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2019



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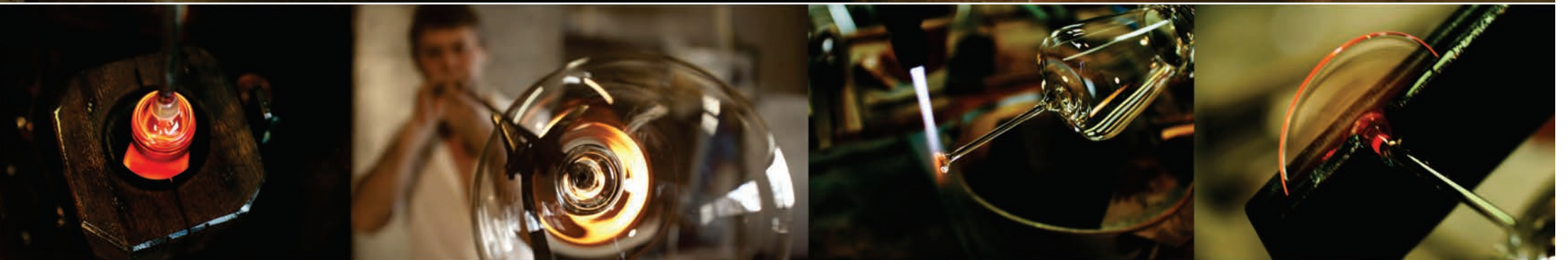
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Baretto is Rogério

Baretto is 10.

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Tanti auguri, Baretto!



Lili Carneiro

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e Editora Carbone

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Rogério Fasano interviews Erick Jacquin



This year, *Corriere Fasano* is innovating, with Rogério Fasano interviewing some of his best friends. For his debut, he chats with the main exponent of French cuisine in Brazil, Erick Jacquin, who reveals a new restaurant is on the way

ROGÉRIO FASANO For me, the best compliment is knowing that a customer at one of our restaurants had a Milanese dish that tasted the same or better than in Milan. Soon you'll have to go to France if you want to have the classics, because everyone is joining this authorial trend that has no references. Why is it so hard to find well-prepared classic dishes?

ÉRICK JACQUIN This is the reality. Most of these boys who are chefs today are not to blame. When Ferran Adrià (of the celebrated and now-defunct restaurant El Bulli) introduced molecular gastronomy, it was like hair falling on the soup. No one expected it, nor that it would cause a revolution. These new chefs have a lot more to worry about, things like closing a siphon, than knowing how to cook. But, what you call classic cuisine was known as nouvelle cuisine – not classic – 40 years ago. I think it's making a comeback. The problem is that no one knows how to make classic food.

RF Italian cuisine doesn't travel well. Take carbonara, for example: instead of an egg emulsion, here they use table cream and bacon, and people believe that it's real carbonara...

EJ It's very hard to make carbonara on the spot, balancing the egg yolk with the pancetta. These days, few young chefs know what a consommé or a bollito are. How many São Paulo chefs know how to cook a bollito, which is the base of Italian cuisine? Get the doneness of different meat cuts right? How many waiters know how to serve a réchaud? How many know how to open a bottle of wine and serve it perfectly? Few.

RF I usually say that the profession of restaurateur, this guy that takes care of everything, is endangered. The guy who chooses the chef, creates the menu, serves, creates the ambiance... I truly believe in this, but today you need to be a chef to have a restaurant.

EJ Inevitably, unless you're a millionaire.

RF But I think things will change. Currently, most restaurants owned by chefs have a boring, technical dining room... You have always spoken openly about everything, including your financial problems. And, just in the nick of time, thank God, TV appeared in your life, changing everything.

EJ It didn't change everything. I was born again. On March 15, I paid the penultimate installment of my debt with the bank. There's only one installment left, and then I'll be debt-free. It was a lot of money. Everything I earned working on television was spent to pay debts.

RF Because people usually think this is a cash cow.

EJ No. It's just problem after problem. I always say on MasterChef that opening a restaurant is a series of problems. When you have a restaurant, you create

a new family. We both are very emotional, Rogério. Once, my old partner, Laércio Constantino, told me I couldn't work with emotion. And we, who love this profession, work with emotion.

RF The truth is you and I were not born to manage anything. We were born to provide pleasure.

EJ I get mad at an employee, then two minutes later I'm hugging them. I fire people, then I go to their houses on the same day asking them to come back.

"I hate waiters who answer with another question. You order water and the waiter asks if you want it carbonated or still. It's an interruption."

RF Once I went to a waiter's house at 3 in the morning just to apologize.

EJ I can fire someone and then go to their house four hours later to ask them to come back. My head warns me: "Geez, Erick, you're at the restaurant, not at home." I cross the line; I have no limits. This is my problem, no limits for arguing, for time... If I don't like a customer, I say it. Have you ever told a customer to leave?

RF When they are rude to my employees, yes. I don't ask them to leave, I ask them to never come back.

EJ I've asked people to leave.

RF I say they should argue with me, not my employees... Do you think the pretension of selecting the best restaurant in the world makes sense? How can you compare a restaurant in Tokyo, which has seating for six and serves sushi, with Le Bernardin, which has 3,000 bottles of white wine on its list?

EJ They must have a lot of expired wine, huh? But it's impossible, Rogério. Selecting the best restaurant in the world is marketing. What matters is leaving your house feeling like a winner.

RF *What do you think of Michelin in Brazil?*

EJ I think Fasano is a reference in Brazilian cuisine. I've been in the country for 25 years. I'm not talking just about food, but also luxury, everything it delivers to customers. It's much more important than a Michelin star, more than any other starred restaurant here. If I were the owner of Fasano, I wouldn't accept this. I would knock on their doors and give back my star.

RF *One more thing that I don't like is making chefs compete against each other, giving gold, silver medals...*

EJ But this has always existed. In the past, in France, there were so many falling-outs that there were food fights between chefs. Whoever lost would leave the company. Sometimes, when someone was soundly defeated, they would even leave the city.

RF *Were you broke before television?*

EJ I was more than broke, but I didn't want to leave Brazil. I thought about becoming a chef again, knocking on your door, but leaving, never. I love this country. I decided to acknowledge my debts and believed I wouldn't go to jail.

RF *Are you from Paris?*

EJ No. I was born in the Loire Valley. And you know what, Rogério, I love Italy.

RF *The greatest thing about Italy is diversification. The dialect and the food change every 62 miles [100 km]. You can't find risotto in Napoli...*

EJ When I was working in Paris, we would eat Italian food more than steak tartare. More penne Bolognese and spaghetti alla carbonara than steak tartare. Paris was filled with restaurants owned by Italian mobsters, who wore striped suits and whose wives wore long dresses. A dish of penne alla carbonara cost 300 francs, the equivalent of 60 dollars, 35 years ago. France has something that no one can take away...

RF *Paris.*

EJ I'm not talking about food; I'm talking about technique, which is quite French. Italians arrived in France and taught us to eat. We started to innovate. Italians have stopped in time more than the French.

RF *In Milan, if you ask a local where to find the best Milanese dish, they will answer, "At my nonna's house." So tell her to open a restaurant! Restaurants are a source of pride for the French. French people are very proud of their restaurants. Italy is proud of its cuisine.*

EJ But it's also like that in France. This happens in Paris. In my hometown, in the countryside, no one knows who Alain Ducasse (French chef who has a culinary empire) is. Only Brazilian, American, and English millionaires do. Don't think Michelin-starred chefs are known in France. They are known by the media, on television, and by foreigners.

RF *When a dish has more than six ingredients, something is wrong. As a restaurateur, I see dinner from the customer's point of view. The best service is that which you don't notice. If someone orders a Coke, you don't ask if it's Zero. Anyone who's ordering a Coke has the duty to order Zero or regular. Anyone who wants carbonated water will order it. I hate waiters who answer with another question. You order water and the waiter asks if you want it carbonated or still. It's an interruption. Then they give you three options of water to choose from. The restaurant has to choose its water. At Fasano, when a table is for two, I leave the wine on the table. It's your right to serve the person you're with. It's a pleasure. This is simply putting yourself in your customer's shoes. I don't like tasting menus, places that make you eat 12 courses...*

EJ It's not an obligation. Still, 12 courses is not a tasting menu; it's hell.

RF *It's hell. I like to know what I'm going to eat...*

EJ A good tasting menu, for me, has an appetizer, a fish dish, a meat dish, and dessert. There can be something in between, a pre-dessert...

RF *Twelve, 14 dishes, it's just service.*

EJ There aren't 14 dishes, just 14 pieces of crap. Because when you make 14 dishes, you need to be a genius. And there aren't many geniuses in the world.

RF *I think so. But do you know what I would do? A small restaurant, with classics of French cuisine. Ten classic dishes and 10 of my own dishes. I would show people that I make the best coq au vin in the country...*

EJ *Why did you decide to open Parigi?*

RF *On a trip to Italy, I bought a Michelin Guide and highlighted the bistros. That's what I wanted to visit. Because, to be honest, what I like today are the restaurants with one star. Two is okay, but three is just annoying...*

EJ *They think they are more important than the customers.*

RF *Three is for a different clientele, things are different... But the guide was open on a page that read Parigi. It was born from this name, so sonorous, so nice.*

EJ *Why didn't you invite me to work with you?*

RF *I did...*

EJ *That's not true.*

RF *You may be right. I've never stolen anyone from anyone. My father was a really good friend of Vincenzo Ondei (businessman who owns Le Coq Hardy, where Jacquín worked as a chef). I didn't feel comfortable.*

EJ I'm going to open a restaurant. I'm going to be there every day. I haven't cooked in five years. My steel and copper pans are stored in boxes. And I'm going to open a croque monsieur business.

