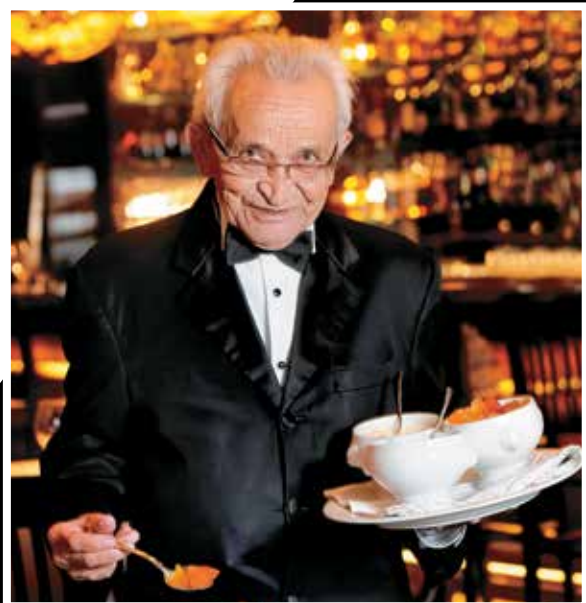


CORRIERE

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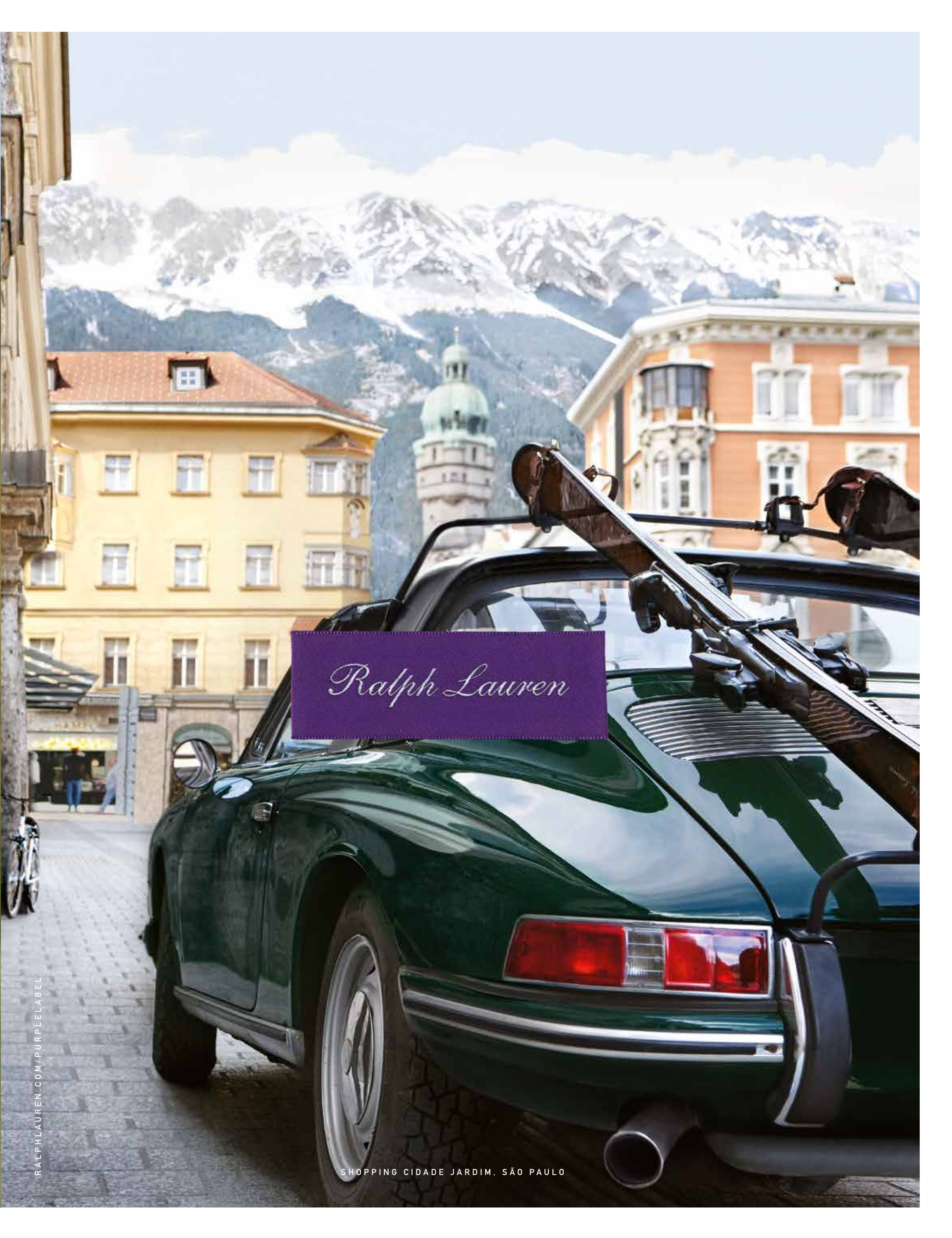


2016

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The idea to create a newsletter for the Fasano Group was inevitable. Not because the brand Fasano is one of the strongest in Brazil. Or because their restaurants and hotels are impeccable. What really motivated us to insist on the *Corriere* initiative was the opportunity to work with Rogério Fasano. I have known Rogério for over a decade, ever since he opened the Gero in Rio de Janeiro. At the time, I used to write about food for *Jornal do Brasil*, and I witnessed his success in Rio first-hand. When Daniela Falcão, currently the director of Globo Condé Nast, invited me to move to São Paulo and work for the magazine *Trip*, I invited Rogério to dinner. Eleven years ago, he gave me the first of many good advices: "just go!" Living here, with no friends and little money, I used to go to the Fasano almost every night. Gero didn't even need to be there. I felt at home with bartender Tiago, maître d' Almir, sommelier Manoel Beato and all the incredibly friendly staff. My loneliness was cured by glasses of grand crus from Bordeaux or Burgundy, from Beato's private collection. My homesickness was eased by Almir and his thick slices of tuna and burrata, while the always elegant and discreet Tiago put big, intact, slightly salty nuts in front of me. I would rarely sit in the dining room. That bar, for me, was my safe haven in a strange city. Rogério introduced me to hundreds of people in São Paulo, always talking about me in a very generous manner. And, with time, his advice proved right. I love living in this metropolis, and I've found a new family here. Every Saturday, when we play soccer, I try to repay all this kindness with perfect assists so that he can score – using his head, the tip of his cleats, and I guarantee, he even pulls off overhead kicks. It was only natural that, after my partner, Lili Carneiro, and I founded Carbono, we would work with Gero, to experience off the field our successful partnership of over a decade.

Luciano Ribeiro



CORRIERE FASANO
ISSUE 3

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Print Run
10.000 exemplares

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Thiago Bernardes interviews Indio da Costa

One of the most influential names of his generation, Luiz Eduardo Indio da Costa talks about the professionals he most admires, the relationship between architecture and politics, and the legacy of the Olympic Games



ONE

TB How do you interpret the path of architecture in Brazil?

IC The Brazilian architecture will face the challenge of maintaining our cultural values, in a world where differences are becoming more and more blurred due to globalization.

TWO

TB What architects did you admire when you were a student?

IC When I was a student, I admired architects like your grandfather, Sérgio Bernardes, Oscar Niemeyer, and Afonso Eduardo Reidy, among other Brazilians. In the international field, I was influenced by Mies van der Rohe and Renzo Piano, whom I admire to this day.

THREE

TB You knew my father, Claudio, and my grandfather, Sérgio. What was your relationship like?

IC Your father was special, a great friend and an excellent architect. Your grandfather was a fascinating, very seductive man. He was ahead of his time, and everyone who knew him, myself included, was astonished by his extraordinary ability to transport us to a different plane, where dreams had no limits and you were free to create. He taught me to dream without limiting my dreams, and when he turned 80, I had the pleasure of saying this at a public lecture in his honor, adding that I also learned that what separates dreams from reality is just time and that we can make all our dreams come true from him. If not now, in the future.

FOUR

TB How do you see the transformations in Rio de Janeiro due to the Olympic Games?

IC I think some of the projects, like the demolition of the Perimetral and the revitalization of Orla Conde, imagined by our friend and colleague Luiz Paulo Conde and developed by another friend and colleague, Doica, in addition to the Olympic Boulevard, including Praça Mauá, are quality urban projects that will survive the test of time, even though they weren't required for the Olympics. The Olympic Park failed to move me, and if a structure doesn't move me, for me, it won't become an architecture landmark. Some other projects, like the cable-stayed bridge for the Barra da Tijuca subway and the bike lane, are the opposite of common sense and good architecture. In addition, we missed yet another opportunity to depollute the Guanabara Bay and clean the lakes in Barra da Tijuca, which would have been the two main environmental legacies.

FIVE

TB Among the projects you created for the city, which made you most proud? Why?

IC Without a doubt, Rio Cidade Leblon and the kiosks by the beach, due to the simple fact that both were or have been carried out with diligence and care.

SIX

TB Would you like to talk about any project that hasn't been realized?

IC There are many – some that definitely won't be realized and others that may still come to life. Among the unrealized ones, two stand out: Píer Mauá, which won a competition sponsored by Docas do Rio de Janeiro, where these days you can find the Museum of Tomorrow, and Marina da Glória, which also won an international competition, competing against over 20 international architecture firms. Marina da Glória was developed and even had a pre-executive project, but it was connected to the group owned by businessman Eike Batista, becoming unfeasible when the EBX Group collapsed. I consider this a loss to the city and I feel more sorry for this than any personal loss or frustration.

SEVEN

TB Would you highlight an architecture firm in Brazil and abroad whose work you admire?

IC I admire many Brazilian firms that, with perseverance and quality, strive to create quality architecture, like yours. In the international market, I'd highlight the projects created by Tadao Ando, Renzo Piano and the firm Diller Scofidio+Renfro, author of the concept for the Museum of Image and Sound (MIS), located on Avenida Atlântica – I have been working with them on the development of this project.

EIGHT

TB Is there a completed project that you wish you had created?

IC Yes. Many that I admire, respect and that had quite an impact on me, like the project for Fondation Louis Vuitton, designed by architect Frank Ghery, even though he is not one of my favorite architects.

NINE

TB What's the biggest difference between the architecture in Rio de Janeiro and São Paulo?

IC I feel that cities have gender. And I would classify Rio as a female city, just like Paris, Vienna and Prague, while São Paulo is a typical male city, like Milan and New York. This is clearly reflected in the architecture. In Rio, it's more organic, more emotional, more extrovert, like the city itself, while in São Paulo it's more rigid in its competitive forms, more rational and more introvert.

TEN

TB What's the relationship between architecture and politics in Brazil?

IC I understand that urban planning, because it relates to the masses, has a stronger connection with social aspects and, consequently, it's linked to politics. However, architecture can have a strong socio-political focus, but not necessarily. Many architecture objects that move us to this day transcend the political moment when they were created and have become timeless and eternal.

"I feel that cities have gender. And I would classify Rio as a female city, while São Paulo is a typical male city"

Indio da Costa interviews Thiago Bernardes

The family of the 45-year-old architect has architecture in their blood. The son of Claudio and grandson of Sérgio, Thiago talks about his profession, success, hobbies and politics



ONE

IC How do you see this spectacle architecture that, in the international market, places importance on form over all the rest, including functionality?

TB At my school, concept was always thought from the inside out: to privilege functionality and then the form. Often times I have trouble absorbing this spectacle architecture. As my grandfather used to say, "These days, people do well what shouldn't be done."

TWO

IC Architects that specialize in designing houses, especially those who follow the contemporary São Paulo school, have been rationalizing the form, reducing it to rigid cubes and cobblestones and leaving organic aspects aside. This is not your case. How do you see this?

TB I'm not against this trend specifically, but I'm against trends in architecture. Architecture has to be connected to the region where it's inserted and it must evolve with the technology of the era. When the architecture is tied to the aesthetics of an era and a successful concept and it doesn't take into account the climate in Brazil, you miss an opportunity to make something organic. I don't follow any school, the Rio or the São Paulo school. I feel free to create.

"Professional success is having people I admire close to me, being open to new ideas, having the opportunity to expand horizons"

THREE

IC These days, in an almost completely globalized world, do you think the Brazilian architecture will forget its roots? Or will it be able to maintain them?

