MAGAZINE

STONE In

BRAZIL EXPORT EDITION | YEARBOOK

TAJ MAHAL BY VERMONT MINERAÇÃO

The original behind stone the legend

MARCEL GROUP, 40 ANOS EM MOVIMENTO

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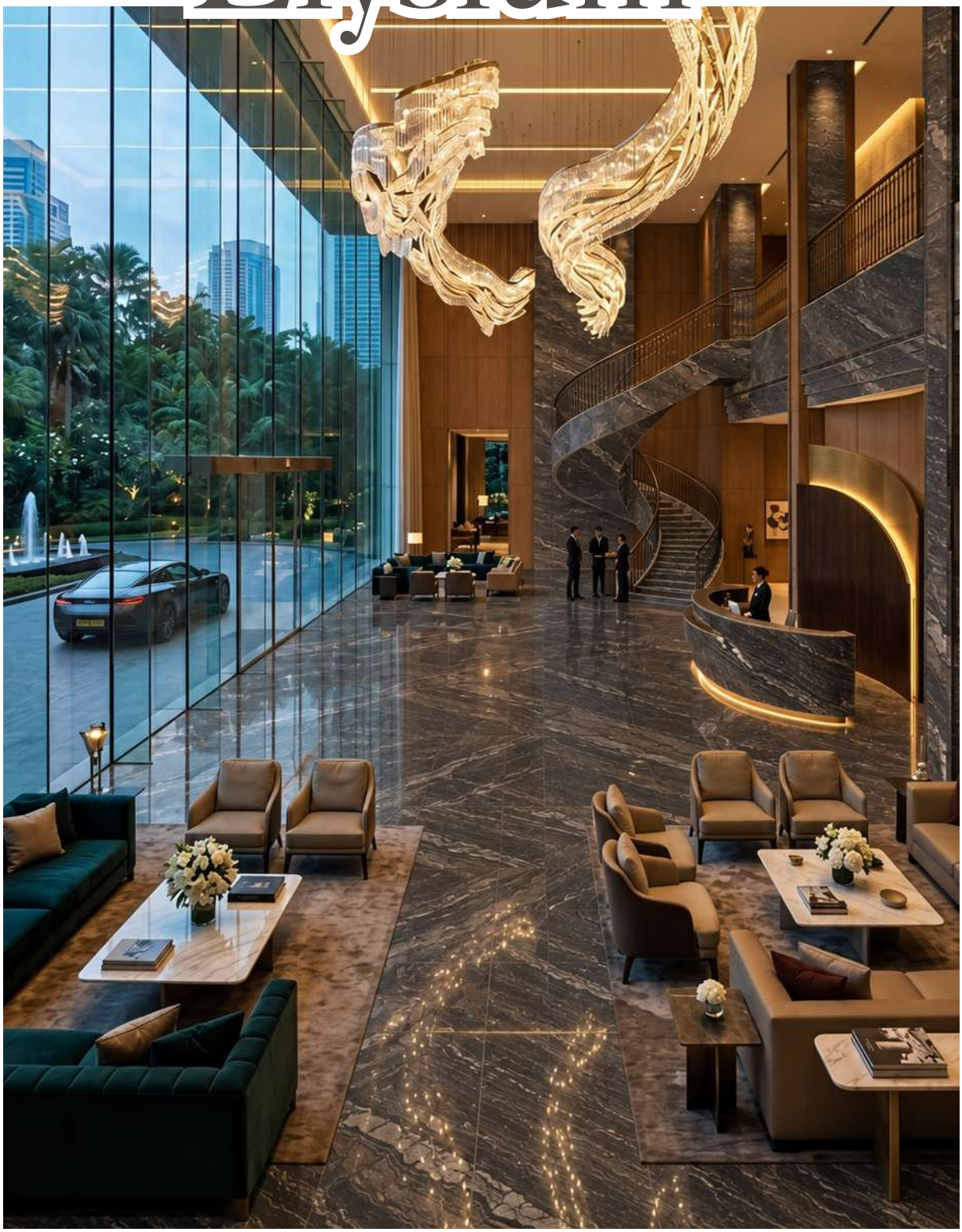

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Editorial

A COR VOLTA À MATÉRIA

Nesta quarta edição da Stone In, celebramos as composições e o retorno das cores aos projetos. Vermelhos e verdes assumem protagonismo em ambientes apresentados nas mostras de norte a sul do país, revelando uma arquitetura mais expressiva, sensorial e aberta a novas combinações.

Listras, xadrezes, contrastes e padrões inesperados ampliam as possibilidades de uso das pedras naturais. A paginação perfeitamente contínua cede espaço aos encontros minerais, nos quais diferentes cores, texturas e movimentos convivem em uma mesma superfície. A pedra deixa de ser pensada isoladamente e passa a integrar composições que valorizam sua singularidade.

Esse movimento também reflete uma transformação importante no mercado interno. Indústrias e mineradoras têm ampliado seus investimentos em marketing, comunicação e relacionamento, aproximando a origem da pedra de quem especifica, transforma e aplica o material. Parcerias com marmorarias, distribuidoras, arquitetos e designers fortalecem toda a cadeia e criam novas oportunidades para apresentar a diversidade das rochas brasileiras ao consumidor final.

