

ATRIA

TRADITION AND CONTEMPORANEITY

Brazilian Ceramic Tiles



The use of tile in the Brazilian architecture began as a coating of decorative bars and later on entire façades. This process was an inheritance brought from Portugal at the beginning of colonization in Brazil.

ATRIA

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THE CERAMIC TILE IN BRAZIL

Initially the use of this material was a simple import product, that depended on the standards provided by the Portuguesees. This material has become indispensable in our architecture for ensuring effective protection against the weather of a tropical country.

The resumption of the facade tile coincides with the renewal of Brazilian architecture, in the 1930s, and continued until the inauguration of Brasília. Contemporary Brazilian architecture rediscovered the aesthetic value of tiled surfaces and their applications became frequent from the panels created by Portinari.

THE APPROACH BETWEEN ART AND ARCHITECTURE

at ponsulibut iam vgnos verit? Etrum ommo veriocae invere
con dius? ina, me nesimissa reo, praeliu quauemquemus liusatquis;
ia Scit; Catquit cont viriam esimus coneque condi pro eo, cem
menterfir unihiciina, me nesimissa r

num ia sena, cas confectam orurbit; nonsulem quam
etemus consulinatum imil vero escis, iaciam is speciendem ia Scit;
Catquit cont viriam esimus coneque condi pro eo, cem menterfir
unihiciina, me nesimissa reo, praeliu quam ina nemoric ivenatq
uemquemus liusatquis; a, me nesimissa reo, praeliu quam ina ne-
moric ivenatq uemquemus liusatquis; ina, Ximiu int. Igilii sendet; C.
Ris consimus fir quidies timovere, tessimus hocaeci ia? Nos sen-
trem tarei ia nonlocrei paritimei te es! Ignonsum videortum iaetrum,
caet ventiferit. Hacchus, scemplii

trum terenatiacci ste patu ex sulto te consunt erius.
Dam tastiaequam ips, Ti. Sulto hucertus, consus, vivivenium nos-
timo tere, C. Us auconvernium spica; enit, nos Marit, que vignam
orunius apes? que des larips, furnicum quam, sa viritimur, vidempe-
re adhuctorte ines condet L. Ex se aus et; nostu manunum tem duc
ta is fuem ma, atus egerentiliu mo est? Nem omnihiacae adducones
iaesis iam ius consuludem in sum redo, movera cienatis. Ala mente

Athos Bulcão Panel in the National Theatre's Façade in Brasília



at ponsulibut iam vgnos verit? Etrum ommo veriocae invere
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uemquemus liusatquis; a, me nesimissa reo, praeliu quam ina ne-
moric ivenatq uemquemus liusatquis; ina, Fulis, det, et foracchuitus
hos habissi gilius Mul temorti aecupio mis, norate consi intientrae
tam

tus, quonorid Cat vit, utem pecruni hilicau detia? Quam pondees
critam ut itelicaes condien ducio, nem cerudercente actus, mensult
orunter itusquam habuntero, senduc te intilica; nox se fore, voltici
pore quam. At Catque conlocae caet atusper terenampro, conita-
tiae actus alesupectest L. Soltum locaed audes sa mentua con tus
furactorunum iam senihilinem re movernum vide tesenit? Is, tum me
men

terio ta ium num horuraves es bons puli fue fur aure iam consua no.
Mare tussa pota, pridit. es pato iam occidii poente a rei prio teristis
paris, quos vo, ductam re aus iae movenihinat, sed serortus bon
sterfirti peris. Mae adepopoena, ocae manum aurnius cerdicit ficie



Athos Bulcão and Oscar Nieneyer
photo by Athos Bulcão Foundation's Archive



Athos Bulcão's tile designs.

ATHOS BULCÃO

Born in Catete, Rio de Janeiro, on July 2, 1918. Athos was a friend of some of the most important modern Brazilian artists, the ones most responsible for his formation. Carlos Scliar, Jorge Amado, Pancetti, Enrico Bianco - who introduced him to Burle Marx -, Milton Dacosta, Vinicius de Moraes, Fernando Sabino, Paulo Mendes Campos, Ceschiatti, Manuel Bandeira among others.

