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ATTITUDE

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Lógica do Bom Gosto

—
The Logic
of Good Taste



New York — USA



Um lustre de Lindsey Adelman, sofás Arflex, mesa de centro de Vladimir Kagan e duas poltronas de Gio Ponti completam a sala de estar com acesso ao terraço. Na estante encontramos um quadro de Richard Prince.

Chandelier by Lindsey Adelman, sofas by Arflex, a Vladimir Kagan coffee table and two armchairs by Gio Ponti complete the living room, with access to the terrace. On the bookshelf we find a Richard Prince artwork.

Architect/Interior Designer:
André Mellone (Studio Mellone)
Location: New York
Area: 325 m²
Year: 2014

 **Fran Parente**
 **Virginia Capoto**

Na casa de um jovem marchand descobre-se a arte da moderação, com todo o ambiente a definir um carácter discreto e intenso.

In the home of a young art dealer one discovers the art of moderation, with the whole ambience defining a discreet and intense character.

Haverá outras formas de escrever o bom gosto, mas a que agora importa usa linhas simples, planos rasados de luz e esquadrias que desenhavam um padrão vivo. É uma escrita discreta, mas receptiva a apontamentos inusitados, que instala o conforto por todo o lado. Da leitura geral às entrelinhas, chegamos ao género: entramos em território masculino. O que vemos reflecte as idiossincrasias de um jovem marchand, um espírito europeu, um amante da vida selvagem.

O apartamento situa-se no topo de um prédio em Chelsea, perto das galerias de arte e do parque High Line, com o Empire State Building a indicar o Norte. No mesmo edifício vive André Mellone, arquitecto e designer de interiores brasileiro, estabelecido em Nova Iorque. Um encontro casual de vizinhos acabou com o dono da penthouse a pedir-lhe para assumir o projecto.

A proposta, conta o arquitecto, passava por “esquentar” um espaço “muito cru, quase clínico”, com terraço nu, em cimento, tornando os ambientes “mais cozy”, mas sem perderem o registo “masculino e sexy” e usando como base o design de meados do séc. XX de alguns dos móveis.

O proprietário não desejava nada rígido nem excessivamente decorado, “deixando claro o gosto pelas coisas imperfeitas”, sem afectação. Tal como Mellone, que apreciava “casas com ar vivido”. Compor a desejada imperfeição, sugerindo que a atmosfera da penthouse fora sempre assim, revelou-se o desafio e o prazer do criativo. A transformação foi profunda, podendo agora apreciar-se o diálogo com a quadrícula das janelas – presente nas estantes, pintadas de preto, e na nova separação visual entre cozinha e sala – ou o exuberante jardim-terraço.

A decoração é neutra. Apesar de ser marchand, o cliente “não quer nada ostensivo na sua casa”. Como faz notar André Mellone, “a arte quase tem de ser achada” e, quando é, vale a pena (os tesouros revelam-se com atenção e tempo). Pelo mesmo critério de selecção versus discrição surgem os móveis de autor. E a sobriedade, quando se rompe, reclama paixões. Há mundo animal nas paredes do quarto, da casa-de-banho ou das escadas de acesso ao mezanino: são, para nós, a nota indiscreta do envolvimento do dono do apartamento em causas ambientais e de defesa da vida selvagem. Saímos pensando que tudo, enfim, tem a sua lógica.

There may well be other ways of writing with good taste but, the way that most matters now uses simple lines, planes levelled with light and right angles creating a living pattern. It is a discreet manner of writing but one that is receptive to unexpected notes, which promotes comfort everywhere. From the general reading we then read between the lines, reaching the genre: this is masculine territory. What we see reflects the idiosyncrasies of a young art dealer, a European spirit, a lover of the wild life. The apartment is located on top of a building in Chelsea, close to the art galleries and the High Line Park, with the Empire State Building marking North. In the same building lives André Mellone, the Brazilian architect and interior designer, based in New York. A casual meeting between these neighbours ended up with the owner of the penthouse asking Mellone to take on the project.

The proposal, the architect explains, involved “warming up” the “very raw, almost clinical space” with a bare terrace made of cement, making the indoor ambiances “more cosy”, without annulling the “masculine and sexy” register and finding inspiration in the mid-20th century design of some of the furniture. The owner didn’t want anything rigid or excessively decorated, “making clear his penchant for imperfect things”, devoid of affectation. Just like Mellone, who appreciates “homes with a lived in feel.” To compose this desirable imperfection, suggesting that the atmosphere of the penthouse had always been like this, was this creative’s greatest challenge and gratification. The transformation was profound, with a new dialogue now establishing itself between the grid-patterned windows – echoed in the shelves, painted black and in the new visual separation between the kitchen and the living room – or the exuberant garden-terrace.