Comunicar bem um material é revelar sua procedência, suas características e suas possibilidades de uso. É construir repertório, gerar desejo e oferecer informação para que a pedra natural ocupe novos espaços na arquitetura e no design. Quando diferentes elos do setor trabalham de forma integrada, o mercado se torna mais preparado, valorizado e conectado.

Esta edição também celebra histórias construídas a partir da matéria. Na capa, os 30 anos da MGA Mármores e Granitos e seus lançamentos de 2026 revelam uma trajetória marcada por transformação e permanência. Visitamos ainda a casa de praia concebida como uma galeria viva dos materiais da Vermont Mineração e acompanhamos os 40 anos da Marcel, empresa que atravessa quatro décadas conectada à força da pedra natural brasileira.

Entre novas linguagens, estratégias de mercado e trajetórias que ajudaram a construir o setor, esta edição reafirma o propósito da Stone In: aproximar a origem mineral da arquitetura, do design e dos espaços que traduzem o nosso tempo.

Cintia Miguel e Isabela Avancini
Editoras-chefes | Stone In

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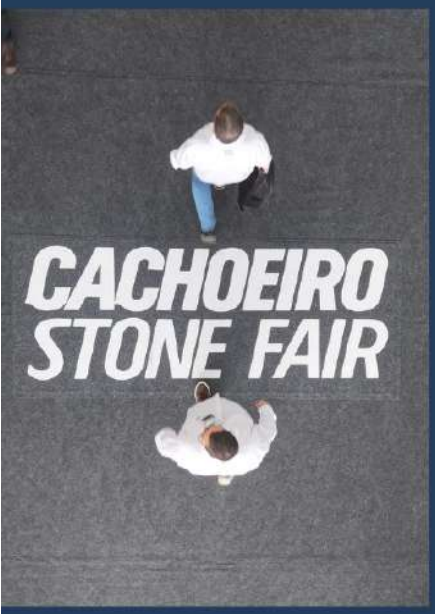

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TAJ MAHAL

The Brazilian origin of a global icon

Pedreira quartzito Taj Mahal 2026 | Foto: Matheus Martins

Discovered in the hinterland of Ceará, Taj Mahal quartzite overcame quarrying challenges, demanded technological advances in its processing, and forged a path that reached far beyond Brazil's borders. Today, the stone, quarried exclusively by Vermont Mineração, features in projects around the world and has become one of the great benchmarks of Brazilian quartzite.

Before there was the Taj Mahal known to international architecture, there was wilderness, stone, and a quest.

Founded in 2005 in Sobral, Ceará, Brazil, Vermont Mineração was already quarrying natural stone when it set out to find a material that would broaden its portfolio. At the time, the company worked mainly with deeper tones: browns, reds, blacks, and greens. What it lacked was a light-colored stone.

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Jordão Borges, CEO of Vermont Mineração, recalls that the first discerning eye cast on that formation belonged to Zé Iran, a prospector who combed the region in search of new mineral deposits.

"It was all scrubland back then. Zé Iran was walking through here, saw water running down the rock, and noticed a patch covered in black moss. That told us the stone had no fractures. We brought in the machine, cleared a small access road, made the first cut, and the quarry just kept on blessing us," Jordão recalls.

The year was 2009, and what was emerging from beneath Ceará's native vegetation would, just a few years later, set out on an international journey.

A Stone That First Had to Overcome Doubt

The beginning, however, gave little hint of the success to come.

According to Jordão, some believed the quarry would never even be able to yield commercially viable blocks. During the early works, drilling through an overlying layer revealed water seepage, enough to raise doubts within the operation itself.

"People even told us to give up, because not a single block would ever come out of there," he says.

Persistence revealed a different reality.

The deposit began to yield a quartzite with a light background, soft movement, and nuances ranging from pale tones to cream. The stone was named Taj Mahal, inspired by the Indian monument renowned the world over for its luminous, light-toned architecture.

Aesthetics would be an important part of its story. The other part lay hidden in its very mineral makeup.

Taj Mahal has a high quartz content, reaching approximately 99% of its composition. This gives the material its strength and allows it to be specified for a wide range of applications, both indoors and outdoors.

It can be finished polished or brushed and today appears in flooring, wall cladding, countertops, kitchen islands, façades, furniture, sinks, tables, solid stone pieces, and a variety of architectural elements.

Its delicate appearance, then, goes hand in hand with a remarkably resilient mineral structure.

Foto: Matheus Martins

When the Stone Pushed Technology Forward

Taj Mahal emerged at a very different moment for the quartzite market.

Some 17 years ago, these materials had yet to win the place they would later claim in international architecture. The technology available for industrial cutting of such hard stone was also limited.

"The material was extremely hard, and multi-wire saws as we know them today practically didn't exist," Jordão explains.

The challenge drove the companies involved in processing to seek purpose-built solutions. This even led to the development of diamond wires capable of boosting cutting performance and speed for the material.

Technological progress in the industry and growing demand advanced hand in hand.

In 2013, Vermont established a sales model based on exclusive agreements with six business groups that were already major buyers of the material.

This decision established a supply chain controlled right from the source.Vermont remained focused on the areas in which it had built its expertise: research, development, quarrying, and the sale of blocks. Processing was handed over to partner companies, which are responsible for turning the blocks into slabs and bringing them to distribution networks in Brazil and abroad.