TB I believe it won't forget its roots because we live in a tropical country, with millions of characteristics that define what works here. The trend to create eco-friendly architecture will allow us to maintain the characteristics of a tropical, Brazilian architecture, always absorbing technology. The main benefit of globalization is the technology that it brings.

FOUR

IC Your firm designed the adaptation of the existing buildings, transforming them into the Museu de Arte do Rio - MAR. It was a project quite different from your portfolio so far. Are you happy with the results?

TB It was a gift, at 35, to have the opportunity to design a public building and to be able to show that we have a multidisciplinary architecture, that our firm is open to solve space and flow issues, always with the city in mind. At MAR, even though the top floor might seem like a spectacular gesture, it was thought from the inside out, studying the flow, the activity and the view. We wanted to offer a new view to the public. Hence the elevated plaza. The large canopy as the third element, connecting the two buildings with such distinct characteristics, ended up becoming a milestone for the revitalization of the port area.

FIVE

IC You have art and architecture in your DNA. Your grandfather is a national reference for professionals due to his provocative and exciting urban and architecture proposals that were, at the same time, often times, utopian and ahead of their time. Your father, also an excellent architect, was certainly more pragmatic and objective. How do you see yourself in this context? More pragmatic and realistic or more of a utopian dreamer?

TB I feel like I'm the point of balance, lovingly connecting their architecture. I truly understand the losses and gains of my grandfather, who was always ahead of his time, and also of my father, who worked and designed architecture in Brazil in the 1970s and '80s, when architecture was stagnant and could only be seen inside walls.

SIX

IC Do you enjoy politically engaged art? Or do you think art, including architecture, is above its time and the political moment?

TB I believe we do politics from the moment we are born, and there's no way to disconnect architecture from politics. At a certain point in my grandfather's life, he realized that, being just an architect, he wouldn't be able to make the changes that he thought were necessary to the country. Architecture and art are always connected to the era's politics, like a solution to society's problems or a provocation for a better future.

SEVEN

IC How do you define professional success?

TB Professional success is having people I admire close to me, being open to new ideas, having the opportunity to expand horizons, to show projects that result in well-being, comfort and beauty, offering solutions, new perspectives, and always provoking with beauty and love.

EIGHT

IC How do you see the future of architecture, an art that has been static so far, in a world constantly transforming and moving?

TB I have doubts because we know architecture is not eternal. It needs to transform together with society and technology. I think we will evolve to a more human, functional, more integrated architecture, taking into account benefits to society. I want to believe in this. I'm optimistic about the future.

NINE

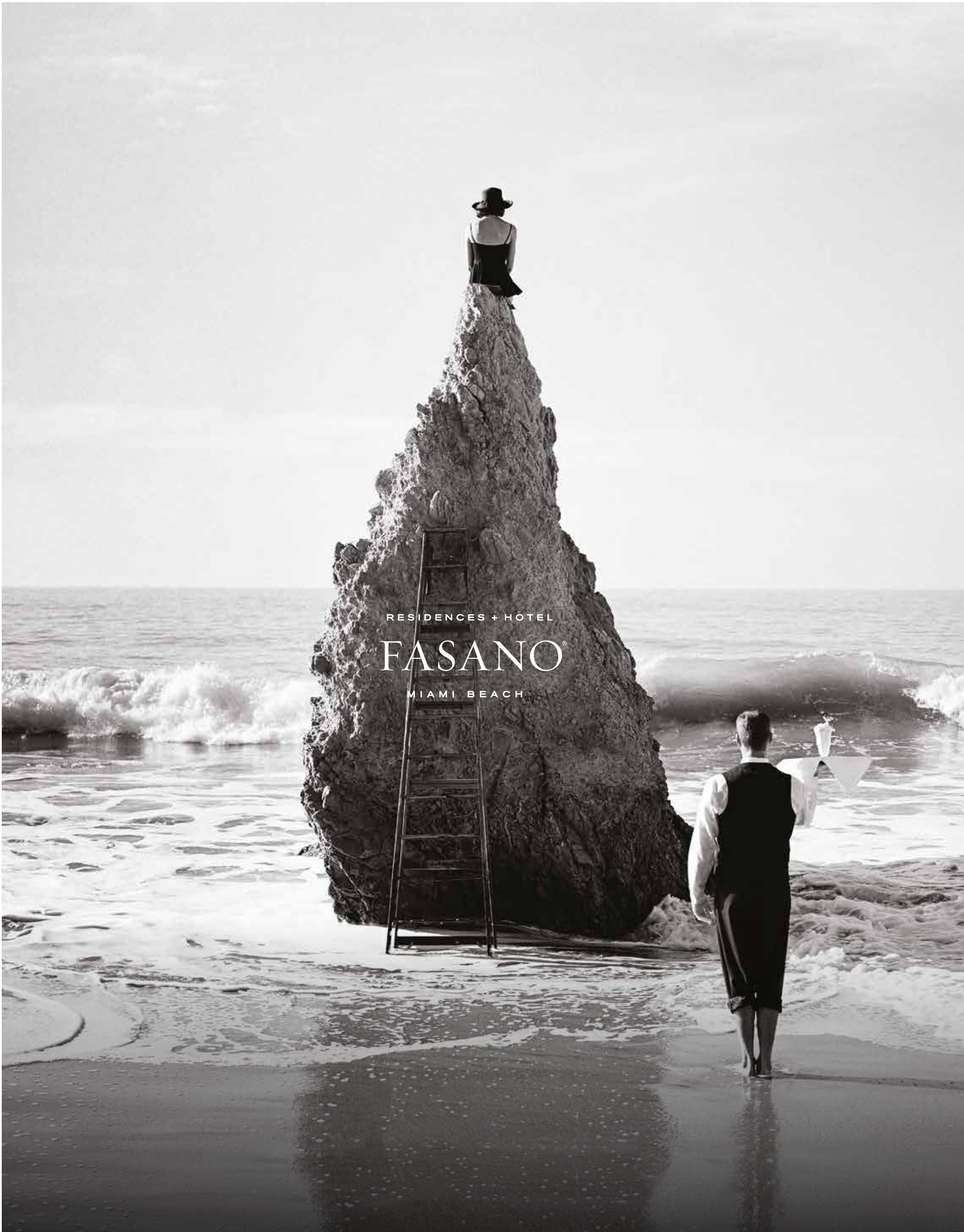
IC Do you have hobbies to counterpoint your work?

TB At 25 I had a rupture with two of my life's pillars, my grandfather and my father. And after a long time completely dedicating myself to work, I've started to surf again. I've learned to kitesurf and I'm looking for balance.

TEN

IC Quality architecture is quite far from the real estate market and the general public. Do you see a way to shorten this distance?

TB The way is the right policy for the country. Financial stability, employment, investment in health care, education and art. It's that simple!



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What is happening around the world

09-11
2016

From the new dpot store, which specializes in modern and authorial Brazilian pieces of furniture, to the double exhibition featuring pictures from Frida Kahlo's personal collection, including the best panino in Italy, check out the new arrivals this trimester

TEXT Artur Tavares, Luciano Ribeiro, Piti Vieira



Full treatment

The grooming products brand Man Lab recently opened a barbershop in the lobby of the Maksoud Plaza in São Paulo, in the same place where the hotel's old barbershop, which was a reference on the subject in the 1980s and '90s, was installed. All the treatments are performed with products from the brand, made from essential ingredients and raw materials. The project was designed by architect Isac Martins, who added a manly touch by using straight lines in the completely black setting and pieces of furniture with details in steel. The locale, which is under a revitalization process coordinated by businessman Facundo Guerra, will also offer special hair wash options, manicure and pedicure services and hand and foot exfoliation treatments. manlab.com.br



The new house of Brazilian furniture

Specializing in modern and contemporary furniture, the store dpot recently opened a new location at Alameda Gabriel Monteiro da Silva, 479. Designed by Isay Weinfeld, the exposed-concrete structure, which combines transparency and lightness, occupies a 1,000-square-meter house — with such imposing dimensions, it could well be an art gallery. With exuberant gardens designed by landscape architect Rodrigo Oliveira, the new store is a home for Brazilian furniture — a fluid, elegant and welcoming home, generously facing the street, inviting people to come inside. Founded in 2000 by Sergio Buchpiguel, dpot has become known for researching and rediscovering great names in Brazilian furniture design, who weren't featured on catalogues and, as such, were virtually unknown to the new generations, and for introducing several young talented designers. With around 500 pieces in their portfolio, the old space became too small to accommodate such an extensive line. dpot.com.br



Frida Kahlo x2

Since September 3, the Museum of Image and Sound (MIS) and the Espaço Cultural Porto Seguro, both in São Paulo, have been hosting the same exhibition, divided into two different exhibits that complete one another and feature photos from the personal collection of Frida Kahlo, a Mexican artist and modern icon. Frida Kahlo – Suas Fotos and Frida Kahlo – Suas Fotos: Olhares Sobre o México run until November 20. This is the first time the exhibition is divided like this, and a van is available to transport the public between the two venues. In addition, tickets are valid for both exhibits. The collection traveled through Portugal, Mexico and Poland and stopped in Curitiba before arriving in São Paulo, and it's expected to attract huge crowds.

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Revisited classics

A restorer and the main dealer of classic cars in Brazil, São Paulo native Maurício Marx, 36, collects and sells machines from when he wasn't even born. At Universo Marx, a 200-square-meter space on Av. República do Líbano, in the south zone of São Paulo, you can find such cars as the Pontiac GTO (1972), the MG Midget (1968), the Triumph TR4A (1966), the Alfa Romeo GTV 2000 (1974), the Chevrolet Bel Air (1956), the Ford Thunderbird (1965), the Oldsmobile Cutlass (1968) and motorcycles like the Ducati 350 MKIII (1967). It's more than a store; it's a haven for vintage car aficionados, where they can do business in a pleasant and relaxed manner, doing away with the formality of a regular store. There, friends get together, without any pressure to make a sale, allowing a connection with customers. As such, they offer a kind of "consulting service" for the experience of having a classic car in the garage. universomarx.com.br

Tribute to Jayme Fonseca

ETEL brings yet another exclusive furniture release. It's a new edition of the five first furniture pieces created by architect Jayme Fonseca Rodrigues in the 1930s and '40s. This limited edition collection is comprised of a chair, dressing table, side tables and bureau desk made from noble wood. A contemporary architect and a colleague of Oswaldo Bratke, Henrique Mindlin and Eduardo Kneese, Fonseca Rodrigues worked during one of the most significant periods of the 20th century – the Stock Market Crash of 1929, the end of World War II and the Getúlio Vargas Era in Brazil – and experienced architecture, urban planning and design to the fullest, designing everything from buildings to furniture pieces, and even working with interior design. For Hugo Segawa, author of the homonymous biography of Jayme Fonseca Rodrigues, published by BEI Editora last month, the architect would have achieved his goal – to leave the mark of a personal language that was just starting to earn fame, due to its combination of refinement and rationality, sophistication and formal rigor – if he hadn't died so prematurely, at the age of 41.



The Sugarloaf Mountain by Antonio Bernardo

The Rio 2016 Olympic Games and the appreciation for the icons in the Rio landscape inspired designer Antonio Bernardo to create the silver and peroba-rosa sculpture Objeto Pão de Açúcar. "At a moment when Rio de Janeiro is welcoming so many tourists and its natural beauty is being appreciated, I thought about an original way to represent the Sugarloaf Mountain. The use of wood, a natural mark, helped to warm the image of this object," says the Rio de Janeiro-born designer.