RF *I'm opening Gero Panini now... That's where the money is, Érick. In something that grows, that's easily replicated, that someone will buy from you. Then you can move to Paris, Venice, anywhere you want.*

EJ *Where would you move to?*

RF *It depends on the money. What I earn here is fine. I don't spend more than what I earn. The problem is that I'm always investing in my business. But, with millions, I'd move to London.*

EJ London is too fucking boring. If I were very rich, I would move to Bahia. I would pay for my friends to come visit me in Bahia. I think it's the most peaceful place in the world. It doesn't even rain there...



What is happening around the world

04-06
2019

Pena Cal Galeria opens a location in São Paulo, new models of the iconic Cartier Santos, another Fasano in São Paulo, Bottega Veneta in Rio, and other new arrivals of the season

TEXT Artur Tavares



Cartier: new Santos models

Cartier introduced two new models from its Santos line at the latest Salon International de la Haute Horlogerie in Geneva. The Santos de Cartier Skeleton Noctambule Watch has skeletonized movement bridges that glow in the dark due to the Super-LumiNova fluorescent technology, a pigment that absorbs light to show its colors at night. Meanwhile, the new Santos de Cartier Chronograph Watch brings the brand's chronographs to the 21st century. A single pusher at 9 o'clock starts and stops the chronometer. The watch features the 1904 movement, an innovation created 115 years ago that enchants fans of haute horology to this day.

20

Pena Cal Galeria arrives in SP

One of the most distinctive art galleries in Salvador has just arrived in São Paulo. Gallerist Eva Pena Cal is opening a location of her Pena Cal Galeria on Rua Oscar Freire, in the neighborhood of Jardins. Focused on contemporary and regional Bahian art, Eva Pena brought part of her collection of 23 artists for exhibitions in the city this year. Among the most prominent names are Zanini de Zanine, Paulo de Tarso, Mestre Didi, Mario Cravo Jr., and Eudes Mota. Pena Cal Galeria is located at Rua Oscar Freire, 1453 and Alameda das Espatódeas, 479 in Salvador.



Bronze sculpture by Eliana Kertész



Samsung enters the 8K universe

Samsung is introducing its first 8K TV model in Brazil. The Q900 renders images in impressive 33 million pixels, a never-before-seen resolution in the Brazilian market. Available in four sizes, 65", 75", 82", and 85", the TV has images generated by QLED, or quantum dots. There aren't many 8K transmission platforms in Brazil, but the new Q900 features an upscaling system that transforms lower-resolution content into the new format.



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*Lydia Leão
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Clarets introduces the Zalto line

Wine importer Clarets is bringing to Brazil the complete line of glasses and decanters from the Austrian brand Zalto. Hand-blown, shaped, and meticulously inspected, the pieces are made in an artisan manner, to extract all the aromas and flavors of wines, making the sensorial experience almost perfect. In total, Clarets is introducing nine different glasses, especially designed for Burgundy, Bordeaux, and Champagne, among others, in addition to two different types of carafes and two decanters. The pieces are available on the retailer's website.



Bottega Veneta arrives in RJ

Bottega Veneta is arriving in Rio de Janeiro in April, with a store at the Village Mall, in the neighborhood of Barra da Tijuca, bringing new items for customers. The most important new arrival is the brand's first unisex bag, the Maxi Cabat, designed by Bottega Veneta's new creative director, Daniel Lee. The piece is handcrafted by a single artisan using leather, in a process that can take up to two days. It's available in two sizes and six colors, plain or bicolor, with brighter or more somber hues. Another new item brought by Bottega to Rio is the clutch The Pouch, also designed by Lee. The pieces are also available at Shopping Iguatemi São Paulo and Shopping JK Iguatemi.

Sisley brings a new product to Brazil

One of the most renowned cosmetics brands in the world, the French Sisley is introducing its new Sisleya Sérüm Anti-Wrinkle in Brazil. The powerful anti-aging treatment focuses on stimulating collagen production and regenerating the extra-cellular matrix, also helping to delay the skin's natural aging process. Among the active ingredients, the soy peptide extract stimulates facial firmness, while the white willow leaf extract protects the fibers of the dermis. The blue agave yeast extract promotes hydration, while the rosehip extract protects the skin from pollution and everyday stress. Touches of marjoram and lavender top off the serum, adding a special aroma to the treatment.



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What's cooking at home

04-06
2019

Baretto's 20th anniversary in São Paulo, negroni's 100th anniversary, Nicola Fedeli at Al Mare and Vanessa Silva at Bistrot Parigi, crudos by Jun Sakamoto, and other new arrivals at the Fasano hotels



SALUTI!



Grapefruit negroni

Negroni's 100th anniversary

To celebrate the 100th anniversary of one of the most popular drinks in the history of mixology, Baretto, the bar inside Hotel Fasano São Paulo, will have a special menu with five negroni recipes in the month of April. The versions were created by Walter Bolinha, our experienced bartender, who harmonized new ingredients in the classic recipe. The options make the cocktail more refreshing and even more complex. All this accompanied by great music and a unique atmosphere in the city.

**BUON
COMPLEANNO!**

Baretto celebrates its 20th anniversary

In April, one of the most iconic live music bars in São Paulo, Baretto, is celebrating two decades of shows and stories to tell. Its first incarnation was on Rua Amauri and featured a show by Bobby Short on the night of its inauguration. Then Baretto moved to the lobby of Hotel Fasano São Paulo, maintaining the low-lighting style, with comfortable chairs and an excellent dry martini. Great names like Francis Hime, Steve Ross, Carlinhos Lyra, Dave Gordon, Erasmo Carlos, Dona Ivone Lara, Ney Matogrosso, and Arnaldo Antunes have performed there. Auguri!



Among the personalities that have performed on Baretto's intimate stage, in the photos, Caetano Veloso and Marina Lima



Like the São Paulo location, Baretto in BH offers great music

Like the bar of the same name at Hotel Fasano São Paulo, which is turning 20, Baretto at Hotel Fasano Belo Horizonte keeps offering great music, with an events schedule of intimate jazz and MPB shows. The atmosphere is always discreet and elegant. Fasano Belo Horizonte also offers a spa with a wellness pool, open to guests and non-guests, an events space, and a lobby bar, in addition to the restaurant Gero, with its special list of cachaças from regional producers. The hotel is located in one of the most charming neighborhoods in BH, Lourdes.



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Fasano Itaim as accommodations and residence

Fasano and Even announced the opening of a second Fasano in São Paulo. On Rua Pedroso Alvarenga, in the heart of the neighborhood of Itaim Bibi, it will be a hotel and the first residential building from the Fasano Group. With an area of almost 53,820 ft² [5,000 m²], the complex will have a 40-story residential tower, with 4-suite apartments. Designed by Aflalo Gasperini, the project's interior architecture comes courtesy of Studio MK27 | Marcio Kogan, also responsible for the beloved first Hotel Fasano in the city.

Jun Sakamoto and Luca Gozzani



Italian chef Nicola Fedeli in charge of Fasano Al Mare

The kitchen of Fasano Al Mare, the restaurant at the Fasano Group's hotel in Rio de Janeiro, is now run by chef Nicola Fedeli. At the age of 34, he came from Italy to take charge of the restaurant, as well as the menus of Baretto-Londra, Bar da Piscina, and the Group's most recent project in the city, Quiosque Marea. An admirer of classic Italian cuisine and with a 17-year career, Nicola was sous-chef at Hotel & Resort Belmond Castello di Casole, selected

as the best resort in Europe five years in a row, from 2012 to 2014, and worked at such starred restaurants as Osteria Del Vicario (one Michelin star) and Resort Castello del Nero (restaurant La Torre, also with one Michelin star). Raised in Florence, on his family's farm, the chef grows olives, having 700 olive trees on the grounds.



Jun Sakamoto at Fasano Angra dos Reis

The restaurant Crudo, one of the main attractions to Hotel Fasano Angra dos Reis, announces a partnership with chef Jun Sakamoto, who, on invitation from restaurateur Rogério Fasano, created a new, exclusive menu for the restaurant. "What inspired me was my friendship and relationship with Rogério. I defined the dishes keeping in mind technical criteria, with sushi as a supporting food," he affirms. Extremely simple and high quality, the options were created after Sakamoto trained the team at Fasano Angra. The chef goes to the Rio coast twice a month, to make sure the ingredients are of the best quality. The highlights of the menu are the sashimi of different fish and scallops from the Angra coast, in addition to the traditional tirashis.



