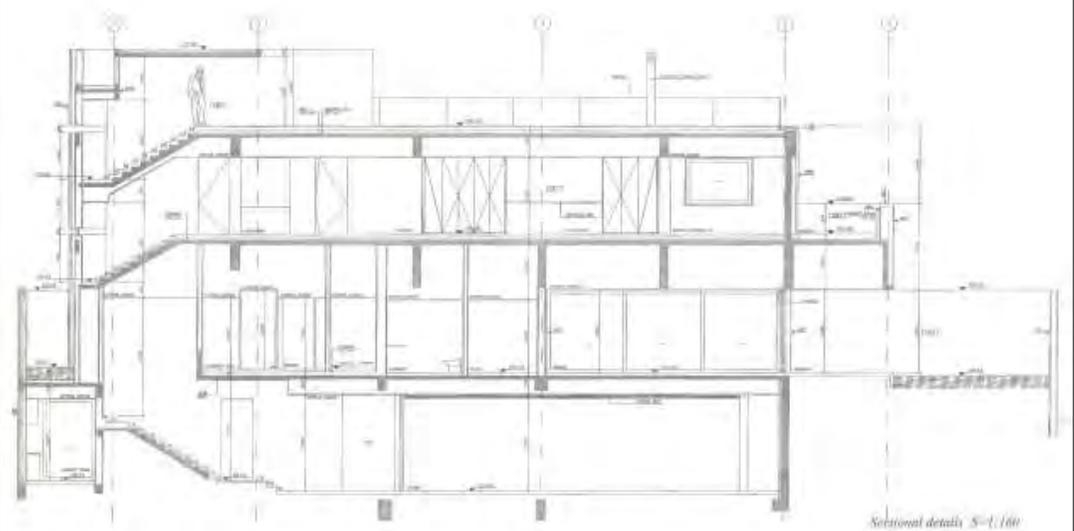
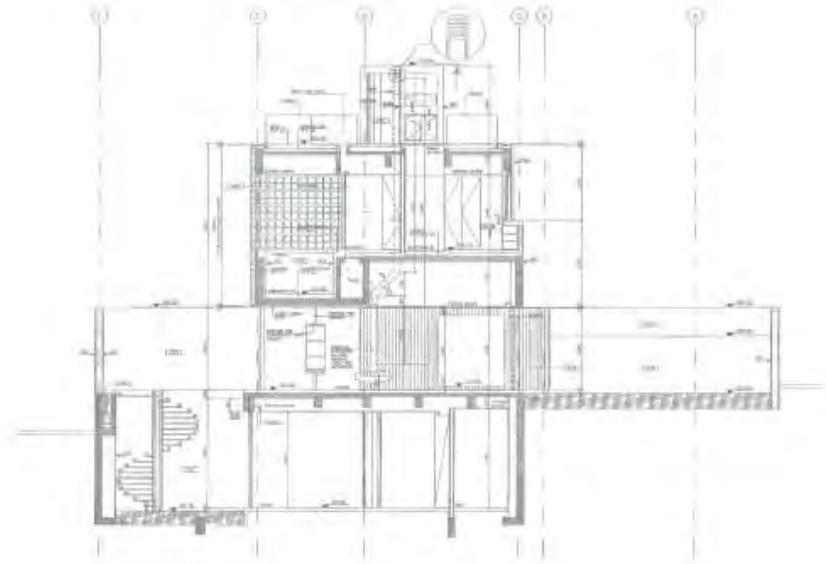
Atelier on basement 地下、アトリウム