Today, this international structure includes the following groups: Antolini and Eurobrasil; Favorita; Marmi Orobici and Stoneval; Thor Granitos and Argos Stones; Bruno Luchetti and Testi; and Zucchi Luxury and Verzu.

In the Brazilian market, Antolini do Brasil, Argos Stones, and Thor Granitos are among the companies directly involved in the distribution of the material.

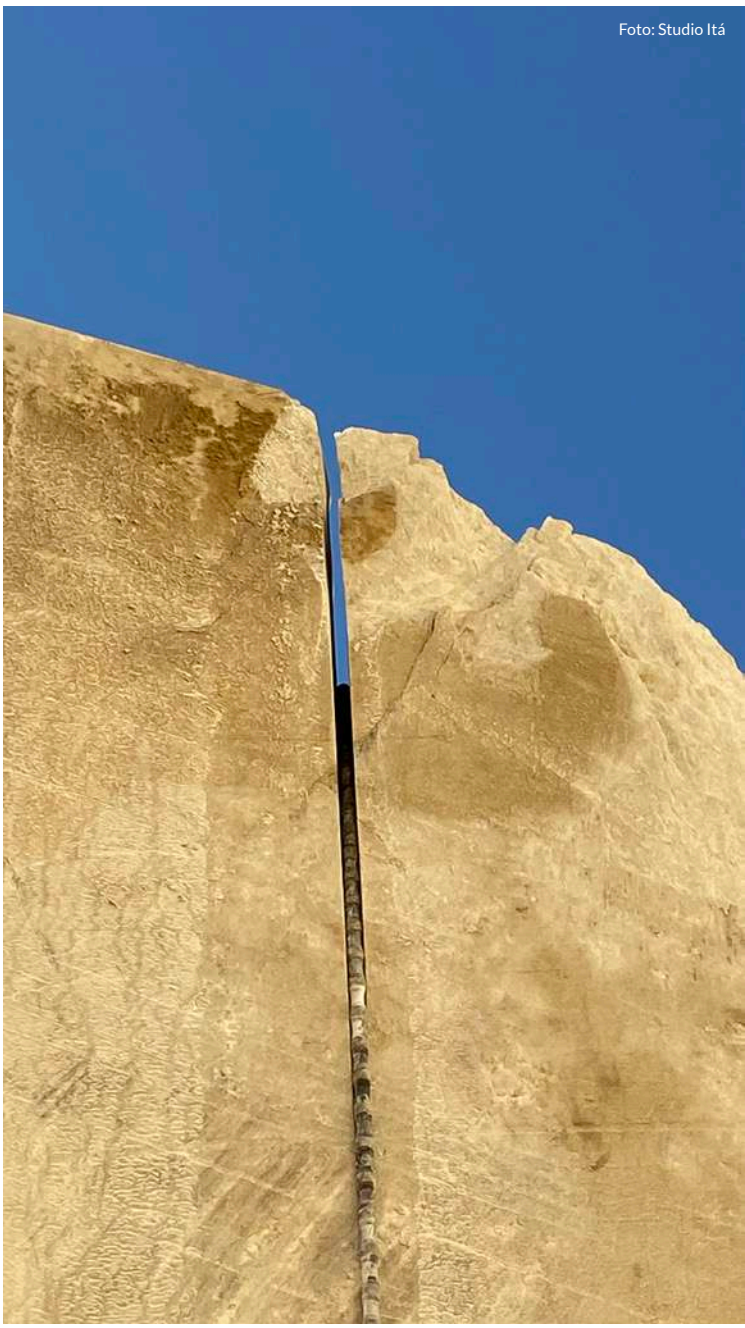


Foto: Studio Itá

A Single Source

There is one crucial point in this story.

Original Taj Mahal is quarried from a single deposit in Uruoca, Ceará, Brazil, owned by Vermont Mineração.

All of the material leaves the company's operation as raw blocks. From there, it goes to the partners responsible for processing the blocks and marketing the slabs.

This origin took on greater significance as the Taj Mahal name gained international recognition and materials sold under similar names began to appear on the market.

For Vermont, safeguarding the link between name, provenance, and authenticity became a strategic priority. Part of this effort involves communicating with buyers, specifiers, and professionals directly involved in selling the stone.

According to Marcela Jordão Borges, Marketing Director at Vermont Mineração, informing the market about the material's origin is essential to preserving the story built around Taj Mahal.

"Our job is to make sure buyers understand that there is an origin behind this name. Original Taj Mahal comes from a single deposit in Ceará, and we want that information to accompany the stone all the way to the end client. It is also about raising awareness across the market, so that the material is presented and sold correctly, with respect for its provenance and its identity," she says.

The initiative aims to bring this information to the entire supply chain, from distributors and fabricators to architects and end clients. In a market where various stones have come to be sold under names associated with Taj Mahal, recognizing provenance has also become a way of ensuring greater transparency when specifying and purchasing natural stone.

Jordão Borges is emphatic when speaking about this process and the need to protect the identity built over the years. In his view, Taj Mahal has become the calling card not only of Vermont, but also of the companies that played a part in establishing it commercially.