The decoration is neutral. Despite being an art dealer, the client “didn’t want anything ostentatious in his home.” As André Mellone points out, “the art almost needs to be discovered”, and when it is, it is really worth it (the treasures are revealed with attention and time). Obeying the same criteria of selection versus discretion, the signature furniture also materialises. And the sober tone, when interrupted, inspires passion. There is an animal world in the walls of the bedroom, the bathroom and the stairs leading to the mezzanine: to us, these comprise the indiscreet hint of the owner’s involvement in ecological causes and his defence of wildlife. We leave thinking how everything, at the end of the day, has its own logic.

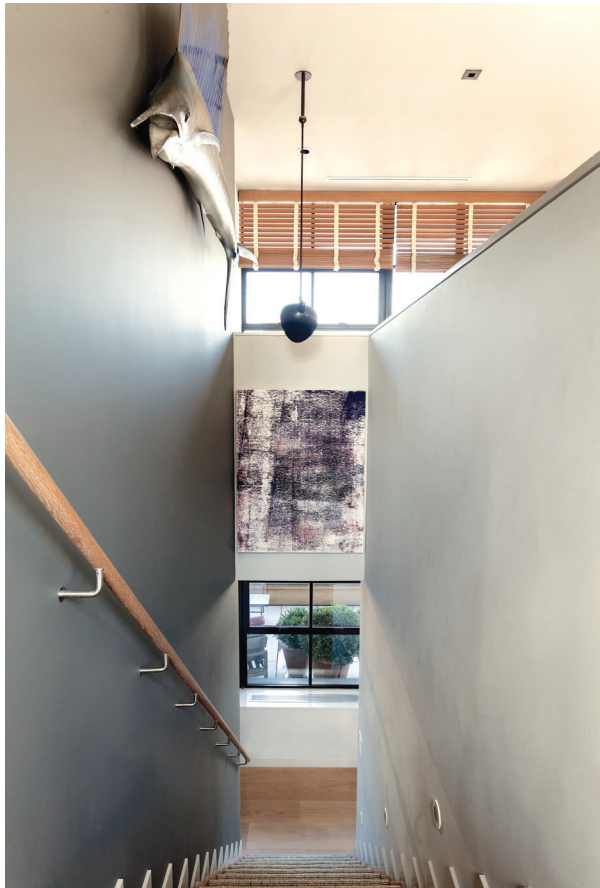


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Sentido horário: A perspectiva sobre a sala de jantar com mesa de Jean Prouvé e cadeiras de Norman Cherner. Banca desenhada pelo Studio Mellone, tapete da Restoration Hardware e obra de Rebecca Quaytman (azul) na parede, à direita. Detalhe da sala com sofá Arflex, candeeiro de chão de Angelo Lelli e abat-jour de mármore de Robsjohn Gibbings. Perspectiva do terraço com bancos e mesa em madeira teca, e vasos de zinco pintados de cinza, ambos desenhados pelo Studio Mellone.

Clockwise: Perspective on the dining room table with Jean Prouvé and Norman Cherner chairs. Board designed by Studio Mellone, a Restoration Hardware carpet and an artwork of Rebecca Quaytman (blue) on the wall, on the right side. Living detail with an Arflex sofa, floor lamp by Angelo Lelli and marble abatjour by Robsjohn Gibbings. Terrace perspective with benches and table in teak wood, and zinc vases painted in gray, both designs by Studio Mellone.





Sentido horário: O hall das escadas com candeeiro de Serge Mouille e tela de Israel Lund com peixe espada. Quarto principal com banco de Pierre Jeanneret e candeeiro de tecto Angelo Lelli. Quarto-de-banho com apliques de Jacques Biny, poster de Egon Schiele e papel de parede da Cole and Son. No escritório, um tapete sizal, cadeira Eames, aplique Le Corbusier e obra de Mark Grotjahn (no chão).

Clockwise: The hall stairs with lamp by Serge Mouille and Israel Lund screen with a swordfish. Master bedroom with bench by Pierre Jeanneret and ceiling lamp by Angelo Lelli. Bathroom with appliques by Jacques Biny, poster by Egon Schiele and wallpaper from Cole and Son. In the office, a sisal carpet, an Eames chair, an applique by Le Corbusier and an artwork of Mark Grotjahn (on the floor).