Tasty panino

Milan is the official panino capital in Italy. And the most famous place in the city to feast on sandwiches made with all kinds of cold cuts, cheese, pâté, funghi, vegetables, sauces and crispy bread rolls – quality products and often times in original combinations – is De Santis. This small and historical establishment at Corso Magenta, 9 – with three sidewalk stools and a cramped interior, with a counter and four wooden tables, an ingredients display and a sandwich maker – offers over 200 panino options. The menu is divided according to the type of filling (culatello, ham, Prague ham, raw ham, jamón ibérico, bresaola, fish). You can add other ingredients – everything from caviar to artichoke, including cucumber, tomato and fruits – to your sandwich. All this in a hot, crispy bread roll. paninidesantis.it

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What's cooking at home

09-11
2016

Inauguration of the Hotel Fasano Belo Horizonte, reopening of the Hotel Fasano Punta del Este, free pass for pets at the hotels, white truffle season at the restaurant Fasano in São Paulo, tasting menu at the Fasano al Mare, and much more



White truffle season at the Fasano SP

Between October and November, it is white truffle season at the restaurant Fasano in São Paulo, with the delicacy coming directly from Alba, Italy. For the occasion, chef Luca Gozzani prepared a special menu, where the tartufo bianco is finely grated over the dishes, adding its aroma and flavors. But go there soon! The season ends when they run out of this ingredient, which is one of the most coveted in the world.

Grandma's tiramisù

An extremely traditional dessert at the restaurants Fasano, the tiramisù has been controversial ever since its creation in Italy. From North to South, there isn't a region in the country that doesn't claim paternity. "I believe it was born in the same place as the mascarpone, in Lombardy — but it's important to know that Italians borrow the recipes and modify them according to the regional culture," says our chef, Luca Gozzani, who was born in Tuscany and makes a tiramisù inspired by his grandma's recipe at the Fasano. "I created the dessert when I was the chef at the Fasano al Mare. When I came to São Paulo, I brought the exact same recipe, but I made a few changes to adjust to the restaurant. Now I use Marsala instead of egg whites. Usually, the tiramisù is made with creamy, wet ingredients — I included the biscuit to add a 'crunchy' touch and texture to the dessert." Gozzani recommends Marsala or Port wine to go with your tiramisù. A can't-miss.



Parrilla at the Hotel Fasano Boa Vista

With the arrival of spring, the Hotel Fasano Boa Vista is now serving the traditional Uruguayan parrilla to its guests. The dish is only offered on the second Sunday of each month. For the occasion, there's also a menu dedicated to our neighbor country, always served on the restaurant deck. For the parrilla, the traditional Argentine and Uruguayan barbecue, the wood heats a system of movable grills. As such, the meat doesn't come into direct contact with the heat, which is responsible for the smoked flavor so familiar to Brazilians. When using this system, the final result is a tender, soft meat.



The Fasano al Mare now has a tasting menu

Italian chef Paolo Lavezzini, of the Fasano al Mare, has created his first tasting menu for the Rio hotel. Born in the region of Emilia-Romagna and raised in Tuscany, Lavezzini developed a menu that pays homage to locales that marked his life in Italy. The highlights of this authorial menu include flounder (above left) served with spinach and artisan lemon preserve, langoustine risotto and white beans (above), ribollita tortelli with pecorino sauce (left) and soup of red fruits, Marsala zabaione and coconut ice cream.

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Adega musical live

The radio show Adega Musical, hosted by Manoel Beato, the sommelier at the Fasano, on Rádio Estadão — where he combines the best of the wine universe, good food and great music —, has a live version that has been held at the Baretto a few times. Starting October 24, Adega Musical Ao Vivo will be a monthly event, always at 8 p.m., at the bar of the Hotel Fasano. “It’s a music show with a commented tasting session of five wines (for the first edition the selection is: Cava Juve y Camps, Pera Grave White, Pera Grave Red, Rosso di Montalcino and Esprit De Pavie, all imported by Clarets),” says Beato. “It starts with an introduction to harmonization, a pleasant conversation about the wine universe. After, I present and talk about each selected wine, combining music, the beverage and food.”

During the breaks of Beato’s wine show, the jazz trio comprised of Nelson Aires (piano), Teco Cardoso (flute and sax) and Luca Raelle (clarinet) selects a theme as the soundtrack to the tasting session. “Each wine gets a song, sometimes two, and the musicians explain the reason for choosing each song,” affirms Beato. In the end, a dish is served — in addition to the bread basket, water and coffee on the table. The show lasts about an hour and admission is R\$330. Tickets must be purchased in advance by calling (11) 99181-3447.



Da Lorenzo per Davide Bernacca

The restaurant Lorenzo, located in Forte dei Marmi in Tuscany, is, in my opinion, the best place in the world to have fish. Mainly thanks to the elegance and a — certain — hostility of the owner, Lorenzo Viani, an extremely elegant man who has been the owner and employee of his restaurant for 50 years. Running the establishment for five decades, he has lost it a few times at card games. Still, he kept working there. After, with a lot of hard work, he would find a way to buy the restaurant back. The dish that he calls pasta della barca is unforgettable. It doesn’t follow the current trend of starred chefs adding too much butter. It’s called della barca because in the 1960s and ’70s Lorenzo would always go sailing on a small boat with five friends. There wasn’t space for big pans, so the hard, raw pasta was cooked in small pans with the tomato sauce and water, added little by little. And how can I forget the gamberetti de fascina, small white shrimp from the deep sea, sweet as honey, hardly fried? Or the mythical squid prepared in its own sauce? Even though Lorenzo is the owner, he buys the fish himself. The restaurant Lorenzo is not good, it’s spectacular!

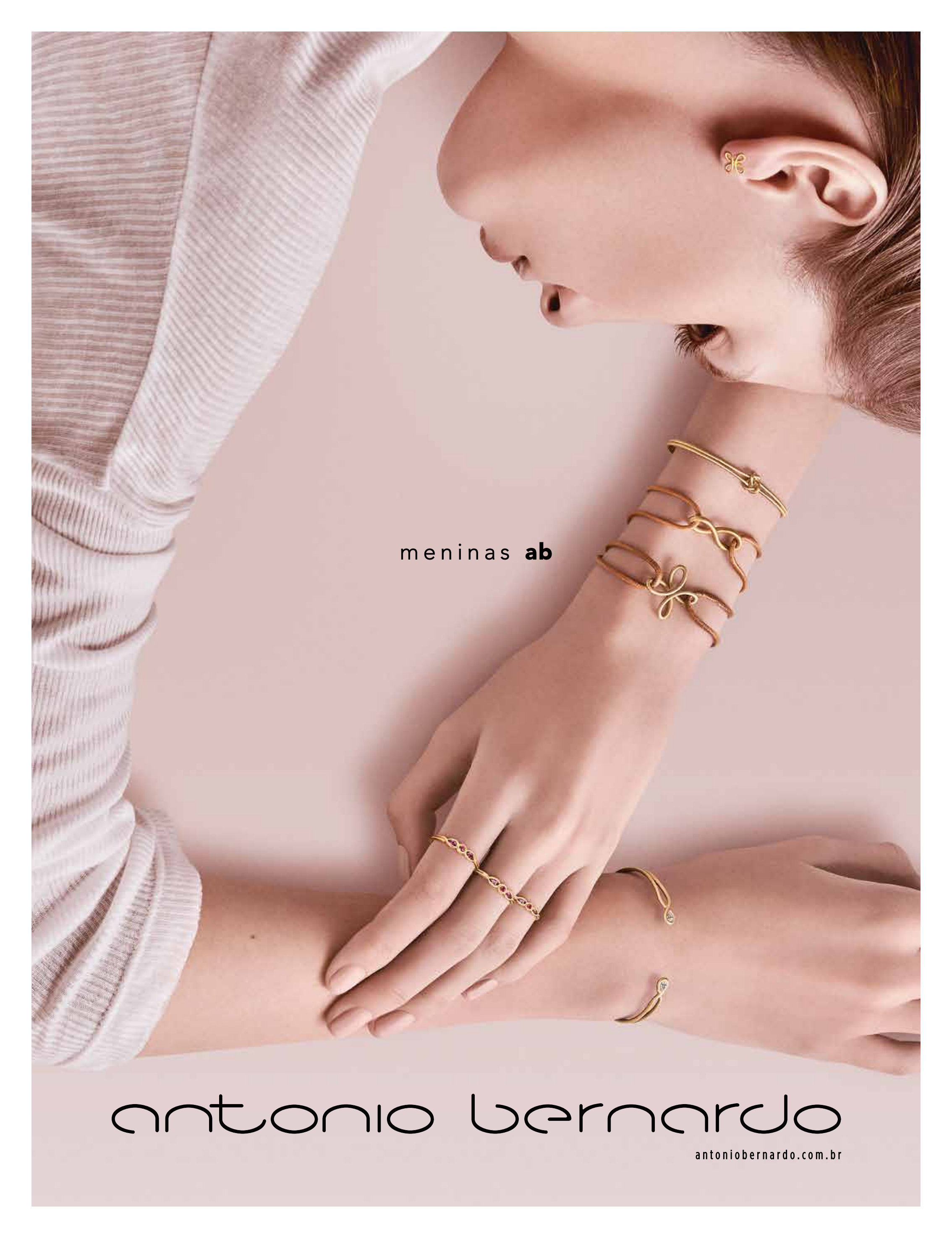
Free pass for pets

The Hotel Fasano is pet-friendly and allows small dogs and cats of all breeds. The Group understands that pets are part of people’s lives and that our guests are more comfortable knowing that their animals will be close to them. All the hotels are equipped to offer a pet bed, as well as bowls, food, pads and even toys for moments of relaxation. There are no room restrictions.



Musical nights at the Baretto

Selected as the best bar on the planet by the magazine Wallpaper*, the bar at the Hotel Fasano brings to São Paulo world-class artists that used to perform only in large concert venues, copying the formula that has made history in such mythical places as the Algonquin and the Carlyle in New York. Baretto has held shows by Caetano Veloso, Maria Rita, Marina Lima, Edu Lobo, Terence Blanchard, Ney Matogrosso, Lobão, Fernanda Abreu and Bebel Gilberto, to name a few. Every time, there was a feeling of complicity with the audience: without the stress of big performances and with the comfort so characteristic of the Fasano brand. The next attraction, opening the second season under the curatorship of Casa de Francisca, is rapper Emicida, who is performing on October 18 and 19, sponsored by the Bulleit bourbon, recently released in Brazil by Diageo. When there are no authorial shows scheduled, pianist Mário Edson, along with a trio of singers, livens up the night with MPB and jazz classics, in addition to American hits. Born in Tatuí, a city in rural São Paulo, the talented artist, who draws inspiration from pianist and singer Dick Farney, has been a regular at the bar ever since it opened, on Rua Amauri, and has been working for the Group for 30 years.



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The Hotel Fasano Punta del Este is reopening in December

The first international location of the Fasano brand, the Hotel Fasano Punta del Este has been under renovation since last year and is preparing to reopen on December 23, 2016. Located in the region of La Barra in Punta del Este, in a conservation area with 480 hectares of mountains and beaches, the project will become even more exclusive with the name Locanda Fasano. The changes include the expansion of the lodging area in a single building connected

to the iconic restaurant Fasano — with a strategic location, on a vast plateau that has one of the most spectacular views of the region. “It’s one of the most beautiful places I’ve ever seen, with a unique landscape, a combination of Tuscany and rural England, close to the ocean,” says Rogério Fasano about the hotel, which is already accepting reservations for the end of the year. The bungalows are available, and guests and residents can enjoy the spa — a reference in São Paulo and Rio de Janeiro — and the restaurant Fasano. The Locanda will also feature a solarium, lounge, bar and pool, whose project maintains the rocks and local nature.



Suggestion for the summer at the Fasano Rio de Janeiro spa

The spa at the Hotel Fasano Rio de Janeiro offers treatments that prepare your face and body for the coming season. Developed by therapist Fabrícia Nogueira, they include pre-sun papaya, carrot and honey wrap and body wrap, which helps you to keep your tan, activates melanin production and makes your body look more intensely tanned. All the treatments are conducted by a highly trained staff.

Fasano is preparing to arrive in Belo Horizonte

Scheduled to open in the second half of 2017, the new Hotel Fasano Belo Horizonte will be located on Rua São Paulo, in the neighborhood of Lourdes. Designed by the renowned firm Bernardes Arquitetura, the project is the result of a partnership between Incorporadora Concreto, the only investor in the enterprise, and the groups Fasano and Asamar. With 80 apartments, the Hotel Fasano Belo Horizonte will also be home to a location of the restaurant Gero. “We have been trying to build a Fasano hotel in the city for four years. The partnership with Concreto made this dream come true, and we are very pleased. We will do our best to make our hospitality and food services a success in Belo Horizonte,” says restaurateur and hotelier Rogério Fasano. “We believe this project will bring unique benefits to the city. Belo Horizonte residents will have a new meeting point equipped for events, business meetings and celebrations that will also provide a spectacular culinary experience. The hotel will have, above all, a vocation to be part of the city’s social scene,” adds Safar Filho, Concreto’s executive director.