Ceará's heritage has thus become part of the material's very identity.

Pedreira quartzito Taj Mahal 2022 | Foto: Divulgação

From 8,000 to 36,000 Cubic Meters

The figures help convey the scale of this journey.

According to Cássio Jefferson, Administrative Director at Vermont Mineração, Taj Mahal production stood at around 8,000 cubic meters in its first year. Today, the operation averages close to 36,000 cubic meters annually.

Growth has been steady, keeping pace with the material's arrival in new markets and, above all, its growing presence among architects, designers, and specifiers.

Currently, roughly 80% of production goes to export markets, while about 20% remains in Brazil.

Within Brazil, virtually all Taj Mahal processing is concentrated in the state of Espírito Santo, with a smaller share carried out in Ceará.

Abroad, the network built by the partner companies has taken the stone to residential, commercial, and hospitality projects across a range of markets.

The result was a shift in scale: Taj Mahal went from being simply the name of a quartzite to becoming a recurring term in the international vocabulary of natural stone.

Foto: Felipe Petrovsky

Foto: Felipe Petrovsky

A Brazilian Quartzite in a Changing Market

The journey of Taj Mahal mirrors the rise of Brazilian quartzites on the international market, where they have gained ground thanks to their durability, variety, and the distinctiveness of their natural patterns.

With its light background and unique movement, Taj Mahal adapts to a wide range of architectural languages, from minimalism to projects in which stone takes center stage.

For Marcela Jordão Borges, this presence in major international projects has also helped broaden perceptions of the potential of Brazilian stone and paved the way for a new generation of high-end quartzites.

From Quarry to the World

The growth of Taj Mahal went hand in hand with Vermont's own transformation.

Today, the company holds between 40 and 50 materials in its portfolio, around 20 of them actively quarried, along with several mineral exploration projects underway. The search for new stones remains at the heart of the business.

Jordão personally oversees many of these processes and remains involved in planning the quarry faces.

Knowledge gained early in his career, including his technical training at SENAI, Brazil's national industrial training service, and his experience in a shipyard, has shaped the way he reads the rock and decides where to make the cuts within the quarries.

After more than four decades of work, he believes that discovering an extraordinary material is not the end of the story.

"Reaching the top is one thing. Staying there takes work."

Perhaps those words explain an important part of the Taj Mahal story.

A stone found in an area overgrown with vegetation in the hinterland of Ceará had to be discovered, understood, quarried, tested, processed, and introduced to a market that was still learning how to work with quartzite.

From Uruoca, it traveled along a chain that runs through Espírito Santo and some of the industry's leading international companies before reaching architecture and design across several continents.

Yet when Jordão is asked to sum up Taj Mahal in a word, he speaks not of figures, technology, or markets. His answer goes back to where it all began: "**A blessing from God. Unmatched."**

And nearly two decades after that first cut into the rock of Ceará, the story of Taj Mahal remains deeply tied to the place where it began.

A single deposit. A Brazilian origin. And a stone that helped carry Brazilian quartzite to the world. ▲

Foto: Studio Itá

In

IT IS INSPIRATION, PRESENCE, SUBLIMENESS, ART.
IN IS DESIGN IN NATURAL STONE

Lighting Dusk | Jarder Almeida

IN celebrates the meeting point of design, art and architecture, unveiling pieces that transform natural stone into the absolute protagonist of contemporary design.

Center table Node Marble | Jarder Almeida

Side Table Due | Jader Almeida

Bench | Lucas Recchia

Side Table Node Marble | Jarder Almeida

Chest of drawers unit Fillet | Estudio Bola

In

PERMANENCE

The **Fillet** chest of drawers, by **Estudio Bola**, translates formal simplicity into a design that is light, precise and far removed from fleeting trends. The pairing of washed-lacquer wood, **Verde Guatemala** marble and brass highlights the interplay of textures, colors and proportions. Shaped with rigor and respect for form, the raw materials come together in a piece where every detail reinforces the elegance of the whole.

Where to find it: Estudio Bola
www.estudiobola.com

Photo: @diniloris

ONDA (WAVE)

Designed by **Guilherme Wentz,** the **Onda** coffee table transforms Brazilian granite into a sculpted landscape. The machined, honed top reproduces the movement of a wave caught between stillness and crest, balancing strength with delicateness. The stone's lighter veining evokes sea foam, while the black steel base reinforces a sense of depth. The contrast between the rectangular structure and the organic form makes the piece a synthesis of matter, movement and landscape.

Where to find it: WENTZ
www.wentz.design

In

Luminária Dusk

JADER ALMEIDA

Jader Almeida builds a design language in which industrial precision and handcrafted finishing coexist in balance. His 2026 releases reaffirm this approach through pared-back forms, delicate proportions and sophisticated material combinations.

The **Node Marble** tables, in side and center table versions, explore the encounter between wood and stone in compositions of sculptural presence. In the **Due** side table, a natural stone top set off-center atop the wooden structure creates tension and equilibrium, while brass details and a stainless-steel base reinforce the careful construction.

The **Dusk lamp**, meanwhile, combines a stone base, a brass stem and a milk-glass shade, casting a soft, welcoming light.

