

COHERENCE AT THE GENEROUS MULTIPLICITY

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Through half a century, Janete Costa career path was highlighted by meaningful contributions to the interior designs, product design, architecture, exposures curatorship and social entrepreneurship, she was a visionary by realizing that design and architecture must express local cultural identities. Her professional practice and her personal life went on to practice citizenship. In her case, being Brazilian was not a mere geographical accident. Her place of birth - Garanhuns, located at the countryside of Pernambuco, in 1932 - set her career path. It was decisive to ground her choices to validate the folk creation in Brazil and on her continuous search for inducing social inclusion through her projects.

With overflowing generosity and genuine interest in people, Janete was pure affection, circumstantially or not. What combines her multiple path facets is her educator sight - of clients, craftsmen, artists, friends. Her path always included dialogue, sensitive listening, sharing.

THE HOUSE AS CULTURAL EXPRESSION

Janete's performance genesis is in the interior design. Hundreds of condos and houses were designed in several cities, especially in the Northeast, since the beginning of the 50s, when she began studying architecture in Recife. She expressed, at a seminar in 1973, what seemed to me to be the synthesis of what guided her interior design projects. The architect stars praising the environment of popular homes, contrasting what she perceived as fake at wealthy residences. In the first, she sees culture, roots and value of its residents, quoting the use of elements such as the Heart of Jesus with flowers, the rhythmic way chairs were placed, the penguin above the refrigerator, the geometric composition, the pot, the hammock, the pieces of paper lining the shelves, the ruffle on the door, the small imagery of saints. And goes on:

"In a more privileged layer, we will find table and chairs copied from the old Brazilian furniture (...), the side table with velvet falling to the floor, torches, roosters, cheap silver,

artificial flowers, flower frames, shantung curtains, bronze candle holders, some antiques. It is the recipe of a home where imagination is short and where there is a large frustrated desire of tradition.. A kitchen house, with no worries about its functionality or comfort, but with the idea of showing other people an economic power which usually is fake. The income increases and there comes the decorator. And it gets worse. The house acquires the invader's psychology, brand, nostalgia. But the decorator satisfies the customer's short-sighted vanity."

To this view, Janete countered an opposing practice: "The home is naturally the extension of the human being. It is indispensable to seek this deep and constant connection between user and equipment, perfect identification, open dialogue. The goals should reflect the feelings of the owners. The choices must be personal. There must be total agreement of everything that exists in it."

Janete criticized the uncritical absorption of European modernist influence. Referring to Le Corbusier, she used to say that "his basic principles, the open plan, the great openings, the terrace gardens, the *pilotis*, and so on... are a European response and do not always apply to the tropics. " Overall, she exemplifies the open plan, which "they offer a lot of luminosity, bringing the external heat inwards". "See how unbearable the current popular villages are, with sealed ceilings and thin walls, places devoid of vegetation, covered by materials that do not have the concern of isolating. At the same time, observe the half-walls at the mocambos, covered with straw, with cross ventilation to allow an environment ecologically appropriate."

Note that this text is from 1979, when ecology was barely discussed, it was only reminded to talk about the flora and fauna, and didn't concern a place that was man built - to the architecture and the design.

"The interior designer should, in the near future, care for the housing problem in general. They will have to meet architects, psychologists, sociologists, social workers and landscapers in a search of a comprehensive and integrated solution for the collective well-being." It is an utopian mindset, it speaks about collectivity. Today we know that

unfortunately, history didn't go quite like that. In any case, it anticipates issues that are - perhaps more than ever - on the agenda.

THE VALUE OF POPULAR CREATION

What distinguished Janete Costa from the other interior architects of her time was the decisive bet of opening room for the folk creation. By seeking to express, on her projects, her client's culture, she led them to value their own roots. Roberto Burle Marx history is well known, he awoke to the richness of the Brazilian tropical plants during a visit to the Berlin Botanical Garden - in Brazil he only had eyes to his mother's roses and dahlias. This effect of "moving away to better see" was also decisive in Janete's trajectory.