Surfing in Rio de Janeiro with the Fasano

Known all over the world for its beaches, Rio de Janeiro attracts surfers from around the globe. From now on, this task will be easier for guests at the Hotel Fasano Rio de Janeiro, located just a few steps from the famous break at Arpoador. In a new and exclusive partnership with Osklen Surfing, the Fasano location in Rio is offering its guests quality apparel from the Brazilian brand that best reflects the city’s lifestyle. A collection of boards that features everything from fish boards to longboards, including funboards for beginners, and neoprene clothing for colder days are available to anyone who wants to experience the beach like a local.



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The Commander

PORTRAIT Tadeu Brunelli

In a touching homage, Geraldo de F. Forbes tells us how he met Mr. Ático, 89, a maître d' who has been awarded a commendation by the Ministry of Labor and has been working for the Fasano Group for 26 years



Mr. Ático and the author of this article

I met him in 1961. I had just been admitted to Faculdade de São Francisco and, because I was a freshman, I had my hair destroyed. To fix it, I went to Salão Ester, the most famous beauty parlor in São Paulo, with 15 chairs, 4 manicurists and good coffee, on Rua Sete de Abril. After, as a consolation for my baldness, my older brother took me to the best restaurant in the city, Ca'd'Oro, located on Rua Basílio da Gama, to have lunch. That's where I met him. A waiter quite different from the others, with a tanned face typical of people from the countryside, in a room run by two maître d's from Italy, Renzo and Albano, serving the richest men in São Paulo. At 18, I was a bit intimidated by all that classiness and elegance, even though I had frequented Parque Balneário in Santos, which was much more sophisticated than Ca'd'Oro.

Luckily, our waiter was precisely that man from northeastern Brazil, with a heavy accent and a Greek name: Ático. I liked him a lot, because of his thoughtful modesty in the midst of a certain snobbery on the veterans' part, whenever they were called by the bald kid. It was a mutual feeling that persists to this day, 55 years later. We are friends and every December 10 I bring him a birthday cake, together with his favorite customer, Karin Rodrigues, whom he met as a dazzling young woman.

During all this time, we did many things together. Once, at the old Ca'd'Oro, I insistently asked him to run the kitchen and make some beef pastels, rice and beans. Zé Alcantara Machado, a regular customer, was coming home after a long season in Europe and he was going to have lunch there. And I wanted to surprise my dear friend. Well, Ático bent the strict rules of the locale's classic menu and, away from the headwaiter, he not only produced the order but also added fried banana as dessert. The problem was that the original plan was an exception that should not be repeated. But the other customers were curious and asking: what about me? I want pastel, too. It was a mess. And the result: starting on that day, the menu would have pastel options every Friday. This innovation was soon copied by several good restaurants.

Later, when the restaurant moved to the building on Rua Augusta, Ático had a room for himself. I started bringing him some special Bordeaux wines. He had baccarat glasses to have martinis



“Take off your hat to salute this great man, so elegant in his classic tuxedo and sovereign in his unparalleled dignity”

and manhattans the way you're supposed to. Many lovely ladies and princesses are thankful for these perfect drinks to this day.

Ático worked at Ca'd'Oro for 37 years, as a messenger, as a commis, wearing the white tie, the black tie, and finally as a co-maître and then maître d'. An incredible and flawless career. And, for those

who don't know this, it's hard work. Hours and hours on your feet, going back and forth, taking thousands of orders and trying to attend everyone. Almir Pazzianotto, the former minister of labor, recognized this. A sporadic customer at the restaurant, while he was a Minister, he awarded Mr. Ático Alves de Souza, born on December 10, 1926 in Monte Santo, in the backlands of Bahia, a commendation for his work.

A poor boy who saw outlaws in the backlands, became a migrant in São Paulo in 1949, received a commendation and became a guest maître d' at the Fasano and Parigi. It has been a tough but triumphant journey. And it's always a great pleasure to hug him and then see him walking around with the bollito, which he doesn't make but has been serving for decades. Afterwards, a chat about the old times — with a sharp memory, he's still eager to work.

Dear readers and customers at the Parigi: when you see him walking around your table, as humble as a commis, carrying a dish in hand, take off your virtual hat to salute this great man, so elegant in his classic tuxedo and sovereign in his unparalleled dignity.

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New arrival

TEXT Rebeca Sgrignolli

For the first time in Jaguar's 80-year history, it has created a vehicle with a ground clearance of over 20 cm – its first SUV. We've tested the F-PACE, which has just arrived in Brazil in four versions

Last year, my passion for English cars led me to 360-degree images, that I found online, of a vehicle that was quite different from the Jaguar brand universe — an SUV. That could only be a mistake, I figured. I couldn't take that off my mind for two weeks. When I visited the website again, the unexpected was confirmed: the first Jaguar SUV was the highlight on the homepage. But I wasn't sure if it would be launched in Brazil. The confirmation came almost a year later. The vehicle would come to the country. That's when I was presented with the opportunity to see this English car in person. I was invited by the British manufacturer, along with a select group, to test the F-PACE, which has just arrived at dealerships in four versions: Prestige, with a 2.0 180hp diesel engine, R-Sport 3.0, gas, 340hp, S 3.0, gas, with 380hp, in addition to the limited First Edition, which has a unique blue color — there are only 19 units available in Brazil.

I had already had the experience of driving a Jag, an X-Type 2007 — which is still extraordinary for an almost 10-year-old car —, but there's nothing like checking out new technology when it's released. On an August Wednesday, I went to Minas Gerais to cover almost 200 km on an F-Pace. In Lagoa Santa, a municipality located 38 km from Belo Horizonte, we had our first contact. At first sight, I was impressed by the imposing and aggressive curvy hood, which meets the headlights — that feature the signature 'J' Blade daytime running lights and look you in the eye, thanks to the ground clearance of 21 cm —, and its body, composed of 80% aluminum.

The version tested by Corriere Fasano was the R-Sport. After a brief explanation about the dashboard layout options, available from this version up, and the buttons of the Jaguadrive Control, that allows you to change the driving mode (snow, eco, standard and dynamic), I took off for the road.

Following the route to the Museu de Arte da Pampulha in Belo Horizonte, as indicated by the InControl Touch Pro navigation system, was an easy task — the 10.2-inch touchscreen features clear colors, even under the sunlight shining through the panoramic roof. On the trajectory, the vehicle's 4.7-meter length, the bold, well-defined lines and the iconic rear end of the F-Type, the manufacturer's most desirable sports car, prompted several head turns, confirming that this car doesn't attract just people who enjoy the automotive universe.

Serra da Moeda, at an altitude of 1,500 meters and located 34 km from Belo Horizonte, was our next stop. The several speed variations along the way are proof positive that the R-Sport has no issues with acceleration and overtaking. The gasoline V6 engine with 340 horsepower can go from 0 to 100 km/h in 5.8 seconds — in dynamic mode, it's even faster. The car responds promptly to any decision — it's almost as if it's thinking like you. On the inside, you can choose what you want



to hear: the roar of the engine or the pure sound delivered by the Meridian speakers, especially designed for the F-Pace.

After less than an hour, you don't really want to arrive at your destination. We even passed the exit to the top of the mountains to drive more kilometers, but it was time to stop.

Knowing that we are in a 4x4 training center eases the problem. It's time to learn what this SUV is capable of. For everyone's surprise, the versions Prestige and R-Sport confirm that this Jaguar, despite its sports look, is ready to overcome big challenges. The All Surface Progress Control (ASPC), which is enabled by touching a button on the multi-function steering wheel, reads the terrain, perfectly controlling acceleration and braking to cross the different terrains — the driver just needs to hold the wheel and fasten the seatbelt. Going uphill or downhill, people may be concerned about dirt roads. But not this machine with integral traction control, that consumed only one fourth of the 63-liter fuel tank in one day — showing the capacity of the 2.0 Ingenium Diesel engine even when you're not driving in eco mode.

The second day of the trip has the largest collection of contemporary art in Latin America — the Inhotim Institute — as the backdrop. It was time to experience the art of the 380hp in the S version and

understand how far a racecar DNA can get on an SUV. Holding the steering wheel of a First Edition, you step on it and go from 0 to 100 km/h in 5.5 seconds. You just have to hit the brake pedal to be back at 0 km/h in even less time. Objective and intransigent, this car confirms the speed through an acceleration and braking graphic that shows the performance of the last 10 minutes on the dashboard.

Even with all this technology focused on performance and safety, design is not neglected. "By remaining absolutely true to our principles, the all-new F-PACE is immediately recognizable as a Jaguar. It offers all of the interior space you would expect — and more. But because of our disciplined approach to surfaces, proportions and purity of line, we have designed what I consider to be the most balanced, attractive vehicle in its class," says Ian Callum, Jaguar's director of design and the man responsible for the project of the Aston Martin DB7, which appeared in the movie *Casino Royale*. The F-Pace also innovates with the accessory Activity Key, a robust, waterproof wristband. Even Sir William Lyons (1901-1985), the founder of the car manufacturer, for whom "good enough" was never enough, would be proud.

After two intense days and over 178 km covered, there are no doubts: this machine perfectly combines design and performance.

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Affective memory

TEXT Márcio Alemão

The food columnist for CartaCapital has an affectionate relationship with his favorite dish. The polenta with Grana Padano cheese and fried egg is on the top of the list for his taste buds

My favorite dish? Really? I have never thought about it. I don't like these lists that some adults think are necessary to create. If my daughters and my wife participated in a quiz show about my preferences, they would fail epically. I have many and I totally agree with Raul Seixas on set opinions. About the said dish, a preface: there was a fun, curious period, a long time ago, when we would travel to the United States and uncontrollably crave feijoada and guaraná. There wasn't an explanation. After 15 days, we would feel withdrawal symptoms. We would clamor for beans.

I've been through this, maybe influenced by the people surrounding me. The truth is, when I stop to think about it, feijoada has never been my favorite dish, even though I truly enjoy it.

Rice and beans, ground beef and fried egg move me a little more. Still, I can't affirm this dish is on the top of the list for my taste buds.

Beef Milanese with unctuous mashed potatoes. Should I go beyond? Yes. Cold beef Milanese, in a bun, like Argentines know how to make. Maybe!

Once more I stop, think and remember, because of the mashed potatoes, the deep-fried hake that could be found at every home and restaurant on Fridays. What an amazing fish, my friend! Delicate and humble.



"From the kitchen, my grandmother would bring the plate: two slices of polenta, grated cheese and two fried eggs"

Much better than most monotonous fish of the day options, with a crust of something dispensable, that frequent the menus in the city.

Would this be my elected dish? Not yet.

Oxtail with polenta is a lovely dish. As is a beautiful tongue with polenta. A cotecchino with mostarda di Cremona over polenta gives me goosebumps.

Obviously, the astute reader has realized by now that polenta is a dish for which I have a special passion. And everything can be explained, even with help from Freud, as this aforementioned passion was born during my childhood.

I'll get to the story soon, but now I disclose the complete dish that I can say is my favorite: polenta with Grana Padano cheese and fried egg.

We used to live in Vila Mariana, across from the lovely Largo Ana Rosa, which is currently one of the ugliest places in the world. My grandmother used to live in the beginning of the street, on the same street I lived on. She, who had been raised



in São José do Rio Pardo, in rural São Paulo, by a whimsy mother and a Portuguese father, made polenta like few people.

Yes, I'm talking about a dish that moves me for my affective memory: the main competitor of all the chefs in the world.

And this is how it used to be: she would call my house. Dialing 7-78-85. A phone number with five digits. Who had this? And would let us know: "I'm taking the polenta off the pan." My brother and I would run there, and the most delicious of all distinctions was reserved for us: to scrape the pan.

My grandmother used to leave more than the bottom layer, of course. I close my eyes and I can still remember the dark, thin wooden spoon and Dona Adelaide's joy. People who cook know that the biggest pleasure of all is serving, not eating.

