



The seating collection includes a range of giant bolster cushions and pebble-shaped divans, each handmade using different recycled fabrics and threads

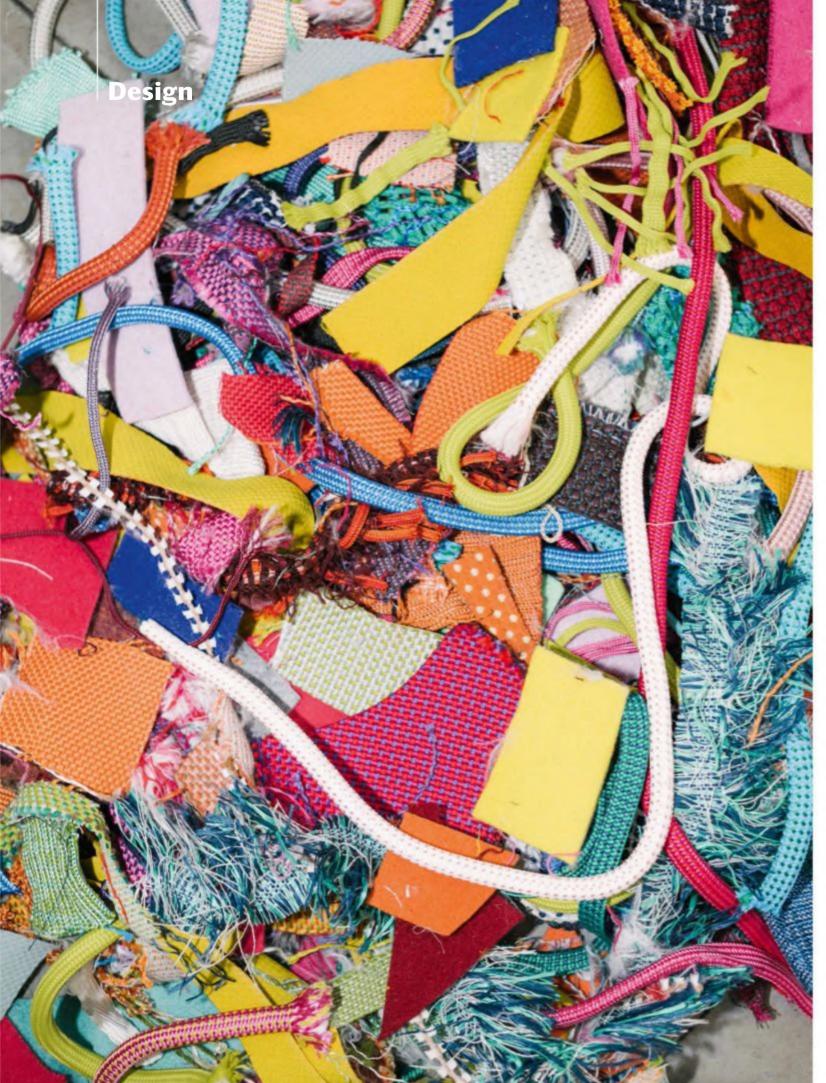
orking on this project has been a gift for us,' say designers Humberto and Fernando Campana of their new collaboration with the Italian company Paola Lenti. Entitled 'Metamorphosis', to suggest the transformation of materials in the hands of the designers, this collection will be unveiled during Milan Design Week 2022, at the brand's HQ on Via Po, Meda, and aims to raise awareness of the future of sustainable productions, and the beauty of materials with past lives. In fact, the seating series, developed by the Brazilians in close collaboration with the company, are made of waste pieces of carpet or textile, now ready for a new life.

At the start, the brand's eponymous founder, Paola Lenti – a designer who works in tandem with her sister Anna, a nuclear engineer – sent a huge box full of small fragments of colourful fabrics to Brazil. The Campanas called it a 'treasure', able to generate endless outcomes. There were further reasons for their enthusiasm: 'We were intrigued by the possibility of working with a global company that holds high standards at every step of the process. We were touched by their acknowledgment of our creative process, reflected by a genuine openness to integrating the Campana gaze into this collection,' they say.