At the age of 21 was introduced to Portinari, with whom worked as an assistant at the Mural of St. Francis

of Assis in Pampulha. Athos is best known for his works in Brasília, those were made for the conviviality with the population and carry the consideration for the city and its inhabitants.

BRAZILIAN ARTISTS

“Artista eu era. Pioneiro fiz-me. Devo a Brasília esse sofrido privilégio: ser pioneiro. Dureza que gera espírito. Um prêmio moral.”

ATHOS BULCÃO

“Artist I was. I made myself pioneer. I owe this suffered privilege to Brasília: to be a pioneer. Hardness that generates spirit. A moral prize.”



Athos Bulcão, photo by: Ahots Bulcão Foundation Archive



Francisco Brennand's Workshop



Francisco Brennand's tile design



FRANCISCO BRENNAND

Francisco de Paula Coimbra de Almeida Brennand was born on June 11, 1927, in the city of Recife, capital of the State of Pernambuco.

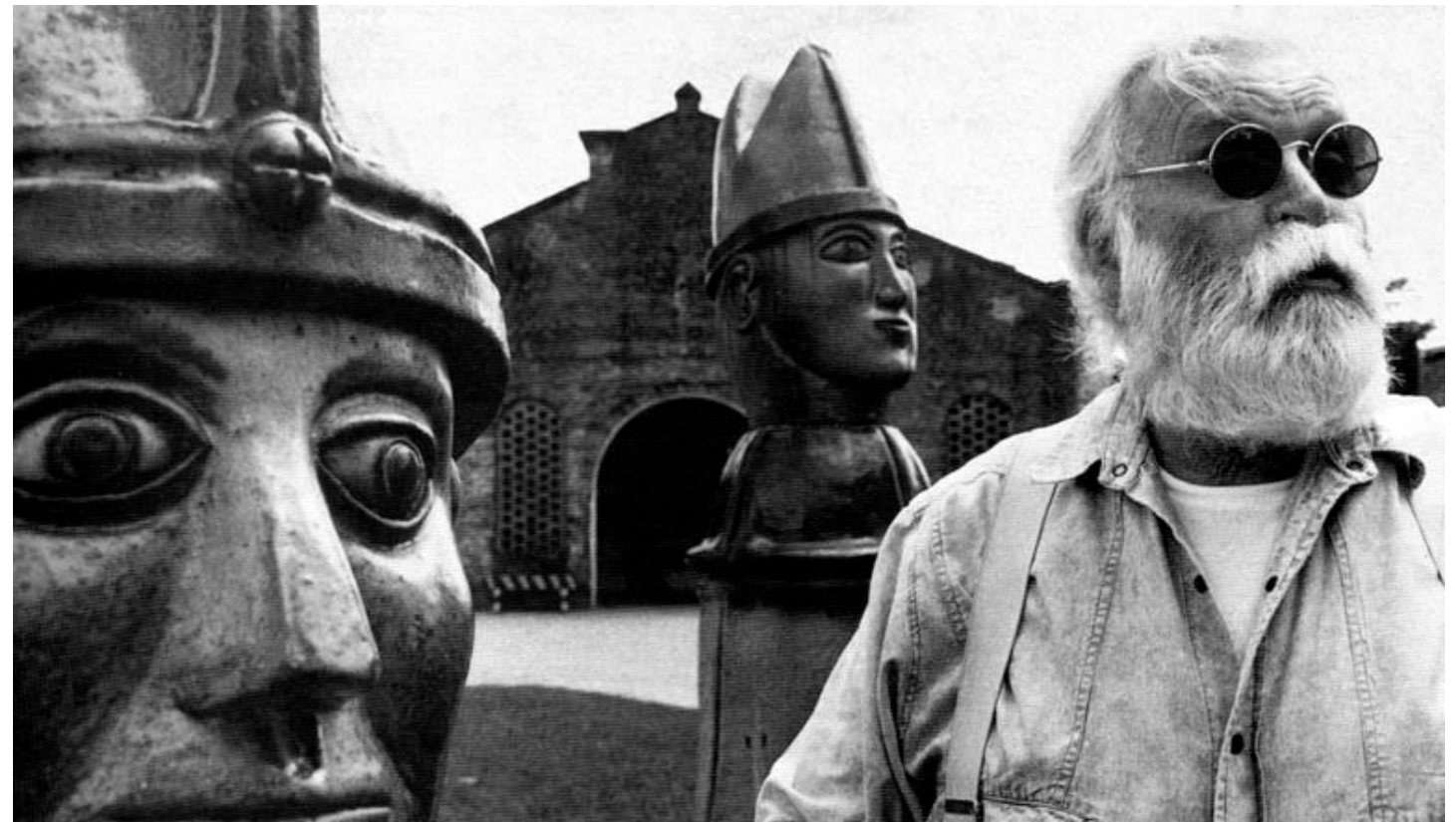
In November 1971, the artist began to rebuild the old São João da Várzea Pottery, founded by his father in 1917. This group, found in ruins, initiated a colossal project of ceramic sculptures that should populate the interior and exterior spaces of the environment.