In Rio Pardo, she and her five siblings ate a lot of polenta while growing up. Just like many others that came here to work at the coffee farms and then the factories in São Paulo. Cornmeal and water, and a family could keep going. On Sundays, chicken was added to the dish. And my grandmother's polenta would be put in a container, where it would cool and then be served in slices.

If you're a polenta connoisseur, you know what I'm talking about. If you're a neophyte, having discovered the dish at the city's good restaurants, you certainly have never seen this sliced option. Over the slices, the sauce, now with a fair amount of chicken or beef.

But my case was special. My grandmother knew everything about me. Everyone would be served but me. And from the kitchen, almost in a ritual manner, she would bring the plate, my plate: the two slices of polenta, a lot of grated cheese and two fried eggs on top of everything.

Dona Adelaide passed away a long time ago. I had the opportunity to introduce her to Italian flours: Bra-

mata, which is used for a more rustic polenta, Fiorello, which is more delicate, and even Taragna, which is a mixture of corn flour and buckwheat, to have during the winter, with a lot of fontina cheese added to the pan. And she was fascinated by them.

In time: it would be very nice for a restaurant to be able to offer a "menu" of flours for polenta.

I give you the technique and recipe now. For every liter of water, 250g of flour. My suggestion: Moretti Integrale. Add salt to taste and a tablespoon of butter. Add the cornmeal to the boiling water in a thin stream while whisking. Once everything is incorporated, I swear, you don't have to keep whisking. Stir every five minutes. Open a good bottle of wine, stay close to the pan and forget about this legend that you can't stop whisking. Let it cook over low heat for 50 minutes. Put some on your plate. Grate the Grana Padano cheese. More polenta, more cheese. And on top of everything, two fried eggs, soft yolk, golden edges. Now, if it's white truffle season and you can grate one over it... my dear friend, you'll be faced with not only my favorite dish but also one of the greatest dishes in the history of the culinary arts.



IN TIME

If it's not white truffle season, please, don't even think about truffle olive oil. Incidentally, never use an olive oil that is made from anything other than just olives.

Still, if you love truffle olive oil, don't spoil the polenta with it. Look for Japanese tinsmiths that love to use a blowtorch and spread truffle oil on everything.

Oh, yes! You can also apply the aforementioned oil on door hinges and add a profumo del piemonte aroma to your home.

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Hotel Fasano: a lot of crying

TEXT Rogério Fasano

Rogério Fasano tells us how he decided to follow in the footsteps of the Guzzoni family and change from owner of a restaurant to owner of a hotel, one that was different from anything at the time



In issues 1 and 2 of *Corriere*, I wrote about how Fasano returned to the culinary arts scene and how Gero itself was essential for the Fasano. In this issue, I want to tell you about the realization of a dream: to build the Hotel Fasano. Before I continue, I must clarify that if Hotel Ca'd'Oro hadn't existed, maybe Hotel Fasano wouldn't exist either. Ca'd'Oro was built by the Guzzoni family, from Bergamo, next to Milan — the city of my ancestors. Born in 1953 as just a restaurant, in 1956 they also opened Hotel Ca'd'Oro, which marked the era in the city. I wasn't even born then, but when I realized all my dreams in the area of restaurants — I'm very proud of the recognition they have brought me, here and abroad, especially because it's something that was born in South America —, I became obsessed with following in the footsteps of the Guzzoni family, and changing from a restaurant to a hotel. And not just any hotel, but one that was different from anything at the time.

The restaurant Fasano was located in the best region of São Paulo, filled with shops, and I lived in an apartment nearby, from where I could see that just three houses — this is unthinkable today — were inhabited by their residents. It's something like having a one-story house in Via Montenapoleone in Milan, all things considered. From my window, I observed those three houses that, in the shape of an "L," would result in a single plot of land comprised of a central plot and two side plots, with the horizontal part bigger than the vertical part.

That's when it all begins:

Chapter 1

The first and main plot of land was put up for sale after its only resident died and, as soon as I heard this, I went to check it out. It was the property of a very prosperous family from São Paulo, and I ended up meeting the nephew and owner of the place, Eduardo Ribeiro do Valle, with whom I started to negotiate. He negotiated with his uncle and granted us a call option that was valid for X days. During this time, I created a pre-project — not an architecture project, just a volumetric one — and kept the dream alive.



However, two days before the end of the call option period, a friend who's an incorporator called me to say that I was buying a plot of land where I wouldn't be able to erect a building — and I panicked. I called Eduardo and asked for three more days to learn about the issue and he told me: "Rogério, this information is not correct. My uncle has a purchase offer that's 20% higher than yours to sell the plot to a large construction company from São Paulo. They have even showed us a pre-project." I told him that I needed three more days and that I wouldn't be able to decide the next day. I had doubts, but I decided to roll the dice.

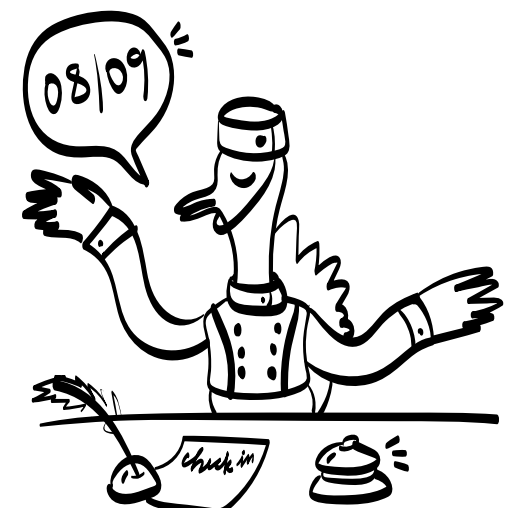
Chapter 2

Early the next morning, I received a call from Eduardo saying: "I'm sorry, Rogério, but the plot was sold and the whole family is going to sign the contract tomorrow, at 10 a.m., at the company's office." I couldn't believe it, my dream was being destroyed. So I asked him one last favor: to set up a meeting with his uncle early the next morning. "It's not possible, Rogério. He is really upset because you said you wouldn't be able to erect a building there," Eduardo replied. I explained that I got this information from an incorporator and I insisted on my appeal. Hours later, the phone rings. "Ok, Rogério, my uncle is going to talk to you at his house, on Avenida das Magnólias, at 8 a.m., because at 10 a.m., as I said before, we have to sign the contract with the other company.

Chapter 3: A gentleman called Marcos Ribeiro do Valle

I asked my father to come with me, because everyone who knows him knows about his giant charisma. We arrived at 8 a.m., and Mr. Marcos welcomed us with an impeccable breakfast, with cheese bread, fresh Minas cheese, varied juices, well, an impeccable table that matched the elegance of his house and his impeccable suit.

"Dear Fasanos, tell me..." said Mr. Marcos. Then my father asked me to tell the whole story, from our call option to the wrong information ob-



Realization Above left, façade of the Fasano SP; up top, the central lobby of the hotel, which set a trend and was extremely copied; on the side page, detail of the building designed by Isay Weinfeld and Marcio Kogan; and the heated pool

tained from the incorporator friend. "I understand it, but I'm sorry. I'm going to sign the contract in two hours," he said. Then I show him my volumetric project with the name Fasano on the door. My father starts crying and I, obviously, join him. With this, Mr. Marcos is in an impossible situation, with two Italian men refusing to leave his house. Next, he grabs the phone, calls his secretary and asks her to call the construction company that was going to buy the plot. My father and I held hands and felt a small sliver of hope. Then we heard: "Mr. X, I'm at my house, in front of the Fasanos, and I'd like to cancel our meeting." We could feel the tension in the air and then we heard: "Sir, try to understand, I just made a new decision and I have to inform you that I'm going to sell the plot to the Fasano family, knowing that you can speak ill of me. However, I'd like to clarify that I'm not selling to them for a higher price, but for one reason only: for them, it's a life project, for you, it's just another building." So elegant. Old times. It was quite a life lesson from Mr. Marcos Ribeiro do Valle.

Chapter 4

After buying the main plot, the side plot was a simple step, as the owner was a very practical man and asked us to pay the same amount as the main plot. The two plots together comprised a plot with an area of approximately 950 m². We studied the project and realized that if we had an area of more than 1,000 m², it would be better. As such, we needed to buy another house to complete the "L," where the owner, Dona Elza, had been born and lived her whole life.

I conducted the process myself and she loved me. "Dona Elza, pick a house that you love in the surroundings and we will buy it and make an exchange with you," I told her. I selected several houses that were for sale in Jardim Europa and we met with different real estate agents. She just wanted to come with me. I lived on Rua Sarandi, across from her house, and we would go visit the houses together. She would get in my car happy and smiley, until the next corner. On Rua Haddock Lobo, she would start crying, saying that she had been born there. We would go back to her house on Rua Sarandi, cancel the visit, and she would always make tea and offer me some wonderful biscuits that she made every day.

This process only ended a year and a half later, when she finally fell in love with a house, far from the neighborhood but with the proportions of a farmhouse. We were able to make her happy and close

the deal. Two years and a half after we purchased the first plot, this chapter came to an end. However, a new one was about to start.

After buying the estate, I went to architect Isay Weinfeld with a brick in hand that I had brought from England, where I invited him to participate in this adventure. I was clear: we have the land, the idea, I want a building that looks smaller than its actual size, that uses this brick that I brought, and there's one more thing — "we have absolutely no money." Isay loved the challenge and introduced



"My father starts crying and I, obviously, join him. With this, Mr. Marcos is in an impossible situation, with two Italian men refusing to leave his house"

me to Marcio Kogan — and our team was complete. But there was one thing missing: money.

I knocked on the door of almost all Brazilian businesspeople with a bunch of projects in hand and a business plan that everyone thought was impossible, because the "flat act" had had a huge impact on the hotel sector in São Paulo, and daily rates starting at 400 dollars were unthinkable at the time — I was sure it was possible, as it proved to be. I called Isay at 11 p.m., 1 a.m., many times to say: "Isay, I can't do this anymore. I'm going to have to quit." We would get really sad. I almost sold the plot several times, but I always postponed it.

Enters the Diniz family. My friend João Paulo, who became my new partner, convinced his whole family to take on the project. And what once seemed impossible started to take shape. The result: the Diniz family owns the locale, and we administer the hotel and the restaurant. Ah, the restaurant!

When I informed I was transferring the Fasano from Rua Haddock Lobo to the hotel, a lot of people were shocked. How could I change the location of the most famous restaurant in Brazil? As I told you in the previous issue, I didn't hesitate at all. I was tired of the



old Fasano. I wanted it to be more sophisticated, to add a contemporary touch that it didn't have. However, my first challenge was to make it so that to access the restaurant Fasano, no one would have to cross the reception area. I didn't want it to become a hotel restaurant, and perhaps my biggest contribution to the Hotel Fasano project in São Paulo is precisely this. At the last minute, I decided that the first thing people would see upon entering the hotel would be a bar, a lounge. This way, we would hide the reception area, as if we were ashamed of it.

The smartest hotelier of all time, Mr. Isadore Sharp — that is, the Four Seasons —, invented many things. Perhaps what most changed the hotel sector was the incorporation of on-site gyms in his hotels, contradicting the opinions of his partners and contributors. These days, they are essential, and this idea has been copied by several hotels around the world. I just want this credit, as it has become usual to copy our central lobby — I always define the Hotel Fasano São Paulo as a lobby, an exceptional restaurant, a bar and a few rooms on top.

Finally, on September 8, 2003, after eight years of struggle, the hotel was inaugurated. I asked them to keep the name Fasano a secret until the last minute. An hour before the opening and the guests' arrival, they removed the cloth covering the name. When we — my father, Isay and I — were called outside and we finally saw the name Fasano on the façade and the completed hotel, I swear, no exaggeration, we burst into tears. Isay and I had to leave the party in less than an hour. I will never forget this day, and I really appreciate everyone who worked so hard to make this project a reality. Those who have been mentioned here, each in their own way, contributed to the biggest realization of my life. Specially João Paulo Diniz. And I send my love to my friend Newton Simões, who built one of the most beautiful buildings in the city with unparalleled perfection. And Dino de Biaggi Neto and Ricardo Montoro, you know why.

I will never forget this day, and I really appreciate everyone who worked so hard to make this project a reality. Those who have been mentioned here, each in their own way, contributed to the biggest realization of my life. Specially João Paulo Diniz. And I send my love to my friend Newton Simões, who built one of the most beautiful buildings in the city with unparalleled perfection. And Dino de Biaggi Neto and Ricardo Montoro, who know why. Phew!



