



SCHOOL OF ARCHITECTURE, PLANNING & PRESERVATION

LINA BO BARDI – BIOGRAPHY:

Born in Italy on December 5, 1914, Lina Bo Bardi received a degree from the Rome School of Architecture just as Europe became engulfed in World War II. While struggling to set up a practice in wartime, Bo Bardi got involved in publishing, which ultimately led to a main editorial position at the new *Domus* magazine. Following her marriage to Pietro Maria Bardi in 1946, the couple moved to Brazil, where her ideas and works would find fertile ground and her interpretations of Italian Rationalism would expand to incorporate a respect for handicraft and the Brazilian landscape. Thus, she established her very own modern architectural style in the country that, led by the omnipresent Oscar Niemeyer, was redefining Modernism.

Bo Bardi had a domestic practice in São Paulo and, late in life she grew a busy, successful and varied career. She curated and designed exhibitions, furnishings, interiors and buildings, and stage sets. She continued to publish, becoming a respected figure on the Brazilian cultural scene. While she did not build as much as other architects, what she did build has a spatial, material and social strength that continues to resonate today.

Her 1951 “Casa de Vidro” (Glass House), was her first building project in São Paulo. Designed for herself and her husband, the house is located in what had previously been a tea farm with pockets of tropical woods, slightly removed from the city. Contemporary to both Mies’ and Philip Johnson’s glass houses, Bo Bardi’s design elevates the whole home above the ground by a full flight of stairs, altering both the expected relationships to topographic conditions and to the constructed space since one enters the living area from underneath. It is as if she combined Californian case-study houses and Le Corbusier’s Villa Savoye into her own space.

Author, teacher, designer of furniture, jewelry, temporary exhibitions, theatre sets, and buildings, as well as later a political activist, each of her activities extended and informed the other. Her work with limited budgets in Salvador de Bahia was as important to her as her buildings in São Paulo. Her house, the São Paulo Museum of Art (MASP), and her Social Service and Commerce complex (SESC) reveal what was important about her work: her generosity, free associations, openness, seriousness and strength of mind. Many architects talk about designing for ‘life’ in a general way; she meant it, and in highly specific ways. For her, social concern did not mean that she had to be sentimental or insipid, but that her professional artistry and skill should be applied to spaces available to everyone. Few architects have achieved a balance of content and form as she did.

Architectural Projects:

Casa de Vidro, Instituto P. M. Bardi, São Paulo, 1951

Museu de Arte de São Paulo (MASP), São Paulo, 1958

Casa da Cultura, Recife 1963

Igreja do Espírito Santo do Cerrado, Uberlândia - Minas Gerais, 1976
Museu de Arte Moderna da Bahia, Salvador, Bahia, 1978
SESC Pompéia - Fábrica, São Paulo, 1982
Teatro Oficina, São Paulo, 1990, concluded in 1994
Palácio das Indústrias, São Paulo, concluded in 1994
Teatro Polytheama, Jundiaí, 1986 – concluded in 1996

EXHIBITION CONTRIBUTORS & PANELIST BIOGRAPHIES:

ZEULER LIMA is the author of the acclaimed biography *Lina Bo Bardi* about the Italian-born Brazilian architect (Yale University Press, 2013), with several worldwide lectures and deferential reviews, including one in the New York Review of Books. He has contributed extensively to national and international journals, museum catalogues and book editions and is co-editing a forthcoming anthology of texts by architects from Latin America for the Museum of Modern Art (New York). He is an architect, scholar, and professor at Washington University in St. Louis and has served on several curatorial advisory committees, including the Museum of Modern Art (New York), the Museu da Casa Brasileira (São Paulo), the Los Angeles County Museum of Art (Los Angeles), the Architekturmuseum (Munich) and the Johann Jacobs Museum (Zurich). He also practices drawing, painting, and printmaking and has participated in several exhibitions, including the current traveling solo exhibition, *The Architecture of Drawing*.

CATHRINE VEIKOS is an architect, writer and associate professor of Architecture at California College of the Arts (CCA) in San Francisco. Her scholarship engages issues related to the design of surfaces, image theory, and representation. Her book, *Lina Bo Bardi: The Theory of Architecture Practice* (Routledge, Taylor & Francis, 2013) introduces her translation of “*Propeadeutic Contribution to the Teaching of Architecture Theory*,” (Habitat, Ltd. São Paulo, 1957), the thesis on pedagogy authored by Italo-Brazilian architect, Lina Bo Bardi (1914-1992). Veikos has been invited to present her research at many national and international conferences, including The Palm Springs Art Museum (Palm Springs, CA), the Bruce Goff Creative Architecture Forum (Norman, OK), the Alvar Aalto Research Conference on Modern Architecture (Jyväskylä) and “Lina Bo Bardi 100” at the Architekturmuseum (Munich). Her essays on Bo Bardi's iconic buildings, the São Paulo Museum of Art (MASP) and SESC- Pompeia, in São Paulo, Brazil, have been published in the Journal of Architectural Education and in the book, *Lina Bo Bardi 100: Brazil's Alternative Path to Modernism* (Hatje Cantz Verlag, Ostfildern, 2014). Veikos is currently the chair of the Interior Design Program at CCA.