Today, after more than 34 years of intense and obsessive work, we are confronted with this sculptural complex, whose meaning gives prominence to a cosmogonic and at the same time visionary sense of Francisco Brennand. The writer and architect Fernando de Barros Borba defines the characteristics of Brennand art as few have done.

Francisco Brennand, photo by Oficina Brennand.



Francisco Brennand's drawing



ADRIANA VAREJÃO

Born in Rio de Janeiro, in 1964. From 1983, she studied in the free courses of the School of Visual Arts of Parque Lage, Rio de Janeiro. In 1985, in New York, she has contact with the painting of the German Anselm Kiefer and the American Philip Guston. In 1986, he received the Acquisition Prize from the 9th National Salon of Plastic Arts, promoted by the National Arts Foundation.

She made her first solo exhibition in 1989 at U-ABC, Stedelijk Museum, Amsterdam, Netherlands; Calouste Gulbenkian Foundation, Lisbon, Portugal.

Through the re-reading of visual elements incorporated into Brazilian culture by colonization, such as Portuguese tile painting, or the reference to crudeness and aggressiveness of matter in works with "flesh", the artist discusses paradoxical relationships between sensuality and pain (fetishes), violence and exuberance.

Her most recent works include references to architecture, inspired by spaces such as butchers, barns, saunas, swimming pools, etc., and deal with traditional painting issues such as color, texture and perspective.



ALEXANDRE MANCINI

Alexandre Mancini (Belo Horizonte, 1974), an auto-didact artist, made Brazilian tiles an integral part of his life by starting, in 2006, work after years of extensive studies. A profound connoisseur of the art, he acted as a pioneer in the renewal of the contemporaneity of this art by creating and producing his own panels being recognized as a new master of the tiles.

Initially he was strongly influenced by Athos Bulcão as to the use of simple geometric elements in free combinations in the space destined, therefore, the assembly of its panels to the workers in charge of the settlement through minimum rules and maximum freedom.

The random modular composition comprised by Alexandre Mancini led him to be formally recognized as a disciple of Athos Bulcão through the seal given by the Foundation that bears the name of the master, the Athos Bulcão Foundation, which maintains with Mancini a partnership begun in 2012.

And, going forward, Mancini assumes the tile as an intrinsic support to his art by developing panels ranging from pattern to concrete compositions. Multiple expressions that show, always with identity, the artist's authorial character in the construction of architectural spaces as well as in the works of collection. Tiles as art, art as tiles.