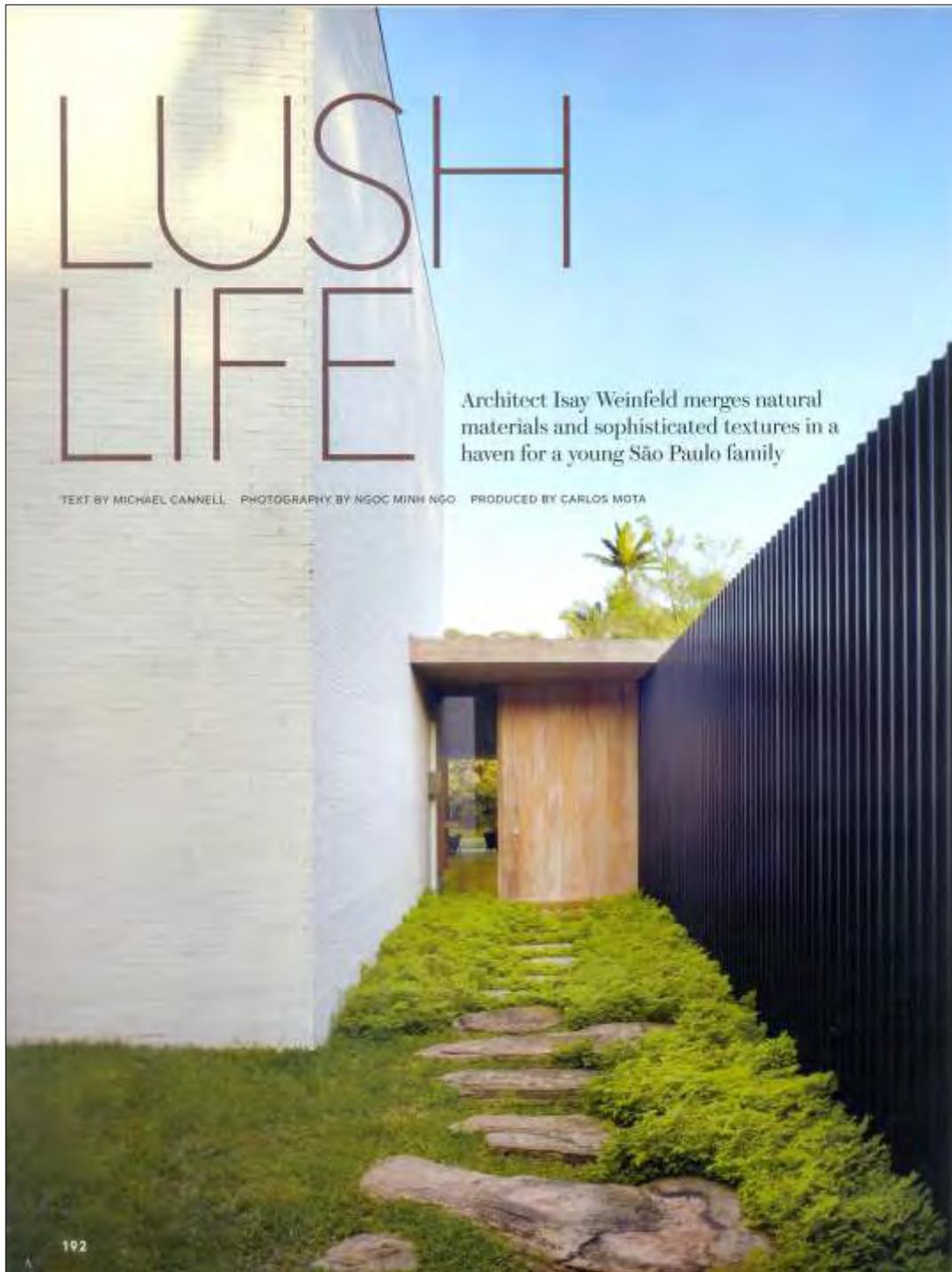
Swimming pool on first floor, Master bedroom on center 主睡, プール, 主睡は主睡室



Master bedroom on first floor 主睡, 主睡室



Structural details S-1/100





In the living room, a quartet of vintage armchairs—by Ib Kofod-Larsen, foreground, and George Nakazima, rear—are gathered near a 1960s French fireplace. The twin side tables are by Paul McCobb, the fireplace unit is of stacked quartzite, and the ceiling and floor are sheathed in bleached hardwood. Opposite: A raised doorway in the family room gives a Starwell a surreal touch.



**B**razilian architect Isay Weinfeld says he would hate to live in any of the homes he has designed over the past 35 years. "People are shocked by that," he says. "But I design for other people. Like haute couture, a house should exactly fit its user."

And the user must fit Weinfeld. Arguably Brazil's best-known architect after Oscar Niemeyer, Weinfeld has the luxury of turning away as many projects as he undertakes. He signs on only after listening to prospective clients describe how they wish to live. "What do you do when you wake up in the morning?" he'll ask. "How do you spend your day?" He then sits quietly, head in hand, waiting for insights. These preface encounters can resemble therapy, or courtship. "It's like a marriage," he says. "We have to be a match. We may have to work together for years, and we must think in the same direction."