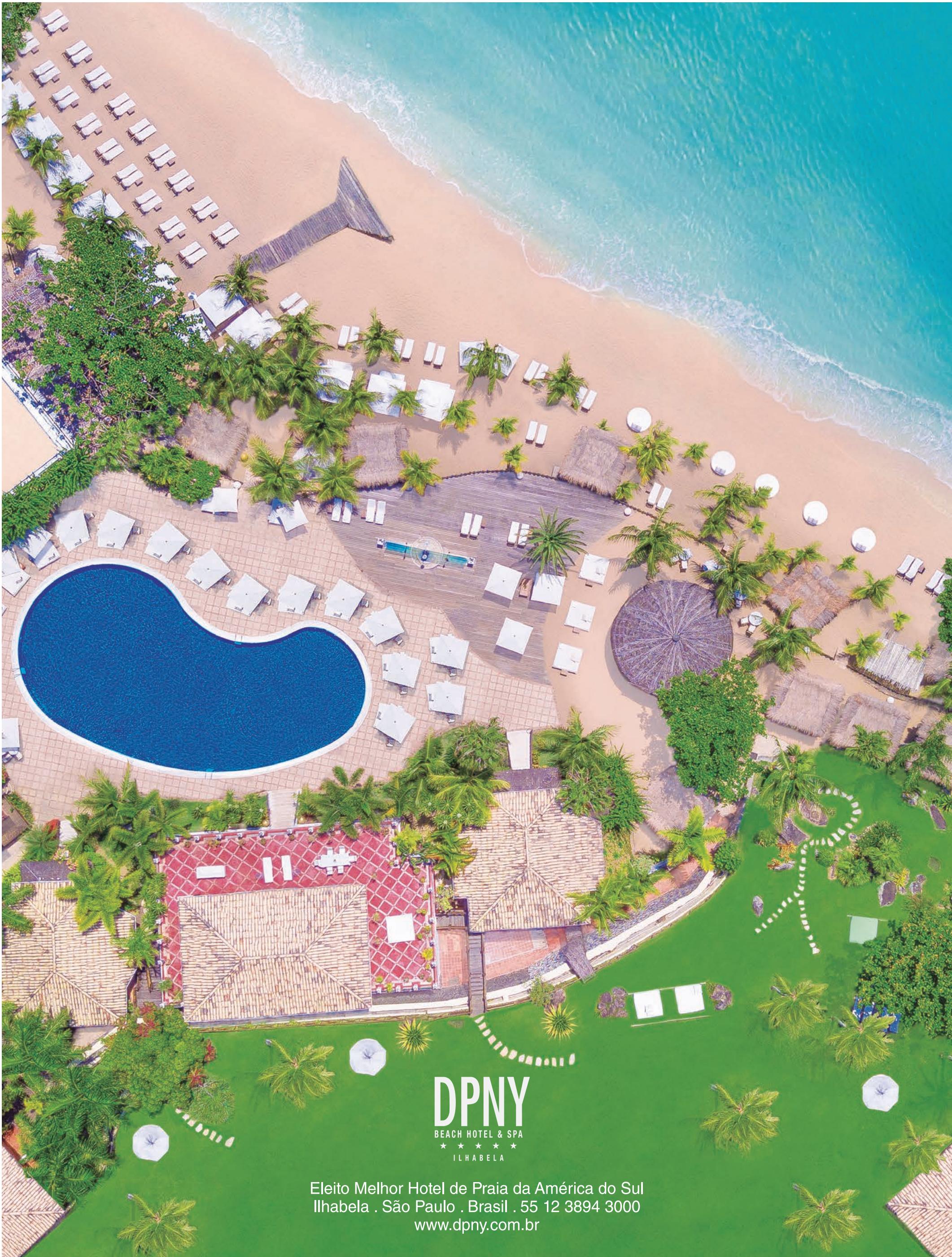
Vanessa Silva, the first woman in charge of a restaurant from the Fasano Group

The Fasano Group hails the arrival of Vanessa Silva, the first female chef in charge of one of the Group's establishments, Bistrot Parigi. She is introducing 13 new recipes, with a highlight to grilled duck breast served with an orange and asparagus sauce. The appetizers, all delicate combinations, include raw tuna with herbs, mozzarella and fresh cream of buffalo milk, and egg boiled in low temperature with cream of foie gras and mushrooms. In the meat options, it's impossible not to try the veal fillet mignon in rôti sauce. In addition to authorial recipes, classic dishes were revamped, like veal jarret cooked with spices, fillet mignon tartar sealed on the griddle, and the traditional duck and sausage rice. A pupil of chef Érick Jacquin, Vanessa has an extensive knowledge and is extremely skilled in French cuisine, making the experience at Bistrot even more special.

New therapy options with contouring boards at Spa Fasano

The spas of the Fasano hotel chain are introducing three new treatment options for the season, all using contouring boards. Pantala Modeladora, Ritual Embelezador com Pantalas, and Pantalas Facial were created exclusively by therapist Fabricia Nogueira. In the first, anatomical wooden boards are used to drain and sculpt the body, providing an immediate lifting and contouring effect. Meanwhile, the Ritual Embelezador com Pantalas consists of preparing the skin with an exfoliation, in addition to whitening and detoxing it, by using an activated charcoal mask with black clay. The treatment is followed by the Pantala Modeladora massage, which provides contouring and drainage effects. The therapy Pantalas Facial is an innovative massage that stimulates blood circulation, has an immediate lifting effect, and promotes facial contouring, creating an effect similar to a bichectomy. It also uses an activated charcoal mask, to whiten the skin and add lightness to your face. All the treatments are performed by trained professionals, who take courses and attend events on a regular basis, and are available in all hotels from the Fasano Group, except Fasano Boa Vista.





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Embassy of education

Escola Concept connects an international network of specialists to collaborate on the mission to create a school for 21st-century natives



Opened a little over a year ago in São Paulo and in business in the cities of Ribeirão Preto and Salvador for two years, Escola Concept is internationally recognized by some of the main educationalists, researchers, and references in the area. Names like Marjo Kyllonen, education manager in Helsinki, Finland, Mark Church, the author of a book and study published by the Harvard School of Education, and Mike Krieger, the Brazilian who

cofounded Instagram, have participated in chats and workshops at the school – events that were open to the students' families. The continuous program for development created by the teachers, who have two weekly meetings and one in January, has featured eight workshops with international specialists, discussing everything from alphabetization to mindfulness techniques. “Concept was born after three years of research that included conversa-

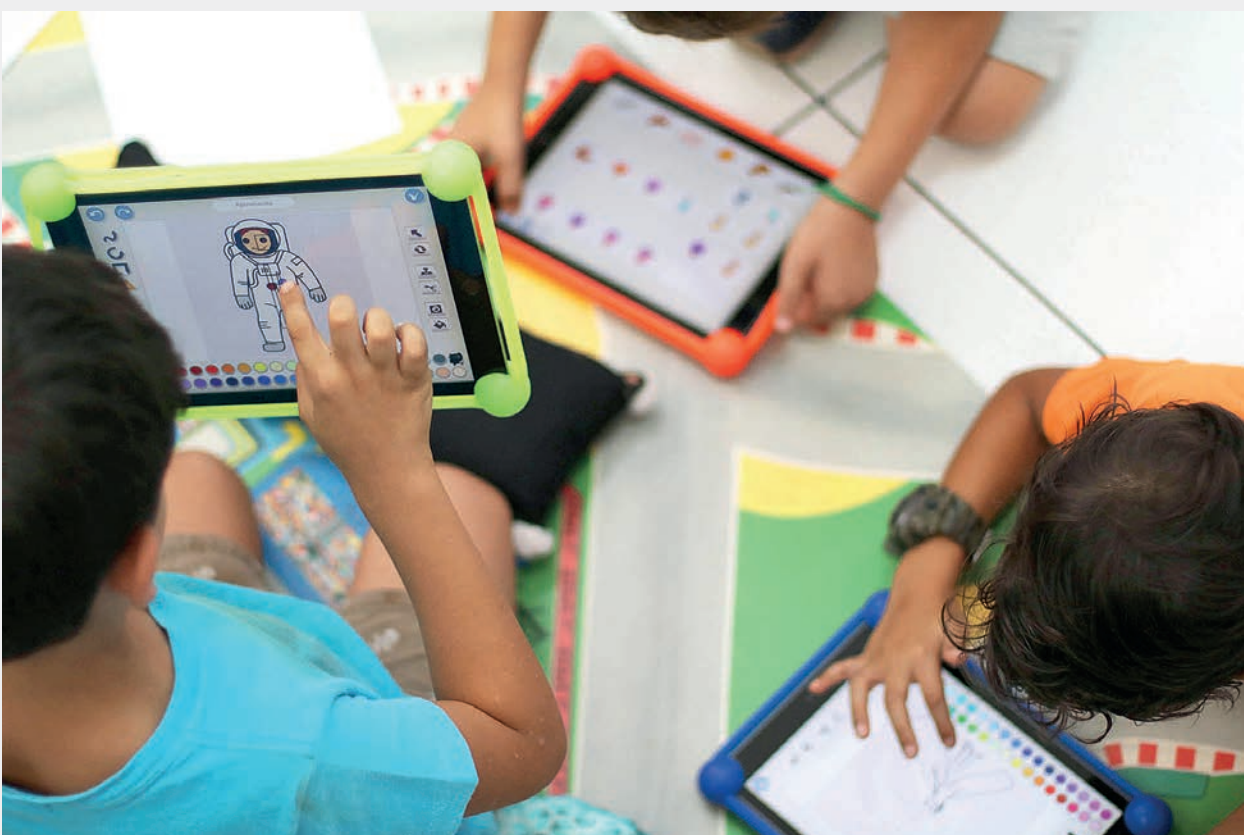
tions with authorities and incredible schools in dozens of countries,” says Thamila Zaher, executive director for the SEB Group. “That’s when we came across many people and initiatives that made us question paths and approaches. Some of them are more than just inspirations; they’ve become our partners.”