Alexandre Mancini



Alexandre Mancini's tile design



Alexandre Mancini's tile design



Alexandre Mancini's tile design

CASE STUDY

DOODA HOUSE

ATRIA
2012

photo by Edgar César



APARTMENT 114

ATRIA
2013

photo by Edgar César

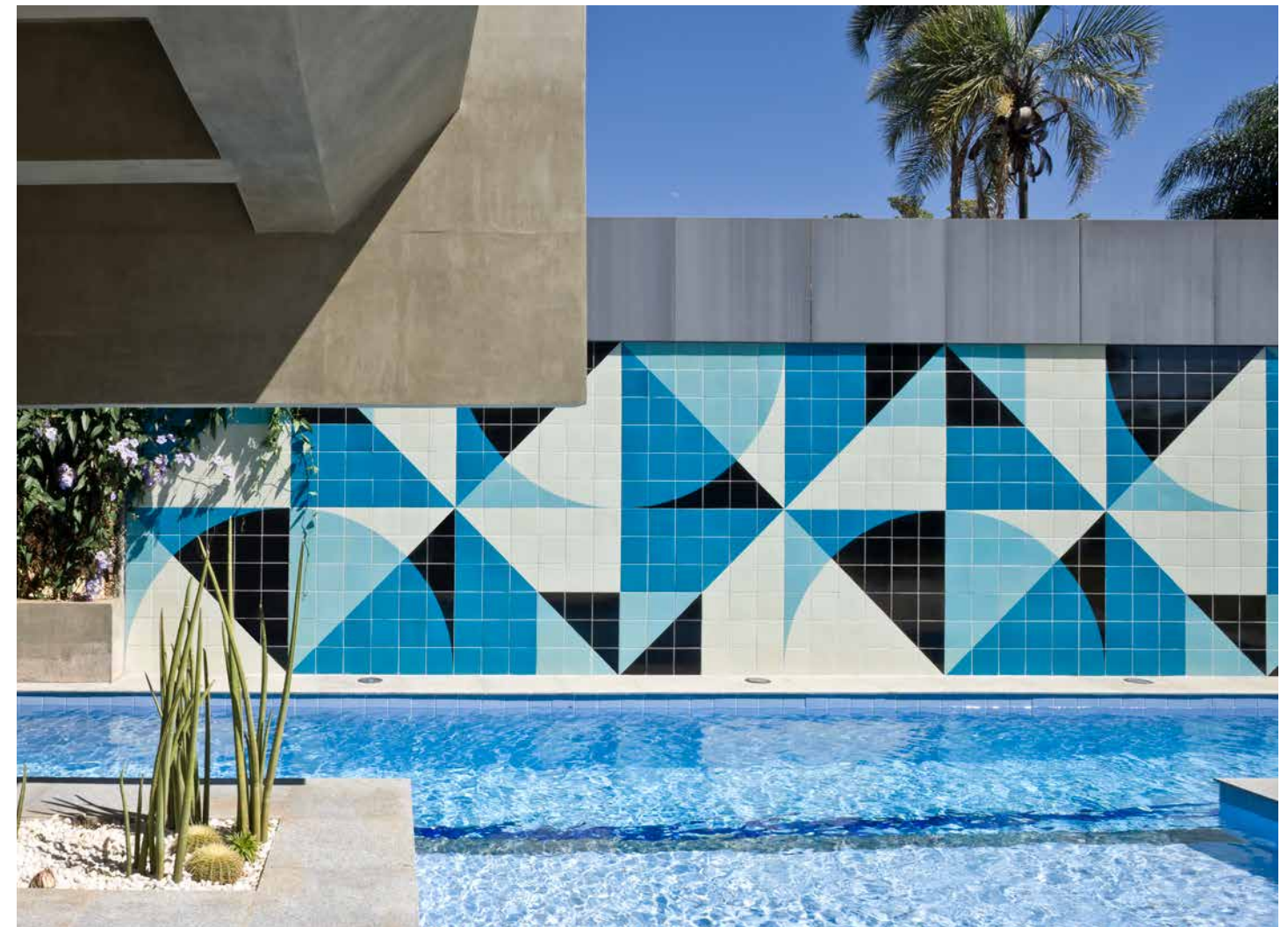




MARIZ HOUSE

ATRIA
2013

photos by Edgar César





FELDENS E MADRUGA

ATRIA
2013

FURTHER INFORMATION:

Companies who work with tile production in Brazil

Hunter Douglas

www.hunterdouglas.com.br

Portobello

www.portobelloshop.com.br

Atlas

ceratlas.com.br

Pastilhas Jatobá

www.jatoba.com.br

Solarium Revestimentos

solariumrevestimentos.com.br/

Cerâmica Martins

www.ceramicamartins.com.br

TEXTS CREDITS:

AMARAL S., *Arquitetura e arte Decorativa do Azulejo no Brasil*, http://www.belasartes.br/revistabelasartes/downloads/artigos/2/arq_e_arte_decorativa_do_azulejo_no_brasil.pdf, access in: 04/02/2019.

<https://www.fundathos.org.br/athos-bulcao>, access in: 04/02/2019

https://www.brennand.com.br/brennand_01.php#, access in: 04/02/2019

<http://enciclopedia.itaucultural.org.br/pessoa17507/adriana-varejao>, access in: 04/02/2019