Weinfeld felt a swift rapport with a young couple—he is Brazilian, she is French—when they met two years ago to discuss plans for a home in São Paulo's Jardins, a district of fashionable shops and restaurants. The pair imagined an informal, light-filled dwelling in which they could live with their three energetic children and a collection of Brazilian art. "They wanted a contemporary house," Weinfeld says, "but also a place with warmth where their family would feel comfortable. They are not the kind of people who need



From top: Shelves built above the cinema room's windows outline the perimeter of a sunken seating area. A polished-concrete floor and a La Cornue cooktop offset the kitchen's earthy wood. Opposite, clockwise from top left: Harvey Probbler cane-back chairs from the '60s in the living room. The dining room, with vintage pendant lights, a Jorge Zalszupin table, and Hans J. Wegner chairs. Jack, a Brazilian terrier, is at home in one of the garden rooms, where vintage iron-wire chairs are pulled up to a florist's worktable.



dining room doors so the table can be prepared while they entertain guests in the living room. Everything about them is open, and I tried to create a house in that spirit."

Despite his professorial demeanor, Weinfeld is a designer with Brazilian verve, known for building flamboyantly scaled homes for São Paulo's boldface names. The five-bedroom Jardins dwelling, by comparison, is a study in understatement. Behind its inscrutable aluminum façade (the city is among South America's most security-conscious locales) lies a series of subdued rooms enlivened by diverse textures. It does not feel like a single house so much as six structures of varied moods unified by their wood-ceilinged hallways and living room.

In 1988 Weinfeld wrote and directed *Fogo e Paixão* (which translates to "Fire and Passion"), about an improbable troop of tourists thrown together on a bus tour. A lot of São Paulo architecture shows up in the movie, and Weinfeld's affection for film shows up in his architecture. "The experience of architecture and film are very similar," he says. Indeed, moving through the Jardins residence is like watching a cinematic sequence, with a parade of perfectly framed views culminating in an emerald-green garden and a swimming pool stocked with brightly colored fish.

Weinfeld weaves together the sensual and the severe, and he is often lumped into a style called tropical modernism. He dismisses the label, but he clearly shares the movement's





flair for the tactile. The house contains a range of muscular textures—hallways of board-formed concrete; rugged stone inset behind a flying saucer-shaped fireplace; chunky quartz doorknobs—all amplified by crisp lines. Nowhere is the contrast more apparent than in the family room, where a wall of white-painted bricks, each as thin as a paperback, is punctured by a floating doorway. Passing through it, up a stairwell lined in rough-cut timber, gives the impression of stepping into a painting: an *Alice in Wonderland* spell cast with humble materials.

A game of constant and subtle modulation is being played—weathered-wood paneling, iron-gray concrete, raw granite steps. What color there is comes from the art, and from the garden's dozen shades of green. The restrained palette accommodates the pieces without inflicting the austerity of a gallery. "A house is not a museum," the architect says. "You shouldn't feel like you're entering a serious place."

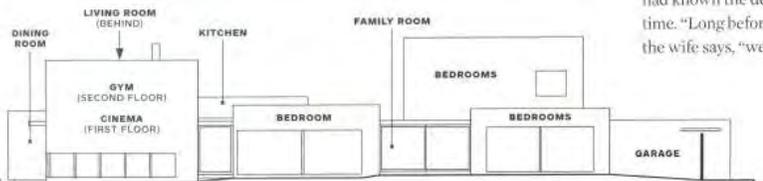
Weinfeld shopped with his clients in Buenos Aires, New York, and Paris, sticking to flea markets and antiques shops, the better to find items full of character—a coatrack by Le Corbusier, a suite of Hans J. Wegner dining chairs—which fit as harmoniously as a gathering of old friends. In the living room, leather armchairs by Danish designer Ib Kofod-Larsen sit companionably beside a pair of simple sofas. "If you have wonderful chairs, the sofa shouldn't fight with them," the architect says. "Let the chairs be the stars."

In July the family invited Weinfeld to dinner. He joined nearly two dozen other guests seated both at a modern table overlooking the pool and at a 19th-century table in the kitchen. The rooms glowed with kiwi-green light from the garden. It was a moment when many architects would appraise their handiwork and exhale. But Weinfeld and his clients had known the design was a success for some time. "Long before the house was finished," the wife says, "we could tell it had a soul." □



#### The Front Elevation

Architect Isay Weinfeld designed this São Paulo house as a village of independent rooms linked by passageways. The elevation below shows what a visitor can't readily envision: how the volumes relate to one another.