Planning to open a branch in Silicon Valley, in the United States, and Rio de Janeiro soon, it’s easy to understand why Escola Concept invests



"The curriculum is planned to prepare the students for a changing world, with technology and professions that don't exist yet"

At Concept, the curriculum is based on four main pillars: Sustainability, Digital Proficiency, Collaboration, and Entrepreneurship. All this in a joyful, colorful setting where the students "learn the reason for learning"



heavily in its teachers and networking. More than being bilingual, being a Brazilian international school offers the challenge of adapting approaches and cultures (while successful abroad) in a place used to traditional schools, to 45-minute classes, to seats in a row, and to bi-monthly tests. "At Concept, we change the focus from teaching to learning, keeping in mind the characteristics of the children and the demands of the 21st century," explains Priscila Torres, academic general director at Concept. "The experience of learning through projects provides the students with an opportunity to take on tasks, collaborate, look for solutions for real problems, and use technology in a relevant manner in the process." In addition, Priscila highlights that the curriculum is planned to promote the development of social-emotional skills and a constant reflection on learning, preparing the students for a changing world, with technology and professions that don't exist yet.



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Memories

TEXT Francis Mallmann

Chef Francis Mallmann, born in Patagonia and considered one of the best chefs in the world when it comes to steak, shares the childhood flavors that shaped his way of cooking

Many times I ask myself how I developed my passion for cooking and seasonings. I search my memory for the base of each of my childhood recollections. A long time ago, in the same distant corners of time, I discovered flavors. Like all kids do, supported by the simple recipes of a family home. Where salt, meat, and vegetables fed us in the realm of the old and big wood-burning stove in our homes, that was installed on a rock terrace, with a view of Lake Moreno, in the silent Llao Llao of the 1960s, some 15 miles [25 km] from Bariloche, in Argentine Patagonia. In front of us, we shared space with the huge Andean mountains, with a highlight to “Tronador,” which was white all year round with its imposing, shiny glaciers.

The gardener was a man from Russia, and the garden, protected from west winds by old coihue trees (native of Patagonian Andean forests) that grew by the banks of the lake, was filled with vegetables all seasons of the year. The park was home to a dozen fruit trees, with a highlight to a huge cherry tree, which bore fruit in December, sweet and succulent; and also some apple trees, pear trees, and plum trees, that started to fruit in late February. I used to fill my pockets with fruits and lay down with the dogs in the shade to eat them in between naps. Rows of gooseberries and red and yellow raspberries complemented that garden, which had a huge influence on my perception of flavors. Especially on my perception of acidity, as every year I laid down under the trees to eat the fruits even before they were ripe, loving the impact of the astringency and acidity in my mouth, mainly of the



"Cooking goes way beyond recipes. It's a synthesis of arms and a duel of kisses and tears that incessantly increase your hunger for a truth that's reflected in the seasonings"

gooseberries, apples, and rhubarbs, that grew in the hot summer sun and cold nights in the Andes.

Real flavor refinement came to me through the hands of my mother and grandmother, who had a comprehensive repertoire of desserts and cakes, like the húmedas naranjas, a red plum upside-down cake, the chocolate nut cake,

or the hot ham and cheese pie, which was topped with a crunchy layer of eggs and sugar, that majestically contrasted with the salty filling.

At the age of 18, I was already in a kitchen that inspired me to travel to France and work for great chefs, and soon after I went to Italy, where I worked at San Domenico in Modena and at Enoteca Pinchiorri in Florence.

The years sculpt, shape and define your thoughts on what to make and try, while you get familiar with this wonderful craft, that gives you the dimension of flavor and technique, accompanying all the beautiful things in life that inspire pots, pans, fires, and stews. Because cooking goes way beyond recipes. It's a synthesis of arms and a duel of kisses and tears that incessantly increase your hunger for a truth that's reflected in the seasonings.

Forty years in the kitchen inevitably make you celebrate the simplicity and unpretentiousness of your craft, since that's where the glory of flavor lies: in the best product, in the ideal sauce, and in the perfect doneness.

Each life stage erodes and shapes your cooking, and those gestures of love, joy, and struggle must necessarily be offered to the generosity of your taste buds. Because that's where the respect for our craft lies: paying homage to the food, the integrity of flavor, and the rigor of cooking times. A cook will always be alert to these principles, taking care of details. Because cooking is a challenge every day, and the grade must not be given by another teacher or by the customer. We are the ones who give grades, with touches of excellence and simplicity.



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The 100th anniversary of the classic drink

TEXT Artur Tavares

A staple of mixology, the negroni is celebrating its 100th anniversary. A drink that traveled the world after being created by Count Camillo Negroni in Italy, it has also been essential for the stellar comeback of mixology in recent years. We invited Argentine bartender **Tato Giovannoni**, of Floreria Atlántico, to talk about the cocktail

WORLD HIT

“The negroni is important to mixology because it's simple and complex at the same time. It's made with three ingredients that everyone has at home: gin, Campari, and rosso vermouth, but in a combination that's difficult to harmonize. Aside from them, all you need is ice. There's no secret to the negroni, but you need to be careful and make things perfectly. If you stir too much or too little, it will change. Without proper dedication and the necessary love, it won't be any good.”

PLAYING WITH THE CLASSIC

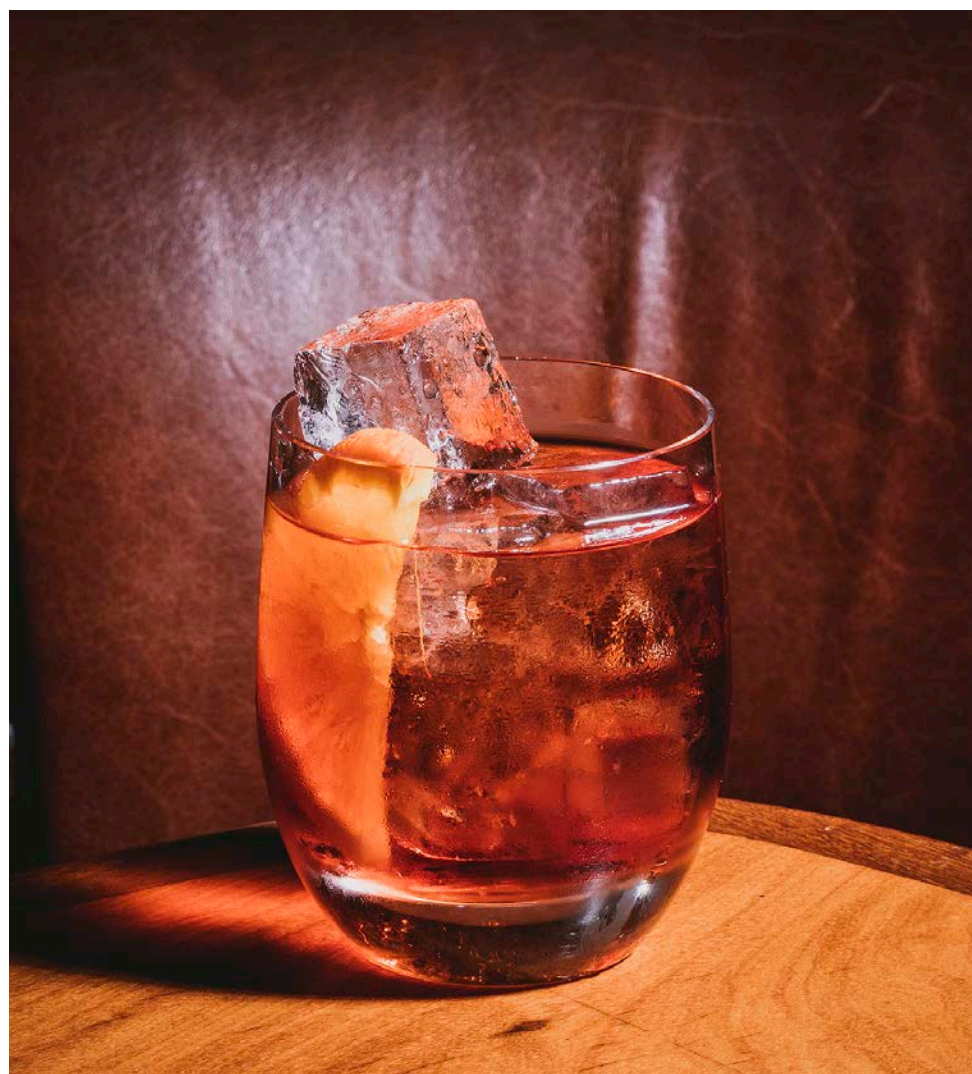
“All negroni variations are important, and the most well-known is the one made in the United States. It's not just the cocktail's 100th anniversary that's being celebrated, but also everything that's happened around it, including all the variations. For authorial touches, I'd recommend adding roots or herbs to highlight the gin's botanicals and Campari's herbal notes.”

AGING THE NEGRONI?

“I think aging is boring. You aren't really doing anything, just adding wood to the flavor. In the beginning, it was very cool, but now everyone is doing it. It's nice to add different touches, like a negroni I had in Beijing. It was made



with mescal and mixed with a Chinese beverage. The problem here is that all bartenders use the same woods and let the recipe age for no more than a month before serving it. Different would be to use a 132-gal [500 l] malbec or cabernet sauvignon barrel and let it age for a year to see what happens; five years in chardonnay barrels...”



AUTHORIAL GINS

In addition to being one of the most successful bartenders on the continent, Tato is master distiller for the recipes of the Argentine *Príncipe de los Apóstoles* and the Brazilian *Amázzoni*. About the negronis made with his authorial gins: “When you make a negroni with *Apóstoles*, the peppermint notes are much more open, which makes the drink more refreshing. With *Amázzoni*, we've created a twist: we macerate cacao 90% in the gin and make the cocktail with Avena liqueur, Campari, and just a little bit of rosso vermouth.”

