



150 HOUSES

**YOU NEED
TO VISIT BEFORE
YOU DIE**

Lannoo

#architecturehunting #architecturelover #architectureporn: check those hashtags on Instagram and you'll realise, architecture tourism is on the rise. Unsurprisingly perhaps: architecture is photogenic. But if you also get a chance to see what's hiding behind the façade, the experience is truly inspirational. Is there anything more fun than peeking into original interiors? Especially if those homes were designed by a world-renowned architect?

Journalist Thijs Demeulemeester and art and architecture historian Jacinthe Gigou are both crazy about 20th-century architecture. Together they drew up a shortlist of 150 stunning 20th-century homes that are open to visitors. Most are house museums with fixed opening hours. Others can be rented as Airbnb. And some are hidden treasures, which you can visit by appointment only.

If you're taking a road trip through southern France, which architectural marvels are worth the detour? Which houses should you see during your city getaway in São Paulo? Which pearls of residential architecture can you visit in Paris? What is the equivalent of Le Corbusier's Villa Savoye in Norway? And if you are planning an architecture trip to, say, Palm Springs, which architectural masterpieces should you most definitely book in advance? Let *150 houses you need to visit before you die* be your guide.

Unlike (art) museums, 'house museums' are often lesser-known gems. They won't be featured in every tourist guide. Finding them or gaining access takes quite a bit of research. This book solves that problem. The authors scoured the world for 150 must-see modern private homes from the 20th century. So call *150 houses you need to visit before you die* an architectural bucket list. Or a TO DO list for lovers of 20th-century residential architecture. Anyone who has visited all 150 houses, raise your hand. There's a surprise waiting for you.

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01

VILLA MAJORELLE (1923)

By Robert Poisson and Paul Sinoir
Rue Yves St Laurent, Marrakech 40090, Morocco (15)

TO VISIT
BEFORE YOU DIE
BECAUSE

Witness the house
where Yves Saint
Laurent would
design his haute
couture collections.

A veritable Eden in the heart of Marrakech, the Villa Majorelle and its lush 9000 m² garden form an oasis of intense blue, the favourite colour of the painter Jacques Majorelle (1886 - 1962), who settled here in 1929. The son of the Art Nouveau cabinetmaker Louis Majorelle, Jacques suffered from a lung disease that forced him to settle in hot countries. He chose to live in Marrakech, where he bought a palm grove in 1922, and had a Moorish Art Deco villa built by the architects Robert Poisson and Paul Sinoir. It was here that he set up home, as well as a huge studio in which to paint his immense orientalist decorations. It was only in 1937 that he painted it with the intense shade of indigo blue to which he gave his name: Majorelle Blue. Passionate about botany, he created a garden of tropical species, like a living painting, which he made open to the public in 1947. When he died, the villa and its garden were left abandoned. Yves Saint Laurent and Pierre Bergé fell under the spell of this lost paradise, which the couple went on to buy in 1980.







04 CASA DAS CANOAS (1951)

By Oscar Niemeyer

Estrada das Canoas, No. 2310, São Conrado,
Rio de Janeiro, Brazil

TO VISIT
BEFORE YOU DIE
BECAUSE

This refined and forward-thinking masterpiece from Niemeyer was fit to be his home.

The master of lyrical Brazilian architecture, Oscar Niemeyer (1907–2012), built his personal home in a lush forest near the ocean in Rio. With its light and very open constructive dynamic, it seems to have been discreetly placed in the heart of nature. The designer of Brasilia and a great humanist, Niemeyer is part of the second generation of Modernist architects. He embodies a form of architecture that is very poetic and highly inventive in terms of its forms, which he prefers to keep free and sensual. He stands out strongly from pioneers of the movement such as Le Corbusier and Mies van der Rohe: 'I am not attracted to angles, or the straight, hard, inflexible lines created by man,' Niemeyer once said. 'I like fluid and sensual curves. The curves I find in the mountains of my homeland, in the sinuosity of its rivers, in the waves of the ocean, and on the body of a beloved woman.' The house is a sensitive integration of the spaces that are built into the heart of the canopy. The disarming simplicity of its fluid lines makes this house timeless and unique.



05 **CASA ABERTA (1968)**

By Ruy Ohtake

R. Antonio de Macedo Soares, Nos. 1812, 1804, and 1800
Campo Belo, São Paulo, Brazil

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This studio-home reveals a subtle blend of two cultural influences resulting from the architect's dual nationality.

The Japanese-Brazilian painter and sculptor Tomie Ohtake moved to Sao Paulo in 1936, where she built the studio-home of her dreams – designed by her son, the architect Ruy Ohtake (1938). The building evokes the artist's dual nationality, mixing Brazilian energy and Japanese minimalism. The Brutalist bias of the concrete sets off the artist's multicoloured works, numbered in their hundreds, that are displayed inside the house, as well as in the tropical garden. Bathed in light, the 750 m² building also includes the artist's studio, which is topped by a huge skylight – an impressive structure made of metal and glass tubes. In addition to the works of art, colour is present in the cut-out sections of wall that take on vibrant shades of blue and yellow.







06

**CASA VILANOVA
ARTIGAS (1949)**

By João Batista Vilanova Artigas

Rua Barão de Jaceguai, 1151, Campo Belo, São Paulo, Brazil

TO VISIT
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Recently transformed into a cultural centre, Artigas' private home is characterised by its expressed reinforced concrete.

As godfather of the Paulista School in the 1950s, João Batista Vilanova Artigas (1915–1985) was an influential figure in Brazilian architecture. But in contrast to Niemeyer's organic formal language, this school favoured complex structures in exposed concrete, which are also typical of the work of Paulo Mendes da Rocha and Oswaldo Bratke. Artigas' 1949 home in São Paulo interweaves those Brutalist Paulista elements with international Modernist influences. 'People passing by rang the bell to ask if there was a factory, machine shop, or church,' recalls Artigas' daughter Rosa. In Artigas' time, the glass house with the atypical butterfly roof was a meeting place for communists, artists, and scientists from his left-wing entourage. After surmounting numerous obstacles, the house eventually opened to the general public in March 2019 as the Casa Vilanova Artigas Institute (ICVA): a cultural centre for architecture, design, and art, which also houses a café and co-working space. You can visit Artigas' intriguing house for free from Wednesday to Saturday. On other days, it is open by appointment only.



07 **CASA OSCAR AMERICANO (1953)**

By Oswaldo Arthur Bratke
Estrada das Canoas, No. 2310, São Conrado,
Rio de Janeiro, Brazil

TO VISIT
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Located in the heart of a lush tropical park, this residence encapsulates the chilled Brazilian way of life.

Oswaldo Arthur Bratke (1907–1997), who built several residences in São Paulo, was invited by his friend Oscar Americano - an engineer, patron and a successful Brazilian businessman - to build the family residence. The house has been adapted to suit the natural profile of the sloping terrain and sits proudly at the heart of a lush park, making the most of a full symbiosis with tropical nature. The entrance to the property is located in the lower part of the plot, while the house is located in the upper part, offering greater privacy. Designed along a horizontal plane in order to make the most of the gardens, the building nestles around a central patio, a kind of green oasis with tiered, cascading ponds. The Maria Luisa and Oscar Americano Foundation was created in 1974 and offers a panorama of historical and contemporary Brazil. Here you can see collections covering four centuries of paintings, porcelain, tapestries, and sacred art.