The Botanist, new in Brazil, has 22 botanicals in its formula, including chamomile and wild thyme. **Tanqueray**, has a secret formula and only four of its ingredients are known, among them, licorice. **Bulldog** stands out for the use of lotus leaves, white poppy and lavender. **Saffron Gin**, is orange-colored and made from the world's most expensive spice, saffron. Perhaps the two most famous characteristics of **Hendricks** are: it's not a London Dry and it has cucumber among its botanicals. But this extremely exclusive gin also has caraway seeds, yarrow and chamomile in its formula. **Arapuru**, fmade in Brazil, has just one imported botanical in its formula: juniper. The highlights include cashew, pacová, imbirá and puxuri. **Bombay Sapphire**, a British gin with the same formula since the 18th century has Spanish almonds, coriander, orris root, angelica and grains of paradise. It's made through the vapor infusion process.



With a transparent body, scented aroma and complex flavor, gin has become the favorite drink of mixologists and drink lovers in Brazil. Made from a grain spirit which is infused with different botanicals, gin has made a comeback after big-name mixologists in Spain created reinterpretations of the classic gin and tonic recipe.

What few people know is that gin — beloved by the British, including Queen Elizabeth herself — was created by the Dutch, who used it as a medicinal tonic in the 16th century. “The turn from the 16th to the 17th century was marked by the popularization of the distillation process, used in the preparation of tonics that supposedly could be used as medicines, as they had medicinal herbs in their composition. Juniper was one of these herbs. Famous for miraculous attributes to cure a number of diseases,” explains mixologist Tony Harion, the ambassador of the Bacardi Group in Brazil.

The first recorded mention of gin was in 1552, in a book called *Constelijck Distilleer Boek*. Dutchman Franciscus Sylvius, a prominent alchemist and founder of the oldest university in the country, is considered the father of the beverage. It arrived in the United Kingdom in the mid-1600s, when the British were fighting in the Netherlands. “When gin arrived in England, it became very popular and highly consumed across the country — a period that’s known as the Gin Craze, between 1720 and 1751. The government had to take several actions to make the country grow again and reduce the population’s consumption,” says Harion.

Since then, gin consumption has only increased, while its formula has remained virtually unaltered. Juniper is still its base botanical, even though each brand uses different ingredients, like cucumber in the case of Hendricks, or cashew in the case of the recently released Arapuru. Check out our selection of some of the best gins available in the Brazilian market.

TEXT Artur Tavares

GIN

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FASHION

STILE ITALIANO



Stylish men wear accessories. Watches and worn-out leather bracelets add a personal touch to the look. And with the right shoes, you can look cooler

Photos
Marcel Valvassori

Styling e fashion edition
Stephanie Marie Eli



Watch *Omega, omegawatches.com* **Brown leather bracelet** *Salvatore Ferragamo, ferragamo.com* **Black leather bracelet** *Tod's, tods.com* **Sweater** *Ralph Lauren, ralphlauren.com* **Pants** *Emporio Armani, armani.com* **Bracelet** *Salvatore Ferragamo, ferragamo.com* **Watch** *Jaeger-LeCoultre, jaeger-lecoultre.com*

[previous page](#)

Sweater, pants and shoes *Prada, prada.com*
Bracelet *Salvatore Ferragamo, ferragamo.com*





Executive production Bianca Nunes; fashion production Carol Domingos;
beauty Rafael Mello Ramos; model Anderson Dornelles / Ford Model



Coat, shirt e necktie *Dolce&Gabbana, dolcegabbana.com* **Watch** *IWC Schaffhausen, iwc.com*

previous page

Sweater and pants *Ralph Lauren, ralphlauren.com* **Black leather bracelet** *Tod's, tods.com* **Brown leather bracelet** *Salvatore Ferragamo, ferragamo.com* **Watch** *Panerai, panerai.com* **Shoes** *Ermenegildo Zegna, zegna.com*







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GOOD EYE...

ANNA



42

FASANO

Corriere Fasano

Portrait and photos Marcus Steinmeyer

Passionate about lifestyle, fashion and the culinary arts, **Anna Fasano** loves to recommend popular and unusual places. We asked the fashionista to look for pieces at the Catarina Fashion Outlet



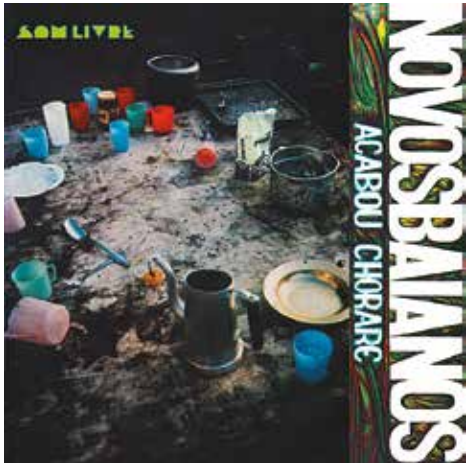
Ray-Ban round sunglasses, foldable, with polarized lenses, at Brasolin Ótica. brasolin.com.br **Crossbody bag**, jute leather, at Schutz. schutz.com.br **John John espadrilles**, with a cloth upper, at Estoque Outlet Oficial. estoque.com.br **White leather sneakers**, at Capodarte. capodarte.com.br **Vitoria necklace**, with metal rings and red artificial gem, at Mixed. loja.mixed.com.br, **Jobim ring and bracelet**, with rectangular ivory gems, at Cris Barros. crisbarros.com.br

MY TOP 10

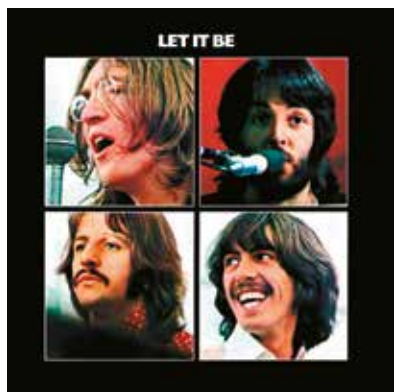


In addition to being an excellent musician, **Nando Reis** is also one of the main songwriters of his generation. He wrote, for instance, the classics *Marvin and Bichos Escrotos* for Titãs, *All Star* and *O Segundo Sol*, made eternal by Cássia Eller, *Resposta*, recorded by Skank, and *Diariamente*, which Marisa Monte recorded for the album *Mais*. About to release his next record, *Jardim-Pomar*, Nando tells us which 10 albums most influenced his career

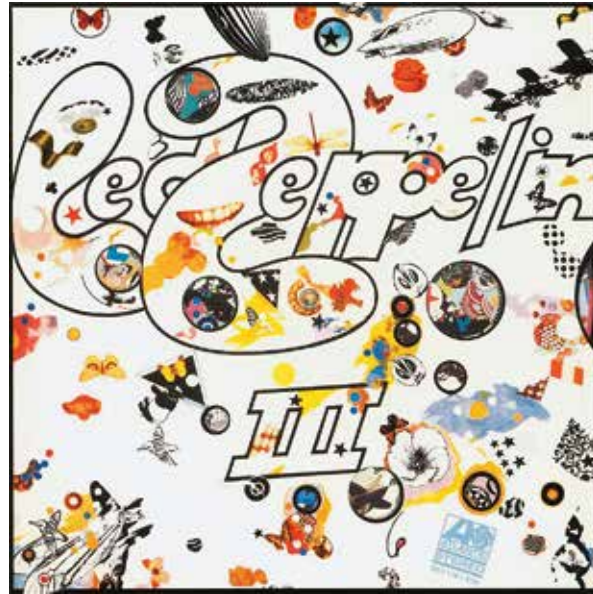
Novos Baianos. *Acabou Chorare.* "The best resolution of what is the combination of traditional Brazilian music and the power of a guitar riff. I'd recommend listening to this album and then Novos Baianos F. C. These records speak for themselves."



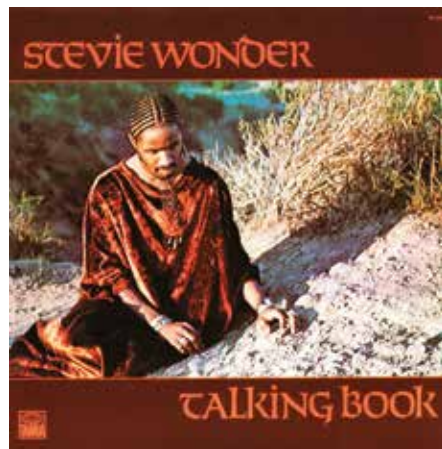
The Beatles. *Let it be.* "My grandmother, who was returning from a trip to London, gave it to me, in a special edition that came with a photo album. I was so impressed by the music and the photos of their performance on the Apple rooftop that I knew right there that all I wanted was to become a musician."



Neil Young. *After the Gold Rush.* "My favorite among the many incredible albums by this great artist. A masterpiece. It played a decisive role in my decision to change from a nylon-string guitar to a steel-string guitar. A staggering amount of excellent musicians. Well-vocalized and finely played songs."



Led Zeppelin. *III.* "I got it as a gift as soon as it was released. I think my mother brought it from London. Starting with the cover, everything is impactful. Led Zeppelin was a band that knew how to choose the best opening songs for an album. Jimmy Page always thought about LPs; the band never released singles. On III, the first song is Immigrant Song. I was enchanted by the contrasts on this album. Alternating between fast and slow songs on the A-side. And electric and acoustic (A-side/B-side). It's my favorite band. Jimmy Page is a genius."



Stevie Wonder. *Talking Book.* "I went to a Sears store looking for the album that had a song I had heard on the radio: You and I. I bought this one, by Stevie Wonder, but it didn't have the song I was looking for (I had heard a Rick James song). But the album was amazing! And that's how I started to learn about Stevie Wonder's wonderful work. His albums from the 1970s are essential!"

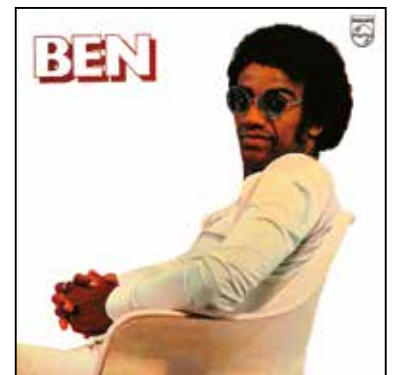


Caetano Veloso. *Caetano Veloso.* "It's hard to say which is the best Caetano album. But this one - which is quite beautiful! - is on my list because of what it meant in my life: it was the first time I learned all the songs by ear and was able to play them on my guitar! Even though the album had simple harmonics, I remember being surprised: 'I can play this!' I was 10."

Gilberto Gil. *Expresso 2222.* "It is essential for my understanding of how an album is much more than just a set of songs. The song order is like a travel itinerary on a different road, not exactly a physical road, but one very visual and sensorial. It's my favorite album of all time. There's no song more beautiful than Expresso 2222, especially in this version."

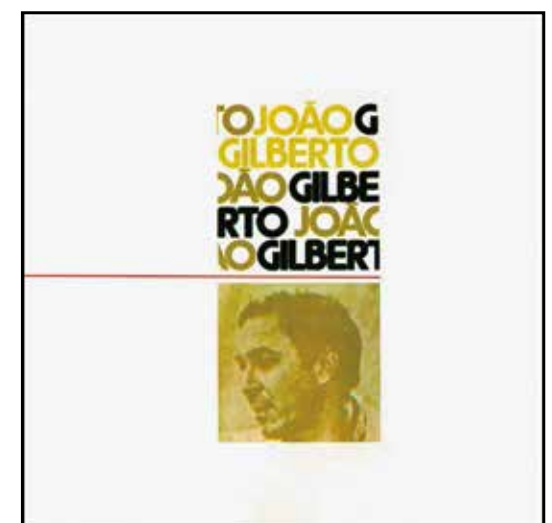


Jorge Ben. *Ben.* "Wonderful! The lyrics and the way Jorge Ben uses his right hand to play the guitar - which influenced me - were impressive."