**Above:** A Luiz Zerbini painting pops against the entry hall's dark wall. **Opposite, clockwise from top:** Complementing Afonso Tostes's tree sculpture, left, in the master bedroom are a globe lamp by Max Bill, a Carlo Hauner chair, and a T. H. Robsjohn-Gibbings tripod lamp. CP1 sconces by Charlotte Perriand dot the wall above the vintage tub in the master bath. The mirror frames are made of antique horse mangers.

**D**  
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360° Building

# TOP OF THE PILE —São Paulo

**Preface**

A city of 11 million, São Paulo is not an easy place to design a substantial residential building that affords both privacy and space. But with his award-winning 360° Building, architect Isay Weinfeld has done just that.

WRITER  
*Ricardo Moreno*  
PHOTOGRAPHER  
*André Vieira*

Outdoor space and privacy are two of the more prized factors in urban property developments and a new apartment block on the São Paulo skyline delivers both in abundance. The 360° Building is the work of local visionary architect Isay Weinfeld. His premise was to create a 20-storey structure that gave each apartment the feeling of living in a house with a garden, regardless of whether it was located on the ground floor or at the very top. The project is finally complete after five years of work, with residents due to move in soon.

The structure itself resembles a geometric corncob or a gigantic monochrome Rubik's cube, with generous space between each of the long cuboid apartments, almost as if you could swivel them on a central axis. The name 360° derives from the fact that each of the 62 units has a panoramic view of the city. To the east, apartments look out over the bohemian Vila Madalena neighbourhood; to the west, Jaraguá Peak; up to the north, Cantareira Ridge; and down to the south, Villa-Lobos Park.

Weinfeld's masterstroke was to include open balconies, which comprise around one-third of the total size of each unit, providing the feeling of a suspended house. "It is more than a balcony, it is a real yard," he says. They are fitted into the voids between the apartments rather



- 01 The common-use lounge on the ground floor
- 02 A mill-pond water pool encircles the building
- 03 The main entrance is reached by a suspended walkway
- 04 Panoramic view of the building in the bucolic neighbourhood of Alto da Lapa



*Isay Weinfeld CV*

- 1952 Born in São Paulo
- 1975 Graduated from Faculdade de Arquitetura e Urbanismo of Mackenzie in São Paulo
- 2000 Wins the Rino Levi and Institute of Architects of Brazil awards for the Inglaterra Residence in São Paulo
- 2003 Hotel Fasano opens in São Paulo
- 2004 Wins best contemporary design at Decorex Fair, London, for his first furniture project: the Zazinho sideboard
- 2005 Opens his first international project, the Clube Chocolate store in Porto, Portugal
- 2009 Wins the MIPIM Architectural Review future projects award for the 360° Building in São Paulo
- 2011 Wins the MIPIM Architectural Review future projects award for the residential building OKA in São Paulo
- 2012 Wins the competition to build a residential building for the royal family of Monaco
- 2013 Launches the 360° Building, as well as a series of office furniture for Herman Miller



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**360° Building**

than jutting out of a flat façade, as so many other architects have done in a bid to slap outdoor space onto an urban block. Inside, large windows follow the same pattern in the living room, bedrooms, bathroom and even in the laundry area, looking out over the garden and the city beyond.

All rooms are adaptable, so that their function can be easily changed according to the resident's wishes. This even goes for the bathrooms and kitchens, with the building's hydraulic plumbing system allowing them to be located just about anywhere in the apartment. There are three options of floor plans: 130, 170 and 250 sq m, plus two penthouses of 445 sq m, each with a pool. All the units were sold while the bricks were still being laid. They ranged between €500,000 and €800,000 depending on the size, but the penthouses, which cost around €1.5m,

In keeping with the 360° theme, the building does not have a main façade. It looks the same from every angle – a set of independent, well-balanced blocks standing on top of each other like a huge game of Jenga. It's this combination of engineering and poetic sensitivity that Weinfeld is so widely regarded for. There is a single entrance through a vivid yellow 30-metre walkway. Once inside, to the right there are three elevators serving all floors and on the opposite side a ballroom for communal use, together with meeting facilities. There is also a playroom, a fitness facility, a laundry, an office with computers and two open-air pools, one for children. Encircling the entire ground floor is a pond, which, together with an intricate latticework decoration (that conceals the garages), gives the effect of stepping into a different world as you cross the threshold.