Exclusive oasis

TEXT Artur Tavares

Lebanon combines beautiful and exotic landscapes, vibrant culture, and first-rate culinary destinations. L'Espac Tours has special tips for anyone planning to visit the country



MUSIC AND ART

Since 1955, the city of Baalbek has been hosting an international art fair. The main artists in dance, theater, classical music, jazz, and world music go to the Beqaa Valley in the summer, in July and August, to perform in the ruins of the Roman Acropolis. Miles Davis, Joan Baez, Nina Simone, and the Royal Ballet of London are some of the attractions that have been featured there. Also in the Lebanese summer, the royal palace in the city of Beiteddine hosts a similar art festival. Gilberto Gil, Phil Collins, Elton John, and Charles Aznavour are some of the names that have performed at the foot of the Chouf mountains.

TRADITIONAL ACCOMMODATIONS

At Albergo Beirut, 33 suites in typical Lebanese style set the tone at a hotel of the Relais & Châteaux chain. The furniture pieces were found at antiques shops in the East and West. The water for spa treatments is from the Dead Sea, which has healing properties. Two restaurants and a pool bar on the terrace top off the experience.

FROM THE MOUNTAIN VILLAGES TO THE TABLE

Considered one of the best restaurants in the world, Tawlet, in the heart of Beirut, has only female cooks, all residents of the mountains who go to the capital city every day to make typical dishes (and ancient recipes) for travelers. The recipes vary according to the chefs who come to work on a specific day, making each visit truly unique and special.



A GOOD GLASS OF WINE

Wine lovers also have their place in Lebanon. The winery Chateau Ksara is located in the Beqaa Valley, the same place where ancient Romans built a temple for Bacchus, the god of wine. Founded in 1857 and open to visitation, Chateau Ksara produces some of the best varieties of cabernet sauvignon, obeidi, caladoc, syrah, chardonnay, merlot, grenache, petit verdot, and cabernet franc, among many others.



SHOPPING

Sarah's Bag is one of the most exclusive stores in Beirut. Dedicated to women's bags and accessories, it was founded by designer Sarah Beydoun in the year 2000 with the proposal of empowering Lebanese women in the fashion industry. All the creations are handmade, a process that can take up to 25 hours for each artisan – over 200 artisans work there. The pieces are colorful and feature everything from Oriental motifs to disco references, including tropical patterns and a section totally dedicated to the popular red carpets.



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Twenty years of music and history

TEXT Bruno Porto

Musicians who have performed at Baretto share unforgettable nights at the bar, which is celebrating its 20th anniversary

Written by Tom Jobim and Chico Buarque, “Retrato em Branco e Preto” was recorded and played by some of the biggest names in the world music scene, greats like Chet Baker, Stan Getz, and João Gilberto. The song touched thousands of people and became a classic with its slow cadence and heart-wrenching lyrics. It wasn’t the song’s pungency, however, that moved singer Ana Cañas on a 2006 night, but the fact that she performed it just a few feet from Chico, one of the writers. This episode, unforgettable for Cañas, took place at Baretto, the bar inside Hotel Fasano in São Paulo:

“Chico came on a night that Baretto was really crowded and there was no available seat. He said he would come back the following week and he did, as promised,” she recalls. “We played ‘Retrato em Branco e Preto,’ among others. I was shaking a lot; I was extremely excited. It was a memorable night.”

Testimonials like this one by Cañas (who recorded the song for her 2013 album *Coração inevitável*) show the dimension of the impact of Baretto, which is celebrating its 20th anniversary in 2019, on the life of the artists who



Ana Cañas

have performed there. Including those who were or are part of the bands that play at the bar – many of whom saw their careers take off after performing there, like Cañas – as well as renowned names. Opened in 1999, on Rua Amauri, in the neighborhood of Itaim Bibi, Baretto was inaugurated with a residency by American singer Bobby Short. It wasn’t a random choice: Short, a great performer of American classics, had completed a



Marina Lima

residency at Café Carlyle, the New York establishment that served as an inspiration for Baretto. Four years later, the bar moved to Hotel Fasano. Designed by architect Isay Weinfeld, the place is enchanting for its intimate atmosphere, low lighting, few tables, and perfect drinks. And for its first-class music, offered in residencies by famous artists like Caetano Veloso and Maria Rita or the bands that are permanent acts at the bar.

“I was still getting to know São Paulo and already had plans to move to the city. Those intimate shows, with the presence of friends in such a chic and cozy place, made me move to São Paulo faster,” recalls Marina Lima, who had two residencies at the bar.



Izzy Gordon

Just like Ana Cañas, singers Anna Setton, Izzy Gordon, and Vanessa Moreno saw their careers take off after performing at the bar.

"In 2007, I decided to get in the car, go to Baretto and introduce myself to Mário [Edson, a pianist who died in 2018 and was the bar's musical director since its inauguration]. I sang a Tom Jobim song for 15 seconds, he said he liked it but had no opening for me. I kept going there, until one day he asked me to sing. It was only in 2011 that I became a permanent act, but my persistence was worth it," says Setton, who performed for John Travolta and Ashton Kutcher there.

A beloved and legendary character in the São Paulo night scene, Mário Edson was essential to establish and maintain Baretto's (high) musical standards, touching every musician who performed at the bar.

"Even if there was just one person in the audience, he said that we should perform as if we were at Carnegie Hall, for the last show of our lives," recalls Setton.

Izzy Gordon also has fond memories of her time at Baretto:

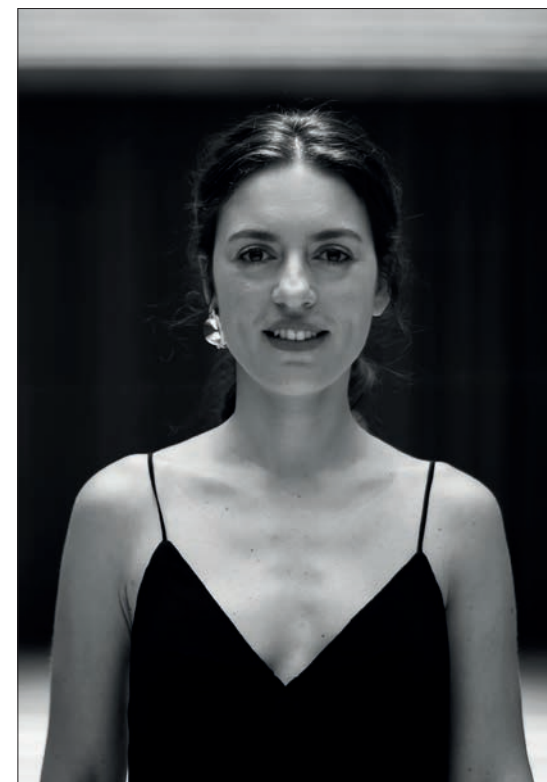
"I saw Caetano and Jamie Cullum after my performances. How can I forget? And how can I forget the love between the musicians? We were a family," says Izzy.

Vanessa Moreno says she changed the way she sings:

"I used to sing trying to hide on the stage, with no body presence. He used to say, 'Chin up.' He made me a crooner. I left my comfort zone," she recalls.

Baretto's instrumentalists usually have an enviable background. Double bass player Wilson Gomes has performed with Elis Regina and Roberto Carlos. Drummer Mutinho is Lupicínio Rodrigues's grandnephew. Singer Giana Viscardi has been performing at Baretto for eight years, from Monday to Saturday. She also saw one of her idols in the audience once:

"I looked at one of the tables and saw [pianist] Nelson Freire. I froze. We decided to play a Tom Jobim song. It worked. After, he came to talk to us," she recalls.



Anna Setton

"We played 'Retrato em Branco e Preto' (for Chico Buarque), among others. I was shaking a lot; I was extremely excited. It was a memorable night"

Ana Cañas

"Those intimate shows, with the presence of friends in such a chic and cozy place, made me move to São Paulo faster"

Marina Lima



Vanessa Moreno



Giana Viscardi

PHOTOS Raphael Briest



Lunga vita! Here, an homage to the talents who add and have added light and rhythm to the nights at Baretto. And a special thank you to our readers, for being part of our story!



From the left, singers: **Vanessa Moreno - Giana Viscardi - Izzy Gordon - Anna Setton - Anna Lu - Claudia Bossle - Lucinda Martin Brand**



LA BANDA DELLA CASA



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From the left: **Marcio Mutalupi Rodrigues**, bass player - **Lucas Macedo**, saxophonist - **Carlos Roberto de Oliveira**, pianist - **Giana Viscardi**, singer - **Paulinho Alves**, drummer - **Rogério Fasano** - **Anna Lu**, singer - **Wilson Gomes**, bass player - **Lucinda Martin Brand**, singer - **Mutinho**, drummer - **Clebson de Souza**, pianist - **Claudia Bossle**, single





FÉRIAS INESQUECÍVEIS PARA SEU FILHO!

O Sítio do Carroção é o único resort exclusivo para crianças no Brasil. Inspirado em Mark Twain, Júlio Verne, Monteiro Lobato, Steven Spielberg e outros, o Sítio do Carroção criou e produziu lazer e entretenimento educativo de qualidade surpreendente. Durante o ano letivo, recebe alunos das melhores escolas do país buscando aventuras pedagógicas. E é a aventura que atrai todos eles de volta! Nas férias, eles reveem velhos amigos e fazem novas amizades entre acampantes de 5 a 16 anos. Brincando e se divertindo, aprendem naturalmente a conhecer suas melhores habilidades de organização, convivência, autonomia, responsabilidade e criatividade. E o que é melhor: longe de equipamentos eletrônicos! Excelência, inovação e exclusividade fazem do Sítio do Carroção, desde 1971, um mundo só para crianças. Não é por acaso que foi eleito "O Melhor da América Latina" pelo Discovery Channel. Sua infraestrutura impecável, seus profissionais altamente capacitados e sua organização minuciosa são sempre elogiados pelos pais mais exigentes. Mas seu maior prêmio é saber que, para seus filhos, ele é simplesmente inesquecível!