Center table Node Marble

Mesa de Apoio Due

Side Table Node Marble

The new releases accompany a fresh phase of expansion for the brand, marked by the reopening of its São Paulo flagship, its arrival in Tribeca, New York, in November 2025, and the opening of a new showroom in Maryland. By 2028, the brand also plans to expand its U.S. presence with a unit in Miami.

Where to find it: Jader Almeida
www.jaderalmeida.com

JANELAS COLLECTION

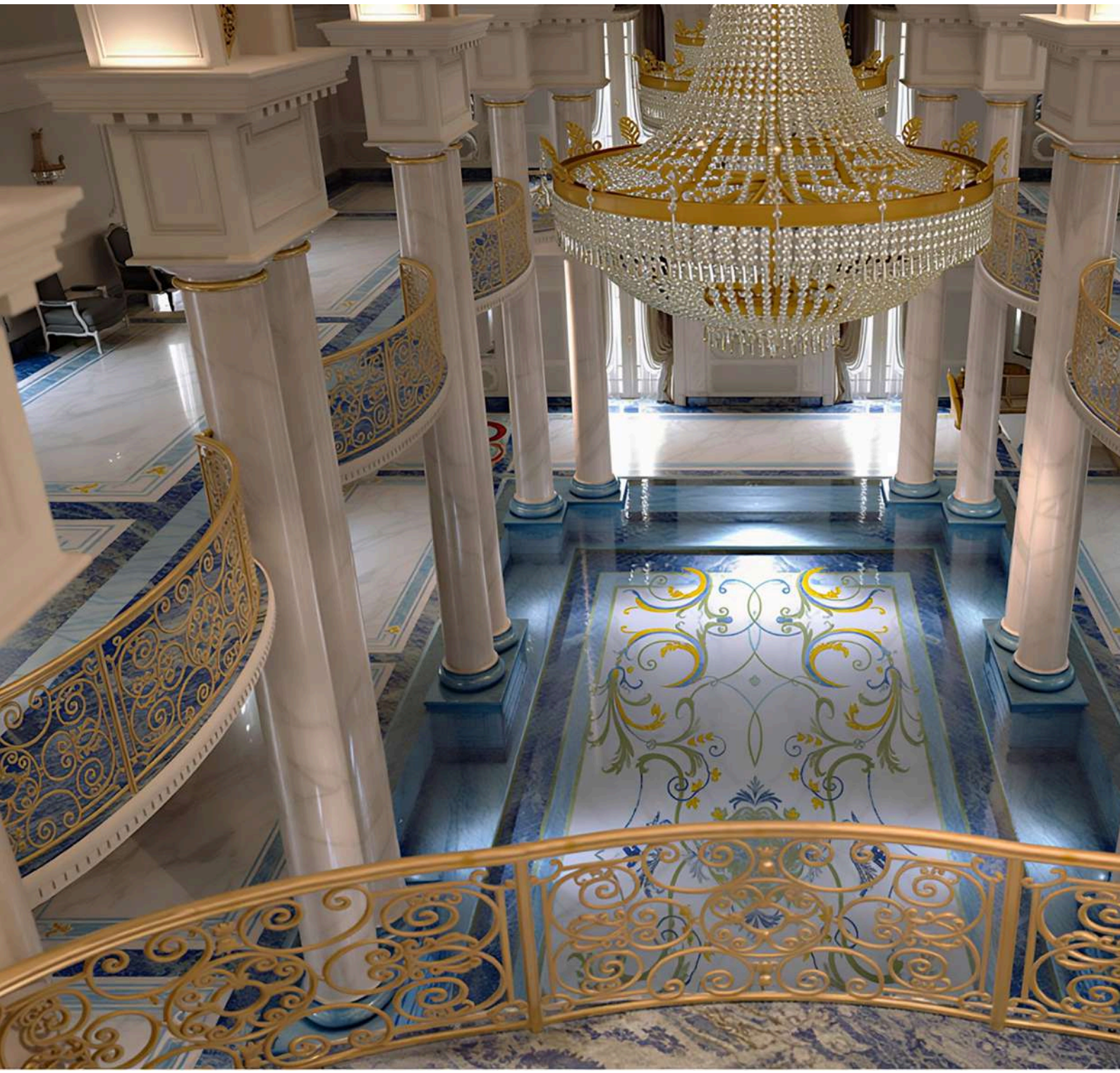
Part of the **Janelas Collection**, the **Mipa bench**, by **Lucas Recchia**, brings together materials of distinct natures. Machined from a solid block of **Vitória Régia quartzite**, its sculptural volume is met by the organic transparency of cast glass. The encounter between mineral density and the permeability of light softens the rigidity of the stone, transforming a functional piece into a composition defined by contrast, fluidity and material expression.