The 360° Building is a feat of engineering. Although the entire supporting structure is much more complex, it seems



- 01 There are two open-air pools on site
- 02 Detail of a window in the communal area of the building
- 03 Latticework decoration conceals the garages and the fitness area
- 04 The entrance or a huge game of Jenga?
- 05 Access to the lower floor beneath the main walkway

that 10 lean columns support the entire building, which sits on a slope in Alto da Lapa, a bucolic middle-class neighbourhood of São Paulo. Brazilian developers Idea Závio, Stan, 190 Realty, and Astiva undertook construction of the project.

The location and topography of the region were elements that stimulated and challenged Weinfeld, who is not a man to roll out a signature cookie-cutter solution to architecture. This attention to detail has already paid off for the architect, who four years ago won two prizes at MIPIM in Cannes. The 360° Building not only won best residential project but was ranked overall winner as well.

Alto da Lapa emerged in the 1920s as a working neighbourhood largely conceived by two British architects and urbanists, Barry Parker and Raymond Unwin from the City of São Paulo Improvements and Freehold Land Company. Nearly a century later and the location still bears the hallmarks of its original urban planning – there are extensive green areas, squares, narrow streets and



comfortable old houses. It retains the feel of a small town in the middle of a city of more than 11 million people.

"It offers me the ease of being in a central area and the luxury of seeing the sunset behind the mountains. For just a moment I can forget that I am in São Paulo," says the publisher Luciano Ribeiro, one of the lucky owners of a 360° Building apartment. His 130 sq m unit has been decorated by Weinfeld himself and when it's ready, Luciano will move in with his wife and child.

Like all of Weinfeld's projects – be it furniture, interiors or this, his biggest architectural project to date – the 360° Building is a unique, innovative, practical and beautiful creation. The amount of care and attention that has clearly gone into the design and construction is impressive and it is a shame that more urban housing isn't planned with a similar level of ingenuity and common sense. Let's just hope that the wisdom of the MIPIM judging panel might extend to city planners and developers, not just in São Paulo but the world beyond. — (A)

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Best of the rest



### Best new private house

Geneses House, by Isay Weinfeld

In the São Paulo neighbourhood of Morumbi, this family home effortlessly blends indoors and outdoors in characteristic Brazilian style. Designed by Isay Weinfeld, it is spread across three floors. Staff quarters and a car park are on the lower ground; the family's sleeping areas and guest bedrooms are on the first; and the main living areas, gym and relaxation room are on the top floor. The interior is clad in reclaimed wood, and large glass openings create a glimmering light and open the main living spaces onto a garden and pool.

# The New York Times

November 15, 2013

Home & Garden

## Isay Weinfeld Exhibition in TriBeCa

By STEPHEN MILIOTI



Isay Weinfeld, an architect, designer and filmmaker for 40 years, has built a following in his native Brazil. But now his reputation should ripple with the opening of the first show in the United States devoted to his multifaceted career. Called "A to Z," the exhibition is on view through Dec. 1 at Espasso, a TriBeCa showroom of Brazilian design.

Far from a traditional retrospective, "A to Z" opens with a cradle and a coffin, both designed by Mr. Weinfeld out of tauari branco wood from Brazil. In a separate area, visitors can see 13 never-before-screened short films that he directed, each relating to one of his architectural projects, including his Número Bar, a strip of a space glowing with multicolored lights; Casa Cubo, a home for art collectors with an astonishing suspended spiral wood staircase; and the Hotel Fasano Boa Vista, a resort in Porto Feliz, Brazil, with lakes, private villas and a petting zoo.

The show also features furniture and home accessories, including a movable bar called Toto, and a wood-and-silver ice bucket.

And it provides an opportunity to buy the latest monograph about Mr. Weinfeld. The book, which is called "Isay Weinfeld" and was written by Raul Barreneche (B&B Editora, \$80), focuses on the architect's recent commercial projects, including the Fasano Las Piedras hotel complex in Punta del Este, Uruguay, and the Livraria de Vila bookstores in São Paulo.

As far as Mr. Weinfeld is concerned, there is nothing immodest about this display of restless creativity. "It's not me to show off," he said.

Espasso is at 38 North Moore Street (Hudson Street). Information: 212-219-0017, [espasso.com](http://espasso.com).