



LINA BO BARDI

(1914 — 1992)

Achillina Bo was born in Rome in 1914. After graduating in architecture, she moved to Milan and worked intensely in Gio Ponti's Studio, measuring her talents against his prestigious architecture and design projects. She then opened her own studio, which, however, was destroyed during a bombing raid in 1943. The event turned Lina into an activist of the resistance movement. In those years she collaborated with several magazines, as an illustrator and journalist, going so far as to direct the magazine *Domus* — founded by Gio Ponti — when she was just 25, when World War II was in full swing and German occupation at its height, until the magazine's publishing was suspended by order of the Republic of Salò. In the years following the conflict, she documented Italy's wartime destruction, participating in the National Congress for Reconstruction. With Bruno Zevi she founded the weekly "A – Cultura della Vita" (A – Culture of Life).

After the war, Lina Bo Bardi married the famous journalist, art critic and gallery owner Pietro Maria Bardi, with whom she moved to Brazil in 1946. Here, she found creative happiness. Two years later she began to dedicate herself to both industrial design and interior design: the Bardi's Bowl project dates back to those years. In 1951 she became a Brazilian citizen and designed Casa de Vidro (Glass House): her original and innovative home, immersed and rooted in the vegetation of Jardim Morumbi. Today the building has become a house-museum, home to the Instituto Lina and Pietro Maria Bardi. In 1957 she began designing the São Paulo Museum of Modern Art (MASP), her first public project, inaugurated in 1964. From 1958 to 1964 she lived in Bahia, the poorest and most desolate part of Brazil. Her conception of the Solar do Unhão Folk Art Museum dates to 1959: a museum-school to host workshops for the production of a new type of design, a design attentive to the popular and artisanal traditions of the country.

In the 1960s and 1970s she focused on city planning projects and economic housing proposals, a theme particularly dear to her. Just one example of her many projects in these years: a rural village in Camurupim. The 1980s she devoted mostly to recovery works. Among her many works, worthy of mention is the recovery project of the Pompéia factory in São Paulo (1977 – 1986), transformed into a social centre: the SESC-Pompeia Factory. It is still today well frequented and much appreciated for the many social, cultural and sporting activities that take place there, and for the extraordinary expressive power of its architecture. She died in São Paulo, Brazil, in 1992.