In an interview when we first met, in 1991, she said¹: "As a child, I consumed the pot, drank water kept at the clay pot, played with Vitalino's toys and with ragdolls, I cooked in clay pots. But when I was growing up, all of those were associated to a poverty state, within me. The refrigerator, the radio, the blender that got into my house years later, those were the important things. Only when I was distant to it all I realized that the pot and the jug had been a privilege. This happened when I lived in Rio in the early 1960s. The *Forte dos Reis Magos* in Natal was going to be remodeled by Aloisio Alves, at that time he was the governor of Rio Grande do Norte, into a museum of weapons. But I suggested it should become a folk art museum and I spent months traveling, researching furniture, toys, playful art, utilitarian art, sacred art, with a great passion. That's when I noticed and rediscovered my origins. "

Also for the middle and upper-class people who hired her, folk art was associated with poverty at first, something that one wants to erase, forget, overcome. By advocating that the house was an extension of who lives in it, as a "reflection of the owners' feelings," Janete was engaged listening her clients, but in an attitude of dialogue, exchange. She didn't limited herself to agree, to accept one handedly their demands. The whole work process involved and invitation given by her to the client to listen their own identities.

IDENTITY IN MOVEMENT

Janete's practice shows that, in her understanding, cultural identity was not something stagnant and immutable, stuck in time, stuck to roots, but a dimension in movement, which is constructed and modified on a daily basis, starting from new experiences and the absorption of new influences. Something like what Chico Science was able to formulate in the 1990s, with the *Mangue Beat* Movement - who, with his feet deep into the mud and satellite dishes capturing and processing the world's waves, created a new sonority. Since the early 1960s, Janet was able to begin venting her thirst to know the world. In the same way that she went deep in dirt roads, going deep into Brazil's countrysides, to find artisans, she sought to breathe the cosmopolitan air. On trips to Europe, she became interested in Scandinavian and Italian design, bringing objects she admired in her suitcase. "I need that antagonism, that contrast," she said during an interview I with me ordered by *Interni* magazine in 2003, explaining the lead of her interior design. "The contrast is not only in color, in the proposal; it is also in the behavior, the feeling. A handmade part humanizes the space. Because you will have within that space the technical element, the industrial element, and also the emotional element." That is, the composition of an environment should be given not by the similarity between the elements, but by a sum of their differences.

Dealing with an elite with intellectual torticollis, always looking out for tendencies and legitimacy, it was undoubtedly easier to talk about Italian design than about the "art of the poor." The main resource she used for this was to share her knowledge. In a book written

about Janete, her brother Geraldo Ferreira da Costa begins by quoting her statement that "you cannot really like something or someone you do not know and do not understand well."

STRIKING CURATORSHIPS

Through face-to-face dialogues with the individual clients Janete was able to think about broader initiatives, intending to "collaborate in the formation of a more sensitive public, willing to understand all the complex sociocultural gear that any craftsmanship brings along". This is how she started to dedicate herself to curatorships, in order to present the folk art in another context and level.

In 1985, she put together the show *Crafts as a path* in the Federation of Industries of the State of São Paulo (Fiesp). "I went out buying everything I saw, I brought three to four thousand pieces for Fiesp," she said in 2007, at Sesc Paulista. "We held a seminar with the participation of several people, like Lina Bardi. It was a shame because it did not echo." There she preached that Brazilian industrialists and designers should start from our craftsmanship to create a design with their own features - a voice, then, against the mainstream in Brazilian industry and design.

Janete was very attached in what she called "regional vocations", exemplifying the concept with ceramics in Pernambuco, weaving in Ceará and leather in the Paraíba region of Campina Grande. She spoke several times with creators of these regions, trying to value what her friend Aloisio Magalhães, also from Pernambuco and *designer* (graphic), called "heritage technologies", the knowledge transmitted through generations that reveal great wisdom in dealing with the potentialities and limitations of biomes and local conditions.

In 1992, on the occasion of the United Nations Conference on Environment and Development, known as Eco-92, Janete curated and exhibited the *Viva the Brazilian people*, a show held at the Museum of Modern Art of Rio de Janeiro (MAM- RJ). A striking, wide and

beautiful exhibition, that presented the strength and power of popular creation in its own brilliance.

Ever since advocated for the use of folk art and crafts among her peers - decorators and architects - and in 2002 she decided to be more direct and didactic. On that year, she organized the show *Interferences* at the Museum of Contemporary Art in Niterói, with photos by Leonardo Costa and Denilson Machado presenting the harmony between artisan objects and international design pieces. In the images one could see environments designed by famous decorators and architects of Rio de Janeiro, in contexts that went far beyond cottages or beach houses to which the popular creation was relegated - when it was, somehow, present.

The text of the exhibition disclosed the need to have this Brazilian cultural reference duly "presented to the national and international public in order to be known, admired and mainly consumed, guaranteeing a worthy survival to thousands of artists and artisans." In addition to the environments, objects were also designed by famous architects from Rio de Janeiro, using handmade components. Janete understood that the change of context is vital to this kind of recognition - literally, a "new knowledge", a "new concept."