'What could a simple piece of rope be turned into? A flower? A seaweed? What could a fragment of fabric become? How could we play with colours?' wondered Paola. Inspired by nature and named after various types of insects, the resulting collection transforms unwanted materials into one-off pieces that take on organic forms; each handmade piece is slightly different, depending on 'the catch of the day'.

Importantly, Coulture Migrante, an atelier in Como that focuses on providing opportunities for women and men at risk of social exclusion, was put in charge of part of the production: 'Beauty cannot and should not be separated from ethics. If I want to be truly sustainable, I cannot ignore ethics. So why not commit to reducing inequality, as well as consumption?' reflects Paola.

It's an ethos that resonates with the Campanas. 'Thirteen years ago, we founded Instituto Campana to offer work to different communities, from independent artisans to vulnerable people,' say the brothers. 'Currently, we are working on an old dream of ours: building a park in our hometown of Brotas, that merges art with nature, with pavilions made with local materials, plants, and natural fibres, surrounded by native forest. We planted 20,000 native trees in the past 20 years. The project, which includes a learning centre, aims to restore the Atlantic Forest that once covered this region. It will be a space for healing and contemplation.' >>>



Left, some of the waste material that inspired the collection Below, bright threads discarded during the production process



The two pairs of siblings also found a common enthusiasm for colour. 'For me, colour is a feeling. It has a thousand different facets, a thousand possibilities,' Paola says of her practice. Colour seems to take over her pieces, transforming playful shapes into poetic and vibrant furnishings.

A flamboyant colour palette and forward-looking design are the foundation of the brand, which was founded in 1994. It has since expanded internationally and become an industry leader thanks to its research into natural materials.

The Lenti sisters have always been devoted to their quest for high-quality recycled materials. From the development of the Twiggy yarn, which is 100 per cent recyclable and eco-compatible, to the use of Aerelle Blue, a German fibre made entirely from plastic waste that serves as furniture fillings, the brand continues to innovate and exemplify a conscious design. Equally,

the Campana brothers have been pioneers in sustainable design for over 35 years, creating objects that reflect their heritage and local traditions. The pair combine forms and materials, creating something otherworldly, at times odd, but profoundly and poignantly beautiful. Since their 'Favela' chair in 1991, they have created furniture that mixes rural features with colourful Brazilian urban views, merges the smooth with the rough, and juxtaposes the processed with the found. Inspired by everything natural and organic, by popular culture and backyard gardens, by forests and passers-by, they bridge Brazilian heritage, craftsmanship and artistry with sustainable, high-quality design.

'Metamorphosis' marks the first collaboration between the designers and Paola Lenti, partners who, although geographically and culturally distant, have found mutual ground in their work and lives – at times by chance, at others because of conscious and shared professional choices. Paola admits that she, her sister and the Campanas are 'linked by a series of coincidences'. 'The Campanas are two brothers, Anna Lenti and I are two sisters. Humberto and I are both Pisces, while his brother Fernando and my sister Anna are Taurus. Finally, we share a childlike curiosity, an astonishment for the aspects of life that empower us to always seek out beauty.'

The Campanas add: 'Paola is a joy to work with. She brings humanity and a certain lightness to the table that allows things to flow in harmony.' Beyond the seating designs, their partnership has also resulted in a film titled *Che Spreco Rinunciare* (What a Waste to Waste), directed by Maurizio Natta. With Humberto as its star, the film presents a fairy tale that explains how beautiful recycling can be. *\footnote{\top Metamorphosis'}, 6-12 June, Via Po 100 A, Meda, paolalenti.it, estudiocampana.com.br