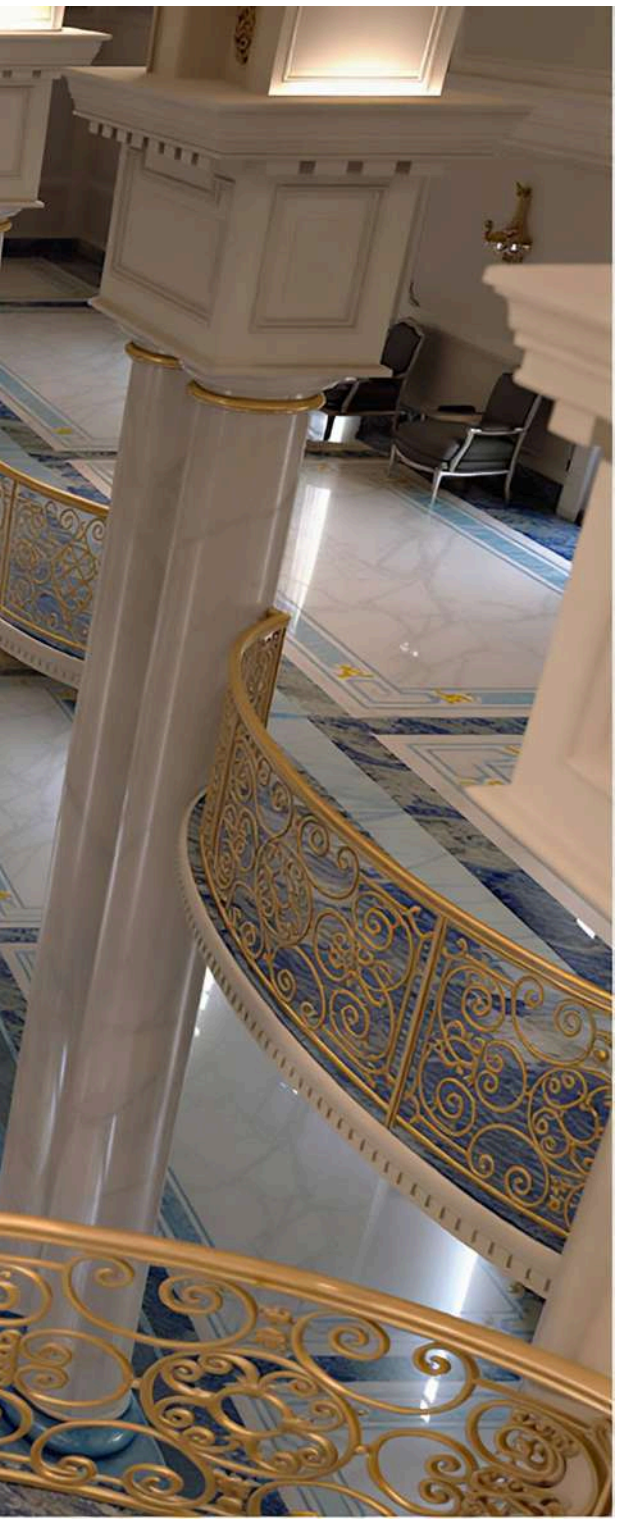
Where to find it: Lucas Recchia
www.lucasrecchia.com

MIMO

Mimo brings together technology and craftsmanship in a portable lamp of sculptural presence. Created by **Estudio Orth**, the piece combines solid cast metal and rock crystal, exploring the contrast between constructive precision and the singularity of the mineral element. With up to 30 hours of battery life, it travels across different settings and moods, turning light into a free, tactile and sensory experience.

Where to find it: Estudio Orth
www.estudioorth.com.br





CITCO

The excellence of Italian design in dialogue with natural stone and Brazilian designers

Founded in Verona, Citco transforms the ancestral rigidity of natural stone into surfaces defined by movement, expression and identity. The Italian company operates across a spectrum ranging from design pieces to monumental works, such as a poolside area clad in Macaúbas quartzite in Russia, demonstrating its ability to work stone at different scales.

Its projects are guided by two principles: personality and personalization. The first comes through in pieces of strong visual impact, developed through carving, relief work and inlay that translate contemporary design languages. The second treats every surface as a singular project, conceived to engage directly with architecture.

This same investigative approach shapes Citco's collaborations with international designers, such as Humberto Campana and Ron Arad.

In

Designed by Brazilian Humberto Campana, Hipocentro is a three-meter-tall sculptural installation produced in naturally bicolor Brazilian quartzite supplied by Pettrus. At its center, a slightly concave mirror appears to split the stone in two, suggesting the instant just before an explosion.

The name references the point of origin of an earthquake, where energy begins to release before reaching the surface. The work draws a connection to the formation of the Earth, the movement of tectonic plates and the natural forces that shape the planet.

Ron Arad contributes with two creations that investigate the marble block as a sculptural unit. The Slice Table was carved from Botanic Wave, a material supplied by Pettrus. Its undulating surface evokes the movement of water, while its curves capture light and lend the stone visual fluidity.

Slice Off The Old Block, meanwhile, produced from a marble supplied by Marcel, proposes a reflection on raw-material efficiency. The piece originates from a single block, sliced without any loss of material. The gaps between the cuts become the project's principal intervention, converting production efficiency into sculptural language.

Together, these works bring together Citco's technical mastery, Humberto Campana's experimental sensibility and Ron Arad's conceptual precision, distinct interpretations revealing how a material formed millions of years ago can still inspire new narratives about nature, design and transformation. ▲

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WHERE STONE MEETS PROJECT

In architecture, natural stone has no limits,
only intention, technique and design

Natural stone takes on new combinations in this edition of Stone In. Reds, greens, striking veining, and encounters between different surfaces reveal a less predictable architecture, one that finds in Brazil's mineral diversity an open territory for experimentation.