Bob Marley and The Wailers. *Kaya.* "Even though this is not my favorite Bob Marley album (Natty Dread?, Exodus?), it was the first I listened to and the first I bought. As soon as Easy Skanking started to play on the phonograph, I realized it was something quite different, but it made all the sense. It felt like something inside me was taking shape, like an intuition. It had a huge influence on my first band, Os Camarões, founded in 1979."

João Gilberto. *João Gilberto.* "A masterpiece by the greatest guitarist I have ever heard and seen live. Period."



WELCOME TO TEL AVIV

Hermés Galvão has been to the White City and tells us about the routine at this place, which has a peace-mission atmosphere

Away from home and the common place, Tel Aviv divides opinions due to the war, which doesn't affect the cultural scene that protects it from the old ethnic-religious crisis and draws it closer to a more profane and libertarian world. Let's not discuss the battle and be influenced by news (and travel) agencies, immersing ourselves in the Tel Aviv routine – even *in loco*, it feels more like a conflict zone than a comfort zone. Still, in the biggest contradiction of the brief history of Israel, the White City has a peace and love mission atmosphere, with locals and foreigners experiencing first-hand a new hippie movement, at the bar table or looking at the ocean. There's an old-fashioned bohemian mood, a relaxed nightlife that resembles the *buena onda* in Ibiza (in low tourist season) and Barcelona – and makes us forget about the problems – theirs and ours. And what happens outside doesn't intimidate visitors, much less residents, who are free of prejudice and vague ideas that serve only to repel the luckiest traveler: afraid of the worst and unwilling to discover the best, tourists don't go there. As such, only welcome travelers arrive there, eager for new flavors, passions and, of course, anything slightly mystical in the umbilicus of the world.



Viewed from up high, Tel Aviv looks like a Western city, with its skyscrapers that could well be found in the United States and buildings at the beach just like the hotels in Cancun



(this is not a compliment); viewed from inside, it's quintessential Middle Eastern, with its heart and soul. But with one rare exception: there, like no place else in the region, sacred or not, non-religious people, Jews with a Torah in hand and Muslims citing the Koran cordially share space. Tolerant of mundane subjects, like drug use and homosexuality (by the way, the city is the main gay mecca after Marrakesh), its residents are extremely short-tempered and tolerate each other at the limit of unbearable – as the religion issue is a tinderbox, any barb can cause an explosion. Let's not play with fire. Changing the subject.

At first sight, the spirit of Tel Aviv is as Brazilian as Rio de Janeiro's. There are beaches, which set the tone to the city's lifestyle and push us towards the crystal-clear and warm waters of the Mediterranean and the bike paths that stretch along the shore, leading to rickety gardens, restaurants, bars, and clubs that make this an eternal summer destination. There's also the decadence

At first sight, the spirit of Tel Aviv is as Brazilian as Rio de Janeiro's







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of an abandoned urban landscape that hasn't been renovated (yet) – this can be an extra charm, depending on your point of view. In the midst of debris, rubble and contemporary structures of not so dubious taste (it's undeniable, they're really horrendous), you can find the largest concentration of Bauhaus buildings in the world, built by Jewish architects who escaped the Nazis in the 1930s. Most of them are poorly maintained or misused, but you can clearly see the pure geometry employed by Walter Gropius' gang behind the modern façades currently covered with wires, holes for air conditioners and temporary canopies that have become permanent – improvised solutions created by a people that has always had a nomadic lifestyle, one that doesn't settle permanently in one place and is accustomed to decamping in the middle of the night. As such, it's out of the question to think about reform for people who are unsure of tomorrow, right?

Under the sun that shines all year round (at noon, it feels like it will never set), we drink and eat very well, in ideal portions that are not too big or too small: hummus is the staple dish and what comes next is a trip to the universe of senses: spices, beans and bread, fish seasoned with cilantro and cumin that blend with the aroma of za'atar and mint, lime and jasmine that comes from the kitchens and gardens, that insist on growing in this stony soil, so affected by the heat. At the Carmel market, among stands that



The beaches set the tone to the city's lifestyle and push us towards the crystal-clear and warm waters of the Mediterranean and the bike paths that stretch along the shore, leading to restaurants, bars and clubs that make this an eternal summer destination

sell everything from the omnipresent hamsas to kippahs and made-in-China items, you'll find the incredible Lebanese women that prepare fresh flatbread sandwiches with yogurt, cucumber, tabbouleh, sesame seeds and thyme. The sweets made with date and orange blossom extract are irresistible.

As night falls, the breeze invites everyone to go out. Hair in the wind, young people gathering in the streets, on the terraces and sidewalks crowded with tables and chairs in the bohemian neighborhood of Neve Tzedek and the historic center of Yafo, a 4,000-year-old port city, located next to Tel Aviv, founded in 1909 – quite young according to the local standards. Everywhere you look you see soldiers in their puberty, with exploding hormones, who want to take to the night instead of the front, a mix of Jews from all over the world, with other skin or blue eyes, freckles and long eyelashes, deep gazes and strong conversational skills. There, where hipsters aren't welcome, the order is not to stand out, being and following the unknown, whether it be an address or a person. To be seen is just a conse-

quence and, if you notice you're being observed, be discreet: perhaps they're looking at the color of your aura or the pulsation of your eighth chakra. Believe it. (Many!) dogs and cats walk around looking for shelter and food, Ethiopian immigrants blend with extremely friendly Palestinians. Despite the constant tension, in times of war or cease-fire, the excitement is latent. Perhaps because they never truly experienced peace, Israelis by birth and by heart live the moment, not thinking about the future. And unafraid to be happy.



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Las Piedras

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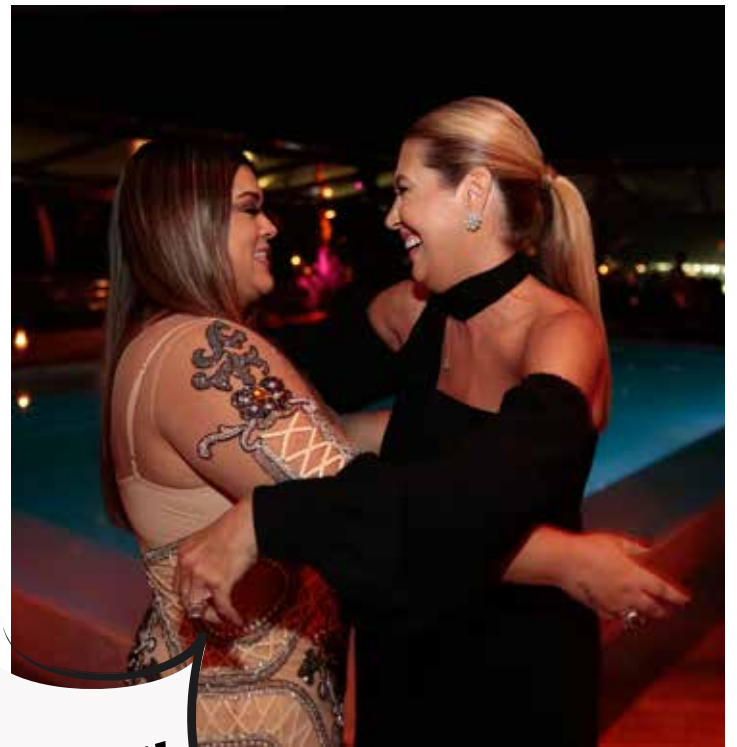
LOVE!



È PARTITO!



SPLASH



SALUTE!



50

1 Mart'nália and Alcione 2 Oskar Metsavath, Paula Bezerra de Mello, Alessandra Ambrosio and Francisco Costa 3 Gloria Maria, Pedro Buarque de Holanda, Marcio Botnaer and Bruno Astuto 4 Luciano Huck and Angelica 5 Yasmin Brunet, Camila Coutinho and Thayla Ayala 6 Vik Muniz and Andruca Waddington 7 Vik Muniz and Malu Barretto 8 Preta Gil and Donata Meirelles 9 Vanessa da Matta, Alessandra Ambrosio and Fernanda Motta 10 Nizan Guanaes and Donata Meirelles 11 Sophia Abrahão 12 Gero and Davide, at Bottega Bernacca 13 Lenny Niemeyer and Ana Joma Fasano 14 Lea T., Cauã Reymond and Gloria Maria 15 Thayla Ayala, Gloria Maria, Yasmin Brunet, Camila Alves and Luiza Brunet 16 Luciana Gimenez and Andrea Dellal 17 Rogério Fasano and Chris Pitanguy 18 Felipe Panfili

10



BLING!



11



12

CHIC!

BLING!



13



14

BELLA GENTE!



15



17

FLASH!



16



18

CROSS

THE CLASH

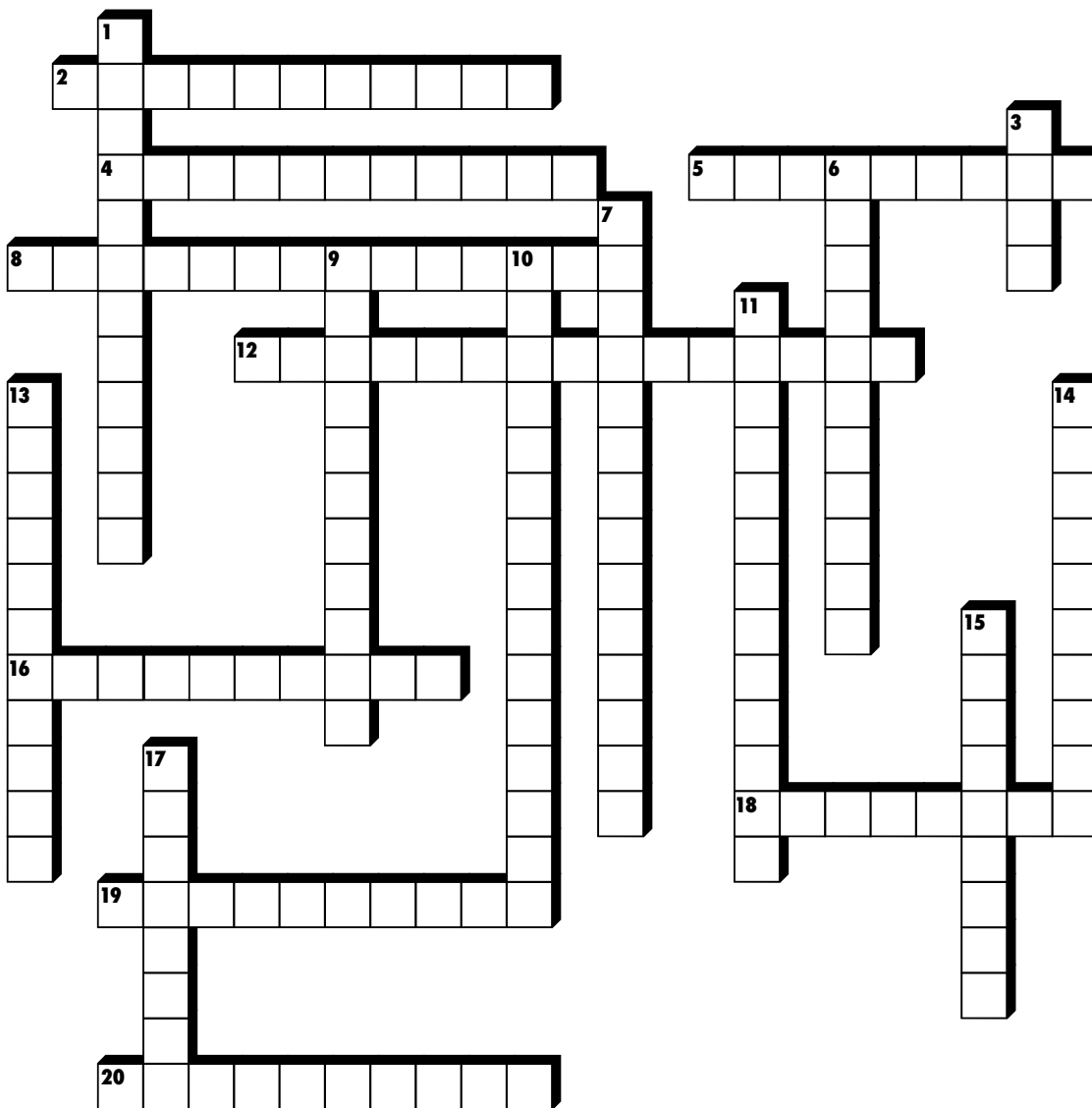
WORDS

For us, Joe Strummer's band is the best of all time. Test your devotion with this quiz created by Arthur Dapieve



Vertical

1 Writer of the song "Rock the Casbah".
 3 Nightclub in Covent Garden that featured a concert by the Clash in its inauguration in 1977.
 6 The last track, not listed on the credits, on the album "London Calling".
 7 Sandy Perlman produced the album "Give 'Em Enough Rope" for the Clash and the American band...
 9 Drummer for the first album of the Clash.
 10 What the other members of the band used to call Mick Jones when he became too much of a star.
 Actress name.
 11 Poet that recorded "Ghetto Defendant".
 13 Trend mocked in the song "London Calling".
 14 One of the guitarists of the band's last lineup.
 15 Paul Simonon's first band after the Clash.
 17 Tour that featured the Specials and Suicide in June and July 1978.