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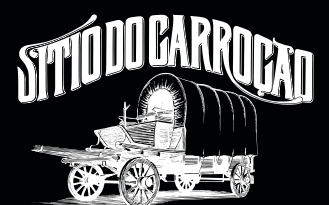
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Let's take the road

TEXT Rodrigo Mora

A program that encourages owners of the brand's cars to use their Jeep as they should, combining concepts, adventures, and 310-plus-mile [500 km] trips

A message for Jeep owners who have never seen their cars covered in mud like the ones in the photos: you're not only wasting money, but also missing opportunities to live adventures, tell stories, and find natural beauty in places that only 4x4 vehicles can reach.

After all, a Jeep's purpose is to take on swampy areas, rivers, erosions, and steep hills while keeping the luxury atmosphere in the cabin. If you won't do it at least once in your life, a Korean or Japanese SUV is perfect for urban trips.

That's why the brand created the Jeep Experience, a program that encourages guests to discover new possibilities of routes, landscapes, characters, and experiences while driving a Jeep, which goes way beyond than just owning one. The first edition was in Jalapão, Tocantins, aboard a Renegade, the brand's most basic SUV. Now it's time for the Compass to explore the mountain region in the South, with the motto "Find your true nature. Recalculate." – ...your routes, your objectives, your dreams, or whatever you need to rethink in your life.

Before adjusting the seat and mirrors, the journey starts with a lecture by Fabio Seixas, creator of the Festival Path, aimed at showcasing innovations, who makes us think right at the beginning: what do you believe in, who do you think you are, is your life aligned with your dreams? After listening to everything that Fabio has done in his life, you realize that it truly is worth going after what you want, even if this sounds cliché.



We finally leave. It doesn't take long for me to grab my phone to take the first picture, while passing by Cathedral de Pedra in Canela, whose construction started in 1941. It maintains its Gothic style to this day. There's no asphalt after a few miles, in Passo do Inferno, in São Francisco de Paula. The attractions there are the meeting of rivers and rock walls and a rustic bridge built by the Brazilian Army in 1935.

Many miles of dirt road later, we arrive at Parque das Cascatas. At the inn of the same name, cabins to the left and a voluminous river to the right, whose waters invade the inn's grassy area. It's the kind of place that enters your list of "to go with the family."

The road is long to Parque Nacional de Aparados da Serra, at Rio Grande do Sul's border with Santa Catarina. From the overlook known as Mirante do Urubu, the view of Cãnion Itaimbezinho will make you have faith in the world again. Take your time, because contemplating that abyss cut by a creek requires time and a mind free of thoughts.

We arrive at the Cambará Eco Hotel – two-time winner of the sustainability award Top Brasil de Sustentabilidade. We are going to spend the night there.

After a yoga class, we set off on the second day of the expedition, whose highlight was Cãnion Monte Negro, the highest point in Rio Grande do Sul. If it weren't for the fog covering the landscape, we could've seen it from the valley, where Santa Catarina begins. One good tip is to just hang out there, in the silence, philosophizing about the immensity of the world, about life...

At this point, you start to understand that a Jeep



"Take your time, because contemplating that abyss cut by a creek requires time and a mind free of thoughts"

Experience goes way beyond a road trip or a test drive. It's about discovering places that you didn't know existed – and maybe making a metaphor for your degree of self-awareness.

Our expedition ends going down Serra do Rio do Rastro, a destination of bikers and drivers who love to be behind the wheel. Winding, the road tests the driver's skills. We reach a highway that leads to Florianópolis, our final destination.

And the Compass? It lives up to the legacy of the brand, which has been known as a manufacturer of cars that are up to any off-road challenge since 1945. There were stretches that seemed like a sea of mud, and the Compass crossed them with a certain elegance – all we had to do was activate the 4x4 system by pressing a single button.

The concept of the Jeep Experience wouldn't mean anything if the cars didn't take you to places that others can't...

ODE TO THE MASTERS

In 2018, the Fasano Group grew. We opened hotels in Belo Horizonte, Angra dos Reis, and Salvador, started to develop a second location in São Paulo, in the neighborhood of Itaim Bibi, and prepared to open a resort in Bahia. In this issue of Corriere Fasano, we celebrate renowned writers, who were born in the cities where we have hotels.

"Charity would be perfect if it didn't bring satisfaction to the person doing it."

Carlos Drummond de Andrade, from Belo Horizonte

"Dark is half the zebra."

Arnaldo Antunes, from São Paulo

"I've learned from spring to let myself get cut and always come back whole."

Cecília Meireles, from Rio de Janeiro

"The thing about this life is that, among 100 paths, you have to choose just one and live with the nostalgia of the other 99"

Fernando Sabino, from Belo Horizonte

"Love is sexually transmitted."

Marçal Aquino, from São Paulo

"Those who are not here to disturb shouldn't have been born."

Dias Gomes, from Salvador

"It's been proven that good things don't come to those who wait."

Chico Buarque, from Rio de Janeiro

"Every writer has something of a literary critic, even if they are critics of their own work."

Júlian Fuks, from São Paulo

"I don't do anything for someone else's well-being and, certainly, I'm bad for some people."

Paulo Mendes Campos, from Belo Horizonte

"However, if the Sun goes down, why does it rise? If the Light is so beautiful, why doesn't it last?"

Gregório de Matos, from Salvador

"The strangest place I've made love? São Paulo."

Bussunda, from Rio de Janeiro

GOOD EYE...

NÁDIA



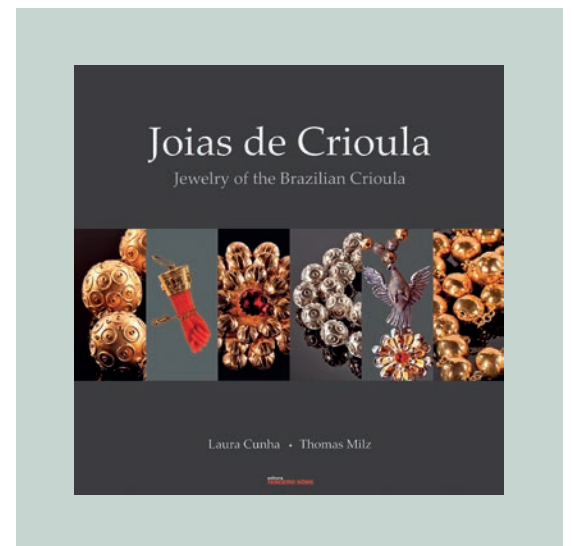
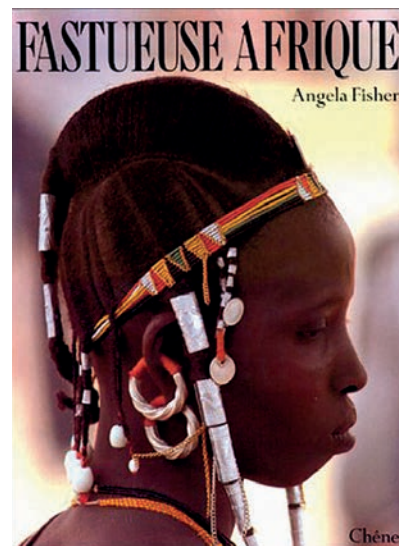
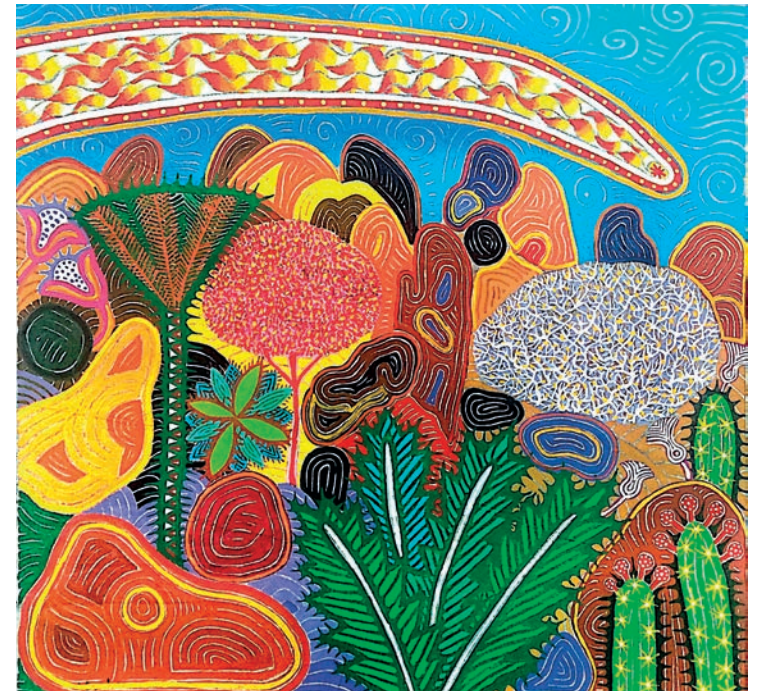
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TAQUARY

Corriere Fasano

Portrait Lucas Assis; photos publicity

Born in Salvador, visual artist **Nádia Taquary** has a unique sensitivity. For this issue of *Corriere*, she selects pieces that reflect her vision of the world



Clockwise: **Oil painting**, Untitled, 1957, by Argentine painter Carybé, who moved to Salvador in 1950 and started portraying the religiosity, the local customs, and the everyday life of the people of Bahia in his work; **acrylic paint**, Meteoro Bendegó Chegando no Sertão da Bahia, 2018, by Bahia visual artist J. Cunha, who has held many individual exhibitions and whose work is deeply connected to African-Indigenous cultures and Brazilian Northeastern popular culture; **book** Fastueuse Afrique, by photographers Carol Beckwith and Angela Fisher. It contains photos of the African continent, showing the power, the complexity, and the celebration of rituals in African tribal life; the **book** Joias de Crioula, by visual artist and jewelry designer Laura Cunha, brings an overview on the use and the meaning of jewelry and accessories in Colonial Brazil; **photography** printed with mineral pigments on canson rag, Colar de Orelha à Boca, from the series Sangue Vegetal (díptico), 2006, by visual artist Ayrson Heráclito. His work includes installations, photographs, and audiovisual pieces, with elements of African-Brazilian culture; dagon **urn**, by Mali, Katuka Africanidades.