In projects by Beatriz Quinelato, Jeferson Branco, Clara Nahas, David Bastos, Naira Nogueira and Thaís Gonçalves, Vanessa Ortiz and Karolinna Venturi, stone runs through kitchens, powder rooms, living rooms and gathering spaces, sometimes as the protagonist, sometimes building contrasts with wood, metal, color and texture.

That same freedom appears in the work of Max Mello, Léo Shehtman, Marcos Lula, Neto Cunha, Nildo José and Maicon Cesca. Green and red quartzites, breccias, granites and marbles no longer follow a single logic of application. Their layouts share space with mosaics, chromatic pairings and mineral encounters that turn the surface itself into a design element.

From north to south across the country, architecture showcases present an increasingly diverse repertoire. The stone follows this movement and reaffirms its capacity to take on different scales, languages and interpretations.

In this selection, we showcase projects that reveal exactly that: there is not just one place for natural stone in architecture. There is a unique place for it in every project that chooses to incorporate it.

MATERIAL AS PART OF THE ROUTINE

At Casacor São Paulo 2026, Beatriz Quinelato designs a 72 m² kitchen defined by generous circulation, functionality and integration.

Green Ocean, by Granos, takes center stage in the composition and plays off a palette of green and marsala, lending depth and identity to the space. Technology, custom-built cabinetry and low-maintenance finishes round out a project conceived for everyday use.

Firm: Beatriz Quinelato Arquitetura
Contact: @beatrizquinelatoarquitetura
City: São Paulo, São Paulo
Natural stone: Green Ocean
Company: Granos
Photos: Bia Nauiack / @arq.em.foto

STONE IN A CRIMSON HUE

At Avell Desvio Rubro, Napoleon Bordeaux, by Michelangelo, drives a tropical, sensorial take on technology.

Designed by Jeferson Branco for Casacor Santa Catarina, the space breaks with the white, clinical imagery usually associated with the world of technology. In its place, it proposes an intense atmosphere marked by shades of red and burgundy and by the expressive presence of natural stone.

Napoleon Bordeaux, by Michelangelo, takes center stage in the composition. Its bold veining and deep tone reinforce the project's crimson identity, conveying strength, movement and a sense of Brazilianness.

Executed by Dimarmo Marmoraria, the work reflects a partnership with the architect spanning more than seven years, built on an ongoing investigation of stone as a narrative element rather than simply a finish.

Firm: Jeferson Branco Arquitetura
Contact: @jefersonbranco
State: Santa Catarina
Natural stones: Napoleon Bordeaux
Company: Michelangelo
Fabrication: Dimarmo Marmoraria
Photo: @arq.em.foto

Elio
REGINA

ESTÚDIO SEMIBREVE: MEMORY IN MATERIAL FORM

Estúdio Semibreve translates architect Clara Nahas's childhood memories for CASACOR São Paulo 2026 in a 55 m² space defined by affection, music and permanence.

The composition is organized around a cylindrical burgundy ceramic volume that ties together the living room, kitchen and music corner. In the monolithic kitchen, produced by Todeschini, Botanic Green quartzite takes the lead. Executed by Riello Mármores, the stone displays greenish tones and a natural pattern that reinforces the project's welcoming atmosphere.

Vinyl records, sheet music and family references complete the narrative of a space devoted to togetherness and unhurried time, in which natural stone also takes on a symbolic value.

Firm: Clara Nahas Arquitetura
Contact: @clara.nahas
City: São Paulo, São Paulo
Natural stone: Botanic Green quartzite
Fabrication: Riello Mármores
Photo: @camilasantos.fot

THE POWDER ROOM AS THE HOUSE'S PRELUDE

Even before the home fully reveals itself, the powder room hints at its language. In the project designed by David Bastos, exclusivity comes through in the combination of original design, fine materials and custom-built solutions.

The countertop in Vitória Régia quartzite, by Brasigran, takes center stage in the room. Executed by Amazonas Pedras, the piece showcases the stone's bold pattern and rich coloring, turning the custom basin into a sculptural element.

Wallpaper by Celina Dias, a mirror frame by Latão & Arte, an oak floor and Deca fittings in brushed gold complete a composition defined by balance, texture and refinement.

More than a transitional space, the powder room offers a first gesture of the architecture that unfolds through the rest of the house.

Firm: David Bastos Arquitetura
Contact: @dbarq01
Natural stone: Vitória Régia quartzite
Company: Brasigran
Fabrication: Amazonas Pedras
Photo: @carolina.lacaz

LOFT URUCUM: COLOR AND BRAZILIAN IDENTITY

Designed by Marcos Lula for Casacor Goiás 2026, the 64 m² Loft Urucum proposes a sensorial reading of Brazil. A red, curved core organizes the space, while natural materials, art and original design build an intense, welcoming atmosphere.

Executed by Marmorarte, the stones drive the composition. The contrast between Branco Moura and Emerald Green creates rhythm and personality, while Rosso Terra quartzite spreads across the space like a great mineral rug. In the bathroom, Emerald Green wraps the room and takes the lead.

