

THE COURTYARD: From the Modern to the Contemporary House in Brazil

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This text focuses on the patio particularities in the residential production of twenty-five Brazilian offices, elected by a group of critics in 2010 as the "new generation of Brazilian architecture." From the designs studied, fourteen are located in narrow and deep lots. The difficulty of consolidating courtyard houses on these type of lots was approached by Gio Ponti in 1953, in *Domus* magazine, in the text "Idea per la Casa dell dottor T San Paolo". The Ponti's design published in the journal came to the meeting of experiences that other Italian architects were already facing in São Paulo since the 1940s and 1950s, such as Daniele Calabi and Giancarlo Piretti, through some of their houses. The desire to create a microcosm through the courtyard, domestic, private and secure, was possibly an answer to discussions of modern Italian architecture, in which these architects sought to reconcile the Mediterranean vernacular the classic and the modern vocabulary. Simultaneously with the experiments carried out on Brazilian soil by Italian architects, the yard became also present in the production of Brazilian architects in São Paulo, such as Rino Levi, Vilanova Artigas and Oswaldo Bratke. Regardless of the Italian-Brazilian affiliation, the typological arrangements experienced in the 1940s, 1950s and 1960s, sedimented solutions in which the court takes a key role. As a hypothesis, it is believed that these solutions resonate – in the way the portion is occupied, in the link between the different parts and sectors, or in the form of relating the interior and the exterior - in the architecture produced today in Brazil by young architects.