MY TOP 10



Retrato Edu Moraes; fotos Fábio Porchat

It seems barely believable that **Fábio Porchat** has time for yet another thing, since he divides his time between the humor channel Porta dos Fundos (which is getting a branch in Mexico), the TV show *Papo de Segunda*, and movies like *Meu passado me condena*. But the comedian also finds time to go to Rwanda and Australia. On request from *Corriere*, here he shares his most remarkable trips



INDIA. India is not a country; it's a planet. Wherever you look, you won't believe what you're seeing, hearing, smelling, feeling. I came back with a lot of souvenirs. Sculptures, paintings, fabrics... Go with an open mind, bring a hand sanitizer, and enjoy!

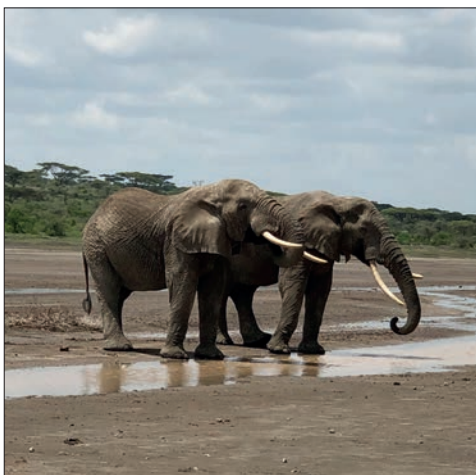


RWANDA. The most magical experience of my life was being face to face with a gorilla. Not one, many! That's what you'll find up in the mountains of Rwanda. A unique and transforming feeling.



AUSTRALIA. A country of happy people. Everyone is always smiling. There, the world pulsates. Beautiful landscapes, wildlife, and cities that have events all year round. The feeling that Australia is a Brazil gone right.

CUBA. I'd been told to go to Cuba so many times that I decided to go. And when I arrived there, I regretted not going earlier! Havana is magical. A city that has stopped in time. You should go while things don't change (even though I'm hoping they change as soon as possible for the sake of Cubans, the most welcoming people I've ever met).



KENYA. Everyone should experience the African savannah on a safari at least once in their lifetime. And Kenya is the perfect place. Stay at camps, not lodges. The Kenyan people are very similar to Brazilians when it comes to joy and friendliness. Inside a jeep, you'll be a few feet away from lions, buffalos, and elephants, and realize that life is worth living.



ICELAND. My last trip was to Iceland. And it's the most beautiful place I've ever been to. From the aurora borealis to the volcanos covered in snow, from the hot springs to the whales in the icy ocean, everything is magical and interactive. Rent a car and travel the country passing by the most gorgeous waterfalls you'll ever see!



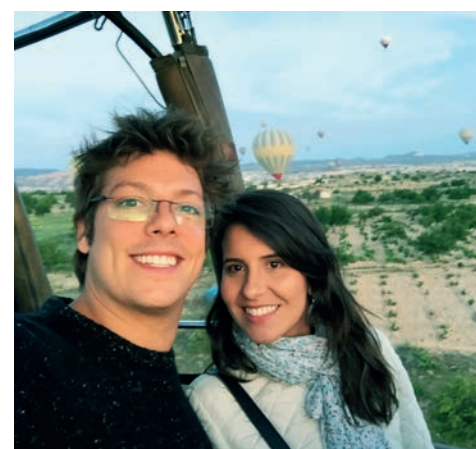
PORTUGAL. It's the best country. The food is unparalleled: cheese, bread, seafood... The wine is something else. But everything is perfect there. The people, the landscape, the attractions. Rent a car and let yourself get lost in the country.



THE MALDIVES. It was in the Maldives that I discovered that doing nothing could be the best thing to do in life. From a bungalow on the ocean, having a beer and watching sharks and rays swim by, you'll understand what it is to give your brain a break. Prepare your pocket and bring a good book.



ITALY. A place to visit again and be happy? Italy. Choose any city (except Milan) and I'll be the happiest person in the world. There are so many Italys there... Take the train and discover hidden, dazzling cities. And get ready to have the best food of your life. And go to Venice. Just because.



TURKEY. That surprising combination of factors that makes a place unforgettable. The people are friendly and helpful, the food is very tasty and varied, the markets are amazing, the Turkish bath is a can't-miss experience, and you can see history on every corner.

CROSSWORD

NEIL YOUNG

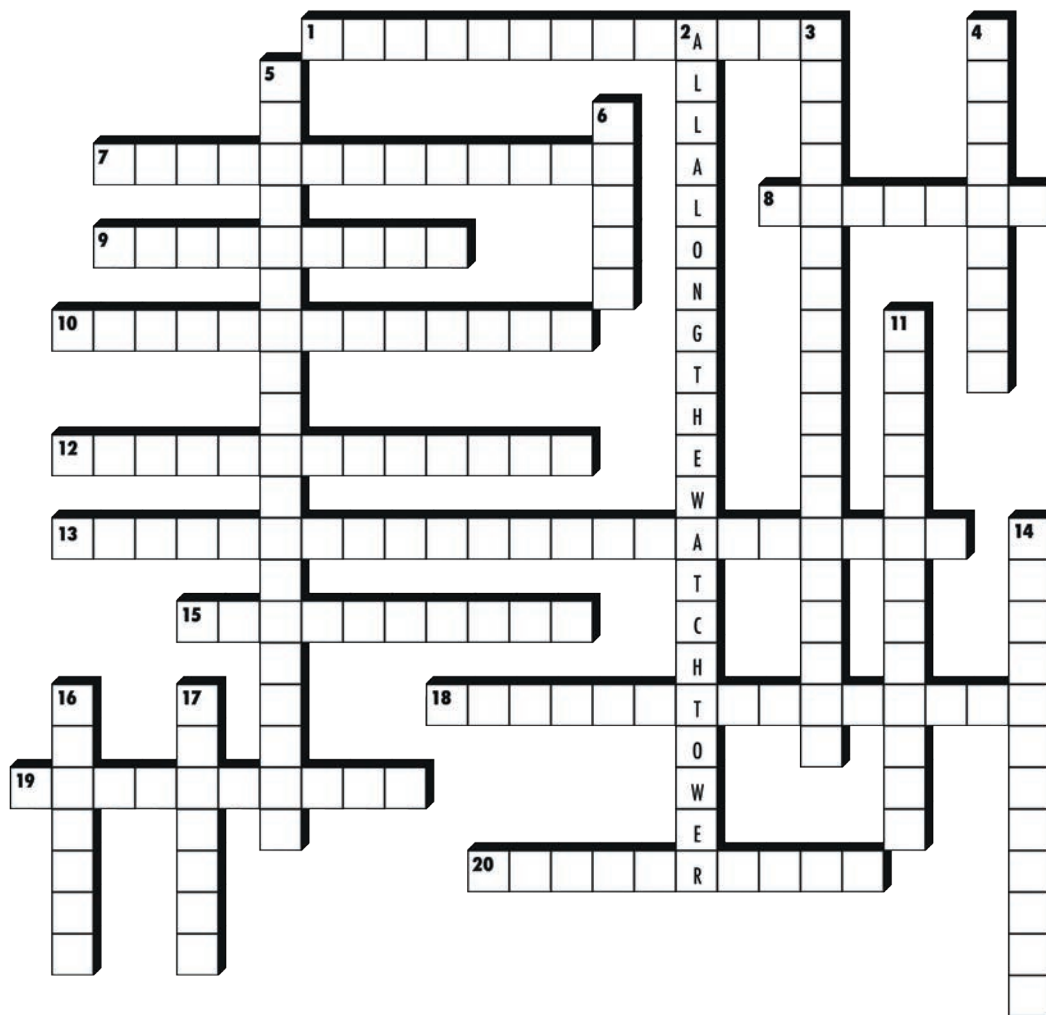
PUZZLE

Find out how much you know about Canadian musician Neil Young with this crossword puzzle created by Arthur Dapieve



Across

1 Current wife **7** Participation in the song "Star of Bethlehem" by... **8** Partnership with Graham Nash **9** Live album with Crosby, Stills & Nash, called 4... **10** Song by Bert Jansch that he recorded **12** Pseudonym as director of the documentary Rust Never Sleeps **13** "He Came Dancing Across the Water..." **15** Grammy for best rock song **18** Voice in "Comes a Time" **19** Roadie honored in "Tonight's the Night" **20** Album recorded with Pearl Jam