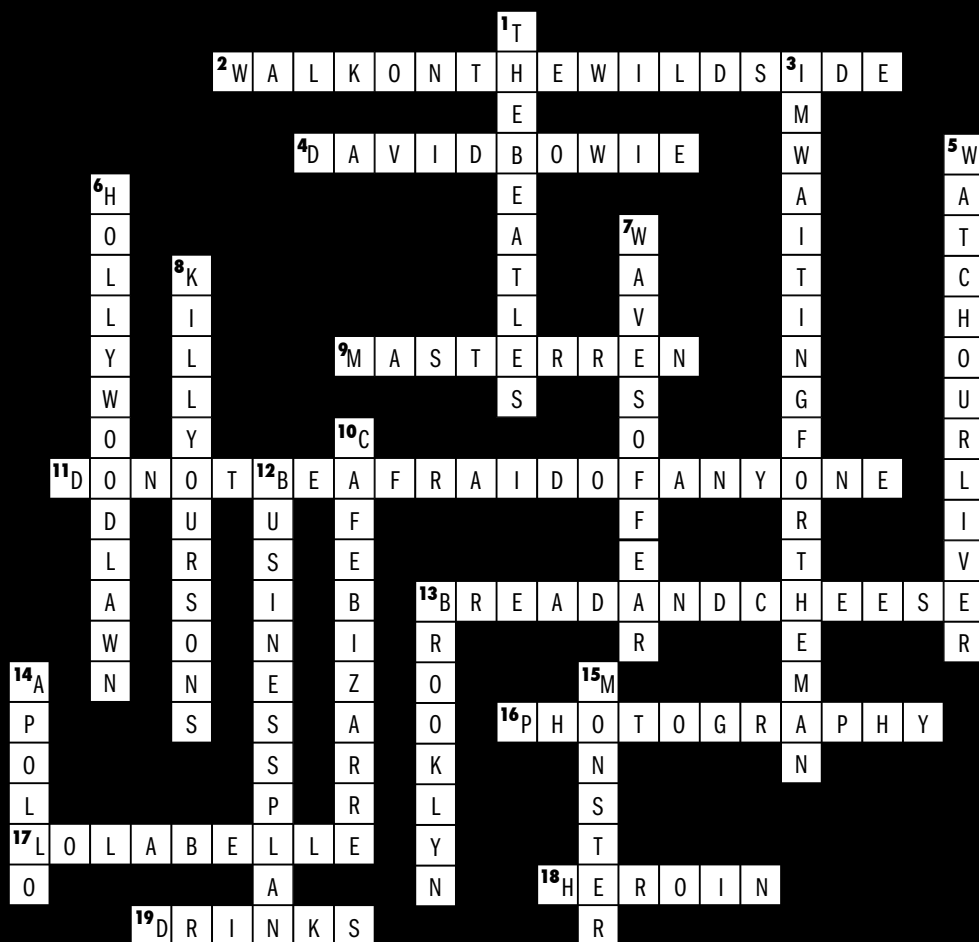
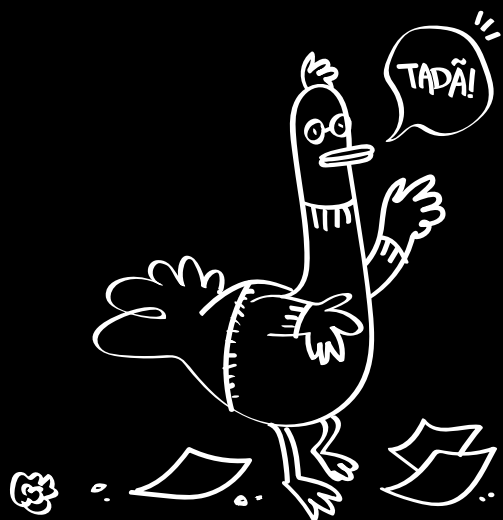
Horizontal

2 Was born in Turkey.
 4 Author of the photo on the cover of "London Calling".
 5 Song that reached No. 38 on the British hit parade in 1977.
 8 B-Side of the compact "Should I Stay or Should I Go".
 12 Nuclear disaster that served as an inspiration for "Clampdown".
 16 A native of Jamaica that sang on several tracks on "Sandinista".
 18 Protagonist in the movie "Rude Boy".
 19 Rogério Fasano's favorite song.
 20 Waltz from the album "Sandinista".

The first person to answer the questions is invited to a dinner for two at the 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 for the crossword puzzle published in issue number 02 of Corriere Fasano

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Directed by Francis Ford Coppola, *The Godfather* saga, that began in 1972, when the first installment of the franchise was released, immortalized the characters played by Marlon Brando (Vito Corleone) and Al Pacino (Michael Corleone). An adaptation of the eponymous book, by American writer Mario Puzo, is mainly a story about the power of loyalty and love in the Corleone family and the community where they live. We've selected a few quotes that have eternalized this work, which has become one of the most famous and celebrated movie productions of all time.

A friend must always underestimate your virtues and an enemy overestimates your faults.

A man who doesn't spend time with his family can never be a real man.

Is vengeance going to bring your son back to you? Or my boy to me?

Your sins are terrible Mr Corleone: It's just that you suffer.

I'm gonna make him an offer he can't refuse

Never tell anyone outside the Family what you are thinking.

Italians have a little joke, that the world is so hard a man must have two fathers, and that's why they have godfathers.

If history has taught us anything... Is that you can kill anyone.

Great men are not born great, they grow great.

Never let anyone know what you're thinking. (an improvement of the phrase above after his brother betrayal)

Friendship is everything. It's almost the equal of Family.

It's not personal, it's just business.

Leave the gun, take the Cannolis.

Lawyers can steal more money with a briefcase than a thousand men with guns.

Revenge is a dish that tastes best when served cold.

Never hate your enemies. It affects your judgment.

If you were my friend, your enemies would be my enemies. And they will fear you.

Keep your friends close, but your enemies even closer.

What's the meaning of confessing if i don't repent?

Just when I thought I was outthey pull me back in.

MOVIE - *THE GODFATHER*

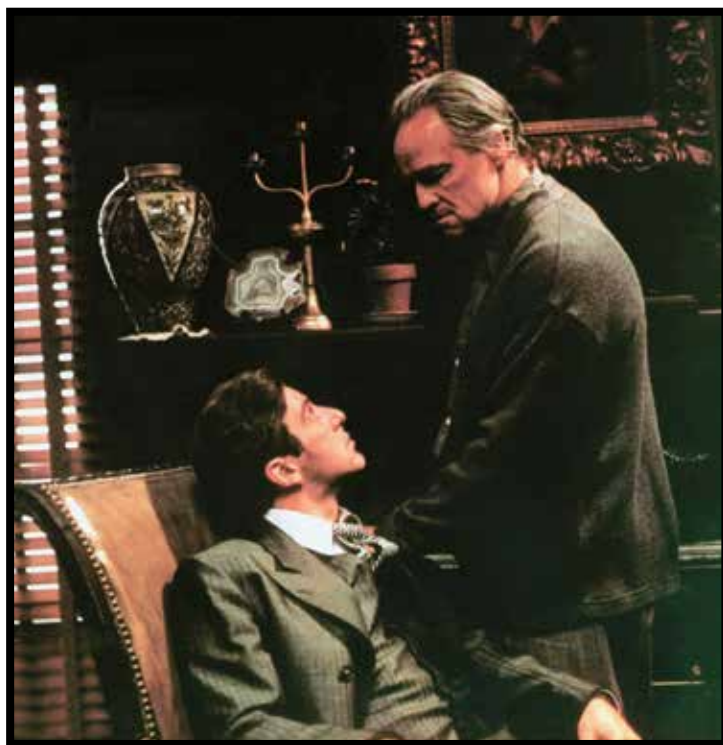
Rodrigo Teixeira, one of the main movie producers in the country and one of the first Brazilians to work on American films, talks about the director, actors and screenplay for this masterpiece, which represents a turning point in cinema history

Skillfully directed by Francis Ford Coppola and based on the eponymous visceral novel by Mario Puzo, *The Godfather* is an undisputed classic. Forty-four years after its release, the movie is still the greatest example of how to produce and think cinema inside and outside the classic Hollywood narrative.

The plot begins with Don Vito Corleone and establishes the character's intricate web of influence and power extending to all spheres of American society – political, economic and social – of the era, in the summer of 1945. He is a gangster par excellence, controlling his business and family with serenity, soberness and violence, when necessary. However, his empire, built years after migrating from Italy to the United States, is under threat.

The protagonist, Michael Corleone (Al Pacino), appears. Though he is Don Vito's "civilian" son – not involved in his father's illicit activities –, he will be the only one capable of taking over the empire and rebuilding it, even if against his wishes. Michael is the tragic hero, powerless in the face of his destiny. As such, on behalf of his family, we will become, just like Don Vito, a gangster, adopting the nickname of antihero for necessity. His drama arc is developed in a very conscious and organic manner, creating the ambiguity and complexity of Michael's feelings and actions, who has a strong connection with his family's and the mafia's traditions. In this sense, Coppola's dramaturgical proposal is powerful and persuasive, addressing the vicissitudes of the human psyche. The impressive performances delivered by Marlon Brando and Al Pacino confirm Coppola's power as a director.

The screenplay, co-written by the director and Puzo, stands out for the detailed and impeccable dramatic and narrative construction, escaping clichés and stereotypical portrayals of the characters. Presenting a likely, multifaceted and



ABOUT THE MOVIE

The Godfather

Release date

March 15, 1972 (New York)

Director

Francis Ford Coppola

Screenplay

Francis Ford Coppola and Mario Puzo

Awards

Oscar for Best Picture, Best Actor in a Leading Role, for Marlon Brando, and Best Adapted Screenplay. It also won Golden Globes for Best Motion Picture, Best Actor, Best Director, Best Screenplay and Best Original Score



Eternal Left, Marlon Brando and Al Pacino, respectively, as Don Vito and Michael Corleone; up top, the character that won Brando an Oscar; right, the Corleone family at Michael's wedding

unstable universe, the parallel plots, involving Michael's siblings, just like other relatives, directly dialogue with the protagonist's drama, adding to it. In fact, nothing is free.

Knowing this, Coppola never resorts to didactic or reductionist melodramatic gimmicks and respects the characters when, at moments of extreme violence or emotion, he distances the camera from the action. The scene where Don Vito dies while playing with his grandson is one of the most beautiful in cinema history and a clear example of this choice, which flirts with the documentary aesthetics. The camera movements – travelling, pans and zooms –, the light and dark elements used by the director of photography and the sophisticated composition of planes represent the instances of power for which the characters fight, as dramaturgically orchestrated by Coppola. A basic and ambivalent element in the plot, Michael's family is the starting and ending point on his journey to power.

The movie's art direction and costumes, produced in the 1950s, translate well the spirit of the 1940s and '50s, the era portrayed in *The Godfather*. And, featuring a touching and unforgettable soundtrack composed by Nino Rota, the movie thoroughly explores the tragic and ideological battle between Michael, who insists on accepting his origins and destiny, and Don Vito, who acknowledges the end of his reign with serenity.

The Godfather is a masterpiece, a turning point in cinema history and my favorite movie.

The movie *The Godfather* is available to our guests – just ask our concierge

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Participe da conversa em
#B_Original.

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