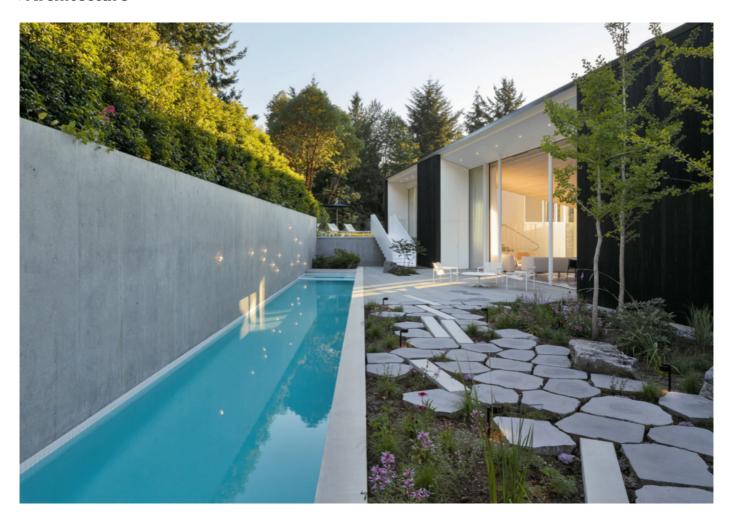
est Vancouver's Bonetti 2 Residence came about when a long-term friend and business associate asked architects David Battersby and Heather Howat to design his new home. The duo not only took the opportunity to craft a contemporary family home that elegantly straddles glamour and modesty, they also had the chance to conceive the house as a 21stcentury interpretation of West Coast modernism. Sympathetically bridging the built and the natural, this stellar strand of midcentury architecture includes in its legacy the work of 20th-century masters such as Cornelia Hahn Oberlander (see W*230), Ron Thom and Arthur Erickson (see W*45).

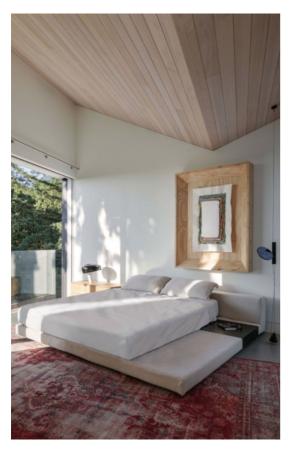
The site, at a steep 45-degree incline overlooking a rail cut and a ravine, was generous but wasn't without its challenges. 'We did the clients' first house in West Vancouver, so this was our second go. They had us take a look at the site before they purchased it, as it wasn't at all obvious how one could possibly build on it. It was nothing more than a steep bank covered in brambles,' Battersby recalls. 'Our immediate reaction was to use the house as a massive retention structure so that we could create a courtyard type scenario between the road's edge and the dwelling.' And so they did, placing the house against the long side of the plot, thus allowing the creation of a structured garden in front of it, with various geometricallydesigned terraced areas and pathways connecting the interior to the outdoors.

Sinking the structure a storey below the street level helped isolate it from the surrounding houses, securing privacy for the residents. If strolling through the house makes you feel engulfed in greenery, it's thanks to the architects' mastery and carefully edited outlooks that focus on the >>



Architecture





Above, light flows through the living area to the courtyard terrace and lap pool, while the black-clad façade makes the house less imposing

Left, the master bedroom is located at the edge of the property, overlooking the ravine. Its striking ceiling is clad in hemlock

tree canopy and garden. The architects reference an affinity towards nature that is best exemplified in the work of Erickson, one of the most important Canadian modernists, whose houses seemed intrinsically connected to their context. 'We try to express a similar reverence,' explains Battersby. 'The architecture is relatively muted, it's more of a mechanism to connect to the natural world. The white recessed areas, with all the windows and doors, are the thresholds both literally and figuratively between the interior and exterior, artifice and nature.'

The piano nobile contains a sequence of connected living spaces, as well as the master bedroom, while the lower level houses a further three bedrooms. An L-shaped configuration allows for the garage to sit at one end of the house, connected to the street via a sloped driveway. Linear volumes, clever openings that allow for an abundance of natural light, and a paredback material palette make for a sophisticated, contemporary space. The result feels a fitting design for its owner, a developer who was not only after a family home, but also a building that would showcase their business and passion for design, art and architecture.

'Designing homes is endlessly variable. It's such a gratifying process,' says Battersby. 'We want to do great design work that facilitates a connected sense of being in the world. We think this is more important than it's ever been. Sometimes this means that the architecture needs to be a little quieter – not every house needs to be screaming "LOOK AT ME!" *

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