Also in 2002, Janete began to organize the Interference Space at Fenearte, a huge arts and crafts fair that has been held since 1999 by the government of Pernambuco. The proposal was to select objects among the ones sold at the fair and present them with her view, in settings that would allow the public - once again - to (re)cognize them. This is a remarkable initiative that remains being held to this day. Even for someone with a trained eye, space makes all the difference. It is common for visitors to only notice things that had gone unnoticed during their visits to the stands, which were often filled with products.

"INTERFERING WITHOUT INJURING"

The word "interferences" was also adopted by Janete Costa during her dialogue with the

artisans. In a 2004 article about this theme she said: "Interference is necessary when the artisanal production is de-characterized and trivialized, often entering a process of aesthetic and creative decadence. It is made from actions of *designers* or architects with artisans who, in an interactive process, interfere in the pieces produced, adapting them to contemporary aesthetic and functional standards, which can be consumed in interior design and decoration projects."

Undoubtedly, this concept of "adequacy to aesthetic and functional standards" is totally subjective, and could give way to absurdities of disrespect to popular culture. It was not her case. She never imposed a project to the craftsmen, but added her knowledge to theirs. She then coined the phrase "interfere without injuring," which perfectly sums up the idea that this process must be guided by the respect for the knowledge of who produces the piece.

Often, what she did had to do more with the displacement of uses of objects in the contemporary world. A basket could then be adapted to a napkin holder; a deck could unfold in placemats, with care for the standardization of measures. There were many dialogues that she undertook without taking credit of any authorship. She said, in the same text mentioned above, "It is important to note that these interferences succeed when they are absorbed and 'appropriated' by the artisans, who come to accept them as part of their creation, often adding them in their process of production". In their initiatives, it was common practice to disclose names and addresses of artisans, so that they could be sought directly.

FERTILITY IN OBJECT DESIGN

I believe that this position of anonymity spoke tons about the fact that the knowledge and recognition of its performance in the design of objects have remained, until today, much less than the quality and fertility of what it did. Her work in the product design field was a result of the work in the interiors design. In her obsession with detail, if she did not find on the market what she imagined for an environment, she herself drew the elements that

would compose it - from the chair to the lamp, from the quilt to the candlestick, dealing easily with materials such as granite, marble, wicker , glass, wood, metal, fabrics etc.

Her brother Geraldo recalls that as soon as she moved to Niteroi in the 1960s, she bought glasses of various shapes and colors in a "bottles flea market" downtown Rio de Janeiro, and she collected and cut them to generate ashtrays, jugs, glasses (this high, by the way, also occurred in São Paulo, when cut glasses were as common as the cushions on the floor). At that time, according to her brother, Janet also drew silver pieces.

A work of longevity was the design of wooden furniture and upholstery for manufacturing in Escala, in Niterói. It was there that she designed her first furniture line, Senzala, inspired by a cot, in 1960, "wanting to seek the missing link of the Brazilian popular furniture of the colonial period and, at the same time, with the intention of making a cheap furniture, accessible". The products were demountable and modulated, intended for rooms and bedrooms, and made of solid wood. Over the ensuing decades, Janete continued designing for the Escala and Art Line companies, even creating complete lines of multipurpose upholstery - residential, office or hospitality - adaptable to each architectural project.

Acrylic was widely used by her in the 1970s in lamps, tea carts and assorted objects. A lifelong passion was precisely the glasses, which she admired for transparency and plasticity. With glass balls won by the artist Marianne Peretti - the same as the stained glass windows of the Brasilia Cathedral - she made mobiles. With her friend Rosa Steiner, also a glass lover, she designed many utilities, such as candlesticks and vases.

Of the many elaborate objects tailored to the hundreds - yes, hundreds - of residences she designed, there are almost no records left. On the other hand, they can be admired in the dozens of hotels designed by her, in jobs that meet all the technical requirements of international hotels, but surpass the rigid revenues of Swiss and American ones, resulting in spaces with personality and cultural expression.

Baskets made of vine elaborated by artisans from Riacho das Almas, near Caruaru, in the Pernambuco countryside, to transport food, were added to the rice paper supplied by Janete to compose lamps at Hotel Caesar Business, in Vila Olímpia, in São Paulo, for example, while ceramic pipes were ordered from potters from Pernambuco to compose umbrella holders.