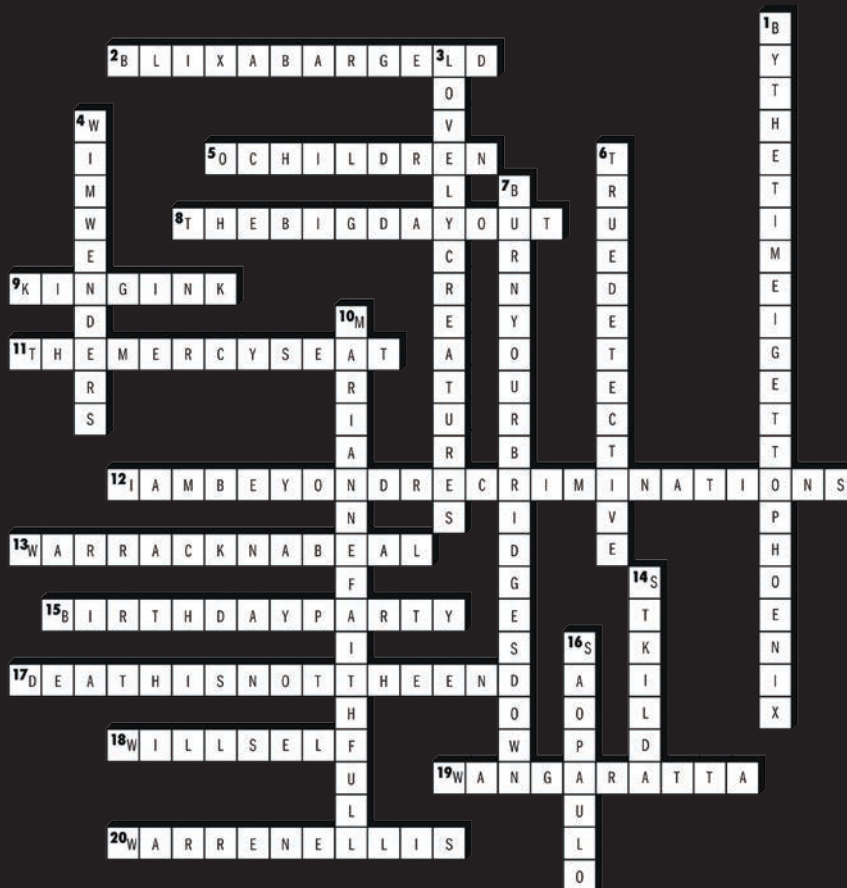
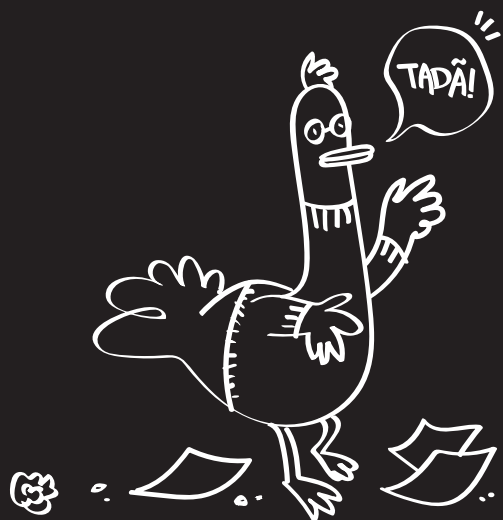
Down

2 Final track on Road Rock: Friends and Relatives **3** Previous band **4** Drummer for the album Hawks and Doves **5** Final track on the A side of the LP "After the goldrush" **6** 1885 organ restored and played by Young **11** Song recorded by David Bowie "I've Been..." **14** Person honored in "Hey Hey, My My/ Hey Hey, My My" **16** Number 1 album in the US and Great Britain in 1972 **17** Best album of the year in 1989, according to the magazine Rolling Stone

The first person to answer the questions is invited to a dinner for two at Fasano SP, with a tasting menu created by chef Luca Gozzani. Send an email to corriere@fasano.com.br

LET'S CHECK: Check out the answers to the crossword puzzle published in issue number 12 of Corriere Fasano

NICK CAVE



MOVIE *THE ENDLESS SUMMER*

With a US\$50,000 budget, the feature became the most popular surf movie of all time, making the passion for the sport grow

BY Constantino Bittencourt

The year is 1964. The United States are on the boil following the assassination of JFK, the first American bombings in Vietnam, and the civil rights movement that would result in the famous Selma to Montgomery marches one year later. Counterculture is flourishing and social contestation becomes the motor of American society.

In the same year, a young filmmaker called Bruce Brown and two renowned Californian surfers, Mike Hynson and Robert August, travel the world in search of the "endless summer" and the perfect wave. With just US\$50,000 in their pocket and a 10-mm camera in their backpack, Brown's adventure takes them to several places, from the Senegal coast to Hawaii, including Ghana, Nigeria, South Africa, Australia, and New Zealand.

The feature *The Endless Summer*, released two years later, was a big hit and became the most popular surf movie of all time. And probably the most important sport documentary ever made. But why was it so successful? The answer is not that obvious.

Surf was experiencing an unprecedented boom since the early 1960s and there wasn't a movie that portrayed the magic of the sport so accurately. Hollywood had released *Gidget* in 1959, about a girl who decides to learn to surf after meeting a group of surfers from Malibu. The surf scenes were terrible montages and the actors were anything but surfers. Still, *Gidget* catapulted the sport's popularity around the world, going from approximately 5,000 enthusiasts in the late 1950s to 2 million in 1963! Other movies were made by directors and actors that had never climbed on a surfboard before.

For surfers and enthusiasts of the sport at the time, *The Endless Summer* was like a redemption. Finally a movie that represented them, made by a cinematographer who valued the sport and with real surfers. Add to that the incredible locations, an emblematic soundtrack by The Sandals, an unpretentious plot, and, above all, the discovery of the "perfect wave" in



Constantino Bittencourt
is partner and director of the Fasano Group

Cape St. Francis in South Africa. It made a lot of surfers daydream and many others pack their bags in search of the "endless summer" dream.

For non-surfers and lovers of the seventh art, the reason for the movie's success is less obvious, after all, it has its flaws – it has voiceover by the director, with somewhat sappy comments (Brown didn't have enough money to bring audio equipment on the trip); the two main actors, even with the absence of dialogues in the movie, clearly didn't go to Juilliard, and the editing is a bit precarious. Still, even the most demanding critics are won over by the production, captivated by its lightness and magic.

But the biggest feat of *The Endless Summer*, which turned 50 in 2016, was bringing the surf lifestyle to the vanguard of counterculture at the time, delivering a message of hope, happiness, naïveness, and a certain recklessness that's still resonating to this day. In this context, the "endless summer" and the perfect wave are just metaphors for a life that's idealized by many. Surf and its lifestyle serve as a counterpoint to the complexity of the beatniks and hippies, showing that counterculture could also feed from a light and healthy lifestyle.

Times have changed, and so has the sport. Watching the movie again, today, surf looks a bit acrobatic and the best wave in the world is not that impressive anymore. But after the first chords of the unforgettable soundtrack, none of this matters anymore, just the desire to dream and live life to the fullest. It's what the movie causes in me every time I watch it, since the first time, in 1988.

The documentary ends with a thank you to King Neptune for the waves in the movie, but we, spectators and fans, thank Bruce Brown, who died last year, for his huge contribution to the "sport of the kings." May surf and cinema never lose their main essence, which is to entertain and challenge, each in their own way.

ABOUT THE MOVIE

The Endless Summer

Release date
August 17, 1966

Director
Bruce Brown

Screenplay
Bruce Brown

Fun facts
Brown used his own money (US\$50,000) to make the movie, which grossed US\$30 million.

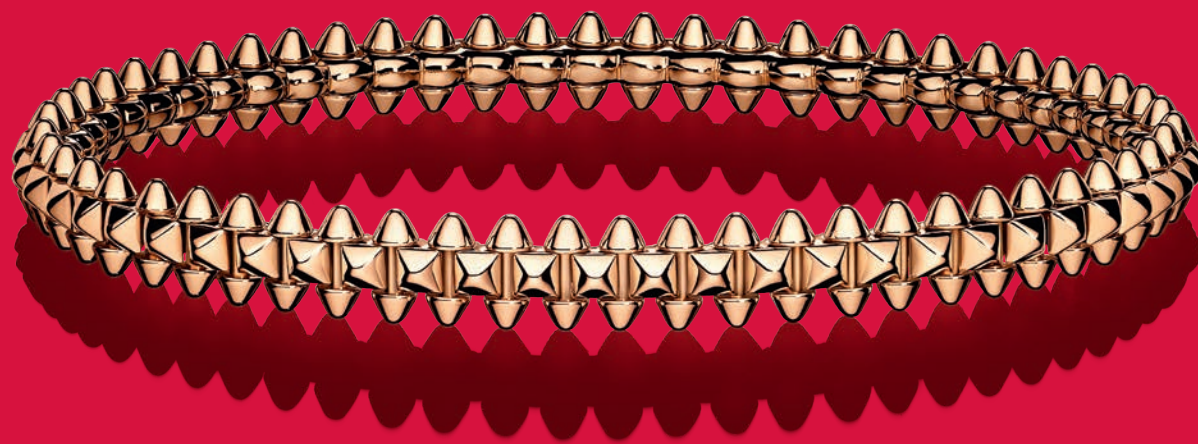
Brown and company toured the US on a bus, making amateur performances in high schools and Lions Clubs.

The movie had a sequel in 1994.



The Endless Summer is available to our guests – just ask our concierge

CLASH DE *Cartier*



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