PAUL CLEMENCE is an award winning photographer and artist exploring the cross sections of design, art and architecture. He exhibits in the international fine arts circuit, from classic B & W prints to cutting edge large-scale photographic urban installation, participating in events such as Fuori Salone in Milan, ArtBasel/DesignMiami and the Venice Architecture Biennale. A published author, his volume *Mies van der Rohe's Farnsworth House* remains to this day the most complete photo documentation of that iconic modern residential design, and a selection of these photos is part of the Mies van der Rohe Archives housed by MoMA, New York. He is widely published in arts, architecture and lifestyle magazines like *Metropolis*, *ArchDaily*, *Architizer*, *Casa Vogue Brasil* and others. Archi-Photo, aka Architecture

Photography, his Facebook photo blog quickly became a photography and architecture community, with over 750,000 followers worldwide. An architect by training, Clemence is originally from Rio de Janeiro, Brazil, and now lives and works in Brooklyn, New York.

NELSON KON studied at Sao Paulo University – Architecture and Urbanism School – from 1979 to 1983 and has been working with urban and architectural photography since 1985. His photographic essays have been published in architecturally specialized books and magazines in Brazil and many other countries. He photographed the works of such important Brazilian architects as Paulo Mendes da Rocha, Oscar Niemeyer, Rino Levi, Lina Bo Bardi, Vilanova Artigas and Lucio Costa. Recently, his trajectory was recorded on the book *Nelson Kon - Ipsis Collection of Brazilian Photography* (Ipsis, Sao Paulo, 2014) Nelson won the 2014 APCA Award (Sao Paulo Association of Art Critics) in the category: "architectural record". He was Architectural Photography professor at SENAC Arts and Communication School from 1999 to 2004. Born in Sao Paulo, Brazil in 1961.

<http://www.nelsonkon.com.br/english/entrada.asp>

CO-PRODUCERS/CURATORS/DESIGNERS

Moderator & Exhibition Designer, **RONIT EISENBACH** is the Kibel Gallery Curator and an Associate Professor of Architecture at the University of Maryland. Through her multi-disciplinary design, art, writing and curatorial practice, Eisenbach generates public discourse about the built environment. A fellow of the Beverly Willis Architecture Foundation, the MacDowell Colony, and SandBOX, her work has been exhibited nationally and internationally including the Detroit Institute of Arts, the Graham Foundation, the Cranbrook Art Museum, the Clarice Smith Performing Arts Center, and the streets of Tel Aviv. Recent site-specific performance/installations, *WaterLines*, (Chestertown, MD) and *Placeholders* (Long Branch, MD) sparks reflection and shared experience on the challenges and potential of sites and communities-in-flux. Eisenbach co-authored the book, *Installation by Architects: Experiments in Building and Design* (Princeton Architectural Press, 2009) and in celebration of mid-century designer, Ruth Adler Schnee, she co-produced the film, *The Radiant Sun* and co-curated and designed the exhibition, *Ruth Adler Schnee: A Passion for Color*, for the Palazzo Mocenigo, Venice, Italy.

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DENISE DE ALCANTARA-HOCHBAUM is an architect with extensive experience in visual arts and theater design. She received a Master in Arts from the ECA - School of Communications and Arts of the University of Sao Paulo, Brazil, in 1996 and a PhD in Urban Structures from FAU - School of Architecture and Urbanism, University of Sao Paulo, Brazil, in 2004. Living in the USA since 2007, she has developed a relevant presence of Brazilian architecture in an American context. She has combined both architectural practice and academic studies. Through her company - Design Factor Solutions - she has produced events in which she has brought well-renowned Brazilian architects such as *Ruy Ohtake*; the talented

young Brazilian architectural firms such as *TRIPTIC* and *PAX*; twelve principal architects who were responsible for the design of stadiums for *2014 The World Cup* and, this year, 2015, at the American Institute of Architects, New York Chapter, the program *Lina Bo Bardi: Visionary Architect*.

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RUSSELL HOLSTINE is the Kibel Gallery Assistant and a graduate student at the University of Maryland School of Architecture, Planning and Preservation where he is pursuing a Master's degree in architecture. He received his Bachelor of Architecture degree from Fairmont State University. Holstine's research interests range from classical architecture to the architecture of outer space. A recent trip to Turkey with the Architecture Program's study abroad program enabled the direct study of Greek and Roman architecture further stimulating his interest in ancient architecture.

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