INTERLOCUTION OF IDEAS AND AFFECTIONS

I believe that much of what Janete Costa did and achieved would not have been possible - or would have been obtained with more difficulty - without the presence of Acácio Gil Borsoi, her companion in life, affection, cultural interests and political positions. While Janete exercised a kind of magnetism in any environment where she was, Borsoi remained silent and withdrawn, watching more at the distance than participating. Perhaps that is why so many texts about her miss out on such a decisive influencer.

Acácio Gil Borsoi was born in 1924 in Rio de Janeiro. From his adolescence, he started collaborating in the Auler carpentry shop, helping his father, Antonio Giacomo Borsoi (1880, São Paulo - 1953, Rio de Janeiro), son of Venetian immigrants, who graduated from the School of Arts and Crafts of São Paulo. Antonio Giacomo became one of the most important names of interiors design in Brazil during the first decades of the twentieth century. Working at the Auler Carpentry Company in Rio de Janeiro, he was responsible for Confeitaria Colombo, Guanabara Palace and the Assírio Restaurant of the Municipal Theater, all in Rio, adopting styles such as rococo, *art nouveau*, *art deco* and finally modern. In the words of art critic Irma Arestizábal, "even the works in which [Antonio] Borsoi adopts a style from the past, this is used for expressive, original and exquisite solutions, in which the design of a very good level stands out." This is quite an inheritance!

Acácio Gil (from now on, known simply as Borsoi, as he was called by everyone around him) graduated in 1949 at the National Faculty of Architecture of the University of Brazil (now

the Federal University of Rio de Janeiro). In 1951 he moved to Recife, where he was invited to teach at the School of Fine Arts in Pernambuco, where he also set up an architecture office.

From the very beginning, he made important projects, such as the Hospital of the Restoration of Recife (1951), the California Building (1953) and the Museum of Modern Art of Recife (1955). In 1963, he assumed the engineering department of the Social League against Mocambo, under the government of Miguel Arraes, in Pernambuco, where he dedicated himself to technologies for popular housing. For this work, he was arrested during the establishment of the military dictatorship in 1964. His career continued with works that are very relevant and well-known in the architectural field, such as the Bandepe headquarters building (1967), the Mirage residential building (1967) and dozens of residences, many of them with gardens designed by Burle Marx.

In 1968, Borsoi and Janete team up for a 40-year partnership in common, interrupted only by her death in 2008. He lived in Recife with his first wife, Yvone, and their four children - Marco Antonio (1954), Ângela (1953), Mônica and Eduardo (twins of 1966). Janete, his former student, lived at Niterói, married to architect Mauricio Leitão Santos, with whom she had three children - Claudia (1956), Lucia (1958) and Mario (1960). Together, Borsoi and Janete had Roberta (1972).

Borsoi carried a consistent background in furniture design. He had learned from his father the constructive techniques, the commitment to the perfection of the fittings and the technical dedication, but applied them in a modern lexicon. In the 1950s, Borsoi had participated in a remarkable initiative of design and production of modern furniture in Recife, *Casa Hollanda*. The preciousness of his production at that moment came to the fore in an exhibition organized in 2018 by the São Paulo gallery Apartment 61, during SP Arte. The exhibition was able to place him at the same level as Joaquim Tenreiro, Sergio Rodrigues and Zanine Caldas - the invisibility seemed to be due to the fact that he lived in

Northeast region, marginal to the centers of Brazilian power and economy, concentrated between Rio de Janeiro and São Paulo.

Marco Antonio, son of Borsoi and also an architect, remembers that he designed everything - not only the furniture, but also the cardboard box in which the product would be packed for transport, through frames and cutlery. His interest in design was so great that in the year 1960 he visited Architecture and Design offices and schools in Denmark, Norway, Finland, England, Germany and Italy, focusing on formulating a design sequence that he wanted to implement in the course of Architecture, which, in turn, should be dismantled from the Fine Arts course. According to Marco Antonio, the trip, provided by a scholarship from Itamaraty, lasted a few months and provided memorable encounters with professionals that Borsoi admired a lot, such as the Finnish architect and designer Arne Jacobsen.

Borsoi had worked in Rio de Janeiro with Affonso Reidy and Alcides da Rocha Miranda; was a friend of protagonists such as Oscar Niemeyer, Lucio Costa and Roberto Burle Marx - often invited by Borsoi to design gardens in houses he designed. It is also worth mentioning the presence of works of art integrated into the architecture of his projects since the 1950s.

"Until 1968, I was an expectation feeling, I had only the mindset of a decorator and of the object itself. That year, I found Borsoi, who had been my teacher in Recife. I dropped everything in Rio and returned with him to Recife. It was only with Borsoi that I came to have an understanding of the architectural space and furniture entering this space," said Janete. I asked her, at the time, if she did not face prejudices for working with interiors circulating among Borsoi's colleagues, who was then an important architect, acknowledged. She then told me:

"What I found was a great emptiness in the architects, a lack of understanding of the interior spaces. Until today, I find serious problems of circulation on the work of great

architects, problems of internal perspective, of non-comprehension of the object that will enter that space. They know the envelope, but they put the door in the wrong place, they do not create the volumes needed to make the interiors, they do not know the objects. And this is the feeling of the person who will dwell will have, of what is near them, of what they can take. It is on the inside that they lives. Architecture is made for humans and humans have their little objects, the chair, the rug, the ashtray. You have to know all this equipment, know painting, sculpture, folk art, *art deco*, *art nouveau*, modern furniture, to be able to work this space. I found this problem even in Borsoi, so I decided to complement his work, and I was also important to him.. "

From 1968 on, they both began to work together. There were customers who commissioned projects for one or the other; nevertheless, they always had opinions on the projects in a reciprocal way. "They discussed space, volumes, all the details. They fought, too. But there was mutual respect, mutual admiration," recalls Rosa Steiner, a friend who has witnessed several of these dialogues.

The complementarity between their works has in the residence of 1987, in Rio de Janeiro, one of its most perfect translations. On the hillside of the São Conrado Beach, the house interpenetrated both the sea ahead and the surrounding vegetation, confirming the dissolution of the barriers between exterior and interior as one of the hallmarks of Borsoi architecture. In the same environment, it was possible to see a barber chair from the early twentieth century, a sculpture of Ascânio MM, a table of the seventeenth century and sets of ex-popular votes and *roca* saints. Glass collections Gallet and Lalique; canvases by Tomie Ohtake and Eliseu Visconti; sculptures by Bruno Giorgi, Vlavianos, Franz Weissmann, Emanuel Araújo and Marcelo Silveira; armchairs Charles and Ray Eames and Mackintosh chairs coexisting in harmony. With each visit, the house was revealing new facets, in an eternal mutation - the furniture and objects changed, there were always new pieces and the arrangements of tropical flowers could never be missing, in compositions never repeated. Without any ostentation, a house that went beyond feeling, history and culture.

THE SIGHT EDUCATION

This concept to sum up by difference - which at first sight may seem paradoxical - was present in all Janete's projects and also in a recurring activity in its course: the connection with commerce. In the late 1950s, as I said earlier, there was the Scale, at Rink Square, downtown Niteroi. In the late 1960s, there was the Lotus, in Ninfas street, in the center of Recife. "The Lotus attracted the attention of the media because it mixed strong colored acrylic objects - purple, orange - that she projected herself, to crafts in straw, wood," recalls her son Mário.

In the early 1970s, the architect joined the journalist Maria Ignez Barbosa, Ângela Borsoi and Cristina Garcia at the Múltipla store in Brasília. "Janete decorated the store with Noguchi lamps and Alvar Aalto pots, owned by her, and we were collecting handicrafts all over Brazil," recalls Maria Ignez. It also stimulated many people to open shops and galleries. This was the case, for example, with her friend Rosa Steiner (The Pot, at Alameda Lorena, in São Paulo, 1978); with stepdaughter Ângela Borsoi (Mercado Novo, Brasília, 1979); with her son Mario and daughter-in-law Miriane (antiquarian DecoMania, Rio Design Center Leblon, 1986, and Galeria Triad, Rio Design Center Leblon and Barra and Casa Shopping, 1988). In the Triad he curated anthological exhibitions, such as *Na fuerza da lua*, in 1989. With her daughter Lúcia Santos, Janete opened in 1992 Amparo 60, a mix of antique shop and objects store located in parts of the three attached buildings that she and Borsoi had restored in 1970, at Rua do Amparo, in Olinda. This store was the embryo for Lucia to open the contemporary art gallery of the same name, now one of the most important - if not the most - of the Northeast region in 1998 in the Boa Viagem neighborhood of Recife.

There would be much more to say about Janete Costa. I could talk about the fact that she was one of the first persons to value the production of the designer and artist Joaquim Tenreiro, her friend since 1962, about whom she made exhibitions in places such as the Pinacoteca of São Paulo and the Museu de Artes Decorativas of Lisbon.

I could talk about the marks that she - a person of action, whose forte was definitely not the academic dissertation, nor theorizing - left in intellectuals as Clarival do Prado Valadares, whom she met in 1979. I could talk about the many things we did together, among them the exhibition *New Alchemists*, in 1999, at Itaú Cultural, in São Paulo, in which she translated my curatorial thought with an exciting project; or the impact of her ideas on the exhibition for which I invited her in San Francisco, United States.

I could talk about how she made a difference in the recognition of artists of the popular stratum, such as Agnaldo Manuel dos Santos, Artur Pereira, Chico Tabibuia (Francisco Morais da Silva), Cornélio (José Cornélio de Abreu), Expedito (Expedito Antônio dos Santos), Fernando Rodrigues, Galdino (Manoel Galdino de Freitas), GTO (Geraldo Teles de Oliveira), Irineia (Irineia Rosa Nunes da Silva), Isabel (Isabel Mendes da Cunha), José Francisco Cunha da Silva Filho), Manuel da Marinheira (Manuel Cavalcanti Almeida), Manuel Eudócio Rodrigues, Mestre Dezinho (José Alves de Oliveira), Nicola (Jaime Nicola de Oliveira), Nino (João Cosmo Félix da Silva), Nhô Caboclo (Manuel Fontoura) , Nuca (Manoel Gomes da Silva), Saúba (José Antônio da Silva), Ulisses (Ulisses Pereira Chaves) e Zé do Chalé (José Cândido dos Santos). And how, equally, she was decisive in what concerns contemporary artist in Pernambuco, such as Marcelo Silveira, Maurício Silva, José Paulo, Eudes Mota, among others.

I could talk about how, at the last minute, she accepted the invitation of Ronaldo Barbosa, a designer from Espírito Santo, to hold a curatorship and expography of a show about folk art in Paris, in 2005, celebrating the Year of Brazil in France, gathering as fast as she could, a top notch selection.

I could talk about how she expressed, with her own body, the concept of "identity in movement", by the way she dressed, on the later years of her life, basically with ultratech local and modern clothes by the Japanese Issey Miyake, combined with many ornaments -

earrings, necklaces, bracelets - of multiple origins, even handmade by herself, who used to say she "thought with her hands."

But I must finish. So, I point out the dimension of her work with, in my eyes, surpasses all the others: her action as an educator of the eye, of the dimension. Clients, interns, friends, coworkers are unanimous to point out they have learned to see and know crafts, arts and design through living by her side. She took them by the hand to transmit her way of seeing things, highlighted by enthusiasm and generosity. Many architects, decorators, especially from the Northeast, say that they belong to "Janete's school", the one where the erudite and popular cultures are absorbed in the equality. With her clients, she never dictated her tastes. Before, she took a validation of her own stories added to the experiences she enabled. About taste, she had a fierce expression: "Bad taste is the other's taste", she used to say, denouncing with grace the monologue posture of the ones who thought themselves the owners of truth and referee of what's good.

The human being was the beginning and the end of her actions. The interest by stores, for example, relied on what they could bring to her and the relationship with people. "It's not as if she liked to sell. What happened was that she had extreme pleasure in meeting people, to watch their reaction to what was exposed. She could spread a great deal of confidence about her choices," says her son Mário. The affection was the common thread - something everybody had at some point with her, even by a fast encounter at an airport.

With over 70 years of age, always active and restless, and working to pay her bills at the end of the month and keep an *entourage* of suppliers of her projects, Janete said: "When I grow up I want to dedicate myself solely to projects at artisans communities". On that matter she was what people call nowadays an activist. Invited to do something in behalf of the recognition of the Brazilian creation, she accepted all sorts of limitations - of budgets, prep time, exhibition area, whatever.

If the popular Brazilian creation deserves more respect and visibility today, if our design is expressing more of the country's cultural roots, without any doubt a big part of this change is due to her passionate acting.

P.S. - This text was finalized in October 2018. For its elaboration, I made use of notes from the countless meetings I had with Janete Costa between 1991 and 2008, from previous texts written by me and also from renewed conversations with her four children - Cacau, Lúcia, Mário and Roberta -, with her friend Rosa Steiner and Marco Antonio Borsoi, whom I thank. The publication took place only in 2020, in the book "Janete Costa: architecture, design and popular art", CEPE Editora, occupying pages 12 to 52 of the book .