Firm: Marcos Lula Arquitetura
Contact: @arqmarcoslula
City: Goiânia, Goiás
Natural stones: Branco Moura, Emerald Green and Rosso Terra quartzite
Fabrication: Marmorarte

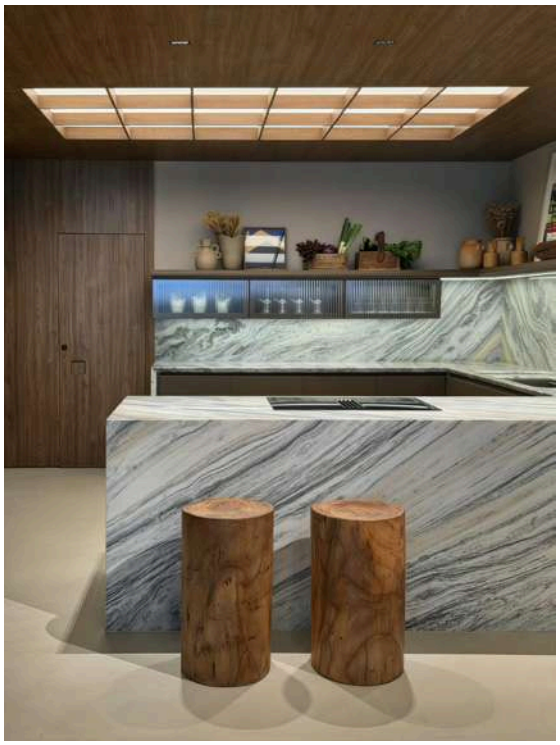
NEW USES FOR EVERYDAY LIFE

At Casacor São Paulo, Sala Renovatio expands the role of the laundry room, turning its 32 m² into a space for support, pause and togetherness. In Maicon Cesca's project, a custom-built shelving unit, a coffee-and-wine corner, pet-friendly solutions and a vertical garden bring new possibilities to daily life.

Materiality drives the project. Terena, by Santo Antônio Stones, clads the main wall, while Jade Royal quartzite appears on the countertop and stools, playing off the composition's green tones. Fabrication is by Marbella Mármores.

Firm: Maicon Cesca Architecture
Natural stones: Terena and Jade Royal
Supplier: Santo Antônio Stones
Fabrication: Marbella Mármores
Photo: @bianauiack

IDENTITY IN A MINERAL STATE



Designed by Max Mello for CASACOR Espírito Santo 2026, Casa Mivita brings together a gallery, an apartment and a lounge in a pavilion that champions personality as the ultimate expression of living.

Materiality drives the project through four natural stones supplied by Stone Palace Surfaces: Portinari marble, Da Vinci quartzite, Aurelius dolomitic marble and Makalu granite. With distinct colors and patterns, the materials reveal Brazil's mineral diversity and give each space its own identity.

Art, memory and architecture complete the narrative of a space that rejects generic solutions in favor of original choices.

Firm: Max Mello Arquitetura
City: Vitória, Espírito Santo
Natural stones: Portinari marble, Da Vinci quartzite, Aurelius dolomitic marble and Makalu granite
Supplier: Stone Palace Surfaces

BETWEEN INFINITY

Living Athenas occupies 48 m² dedicated to gathering, pause and togetherness, designed by Vanessa Ortiz for Casacor Goiás. A wine cellar integrated into the space anchors the project's narrative, while organic shapes, sculptural volumes and a continuous wood ceiling create an enveloping, welcoming atmosphere.

Japandi quartzite, by Pedra do Frade, stands out in the composition. Supplied and executed by Marmoraria Minas Goiás, the material displays greenish veining that plays off the wood and reinforces the space's connection to nature. Its application highlights the expressiveness of natural stone and adds texture, movement and sophistication to the living room.

Firm: Vanessa Ortiz Arquitetura
City: Goiânia, Goiás
Natural stone: QJapandi quartzite, fromPedra do Frade
Fabrication: Marmoraria Minas Goiás
Photo: @edgardcesar

LOFT DESÍGNIO: ENTRE MEMÓRIA E PROPÓSITO

Designed by Neto Cunha Arquitetura for Casacor Bahia, the 72 m² Loft Desígnio occupies the historic Colégio Nossa Senhora das Mercês and proposes a dialogue between memory, technology and natural materials.

In the kitchen, exposed brick draws on sentimental references, while Komodo quartzite clads the table and island, lending the space unity, presence and sophistication.

Supplied by Natural Stone Home, the natural stone reinforces the kitchen as the project's symbolic center.

Firm: Neto Cunha Arquitetura
City: Salvador, Bahia
Natural stone: Komodo quartzite
Supplier: Natural Stone Home
Photo: @bianauiack

Léo Shehtman

Léo Shehtman joins Casacor 2026 with projects in São Paulo and Mato Grosso. In the São Paulo capital, Casa Pulsante marks his 38th appearance at the show with an 84 m² maximalist loft, defined by marsala-toned cabinetry and the integration of the entrance hall, living room and kitchen.

In his debut at Casacor Mato Grosso, the architect designs Casa Areka'a in partnership with the eponymous brand. The project foregrounds wood as its central element and weaves together identity, functionality and permanence.

CASA PULSANTE: COLOR AND MATERIAL

Designed by Léo Shehtman for CASACOR São Paulo, Casa Pulsante brings together an entrance hall, living room and kitchen in 84 m² defined by maximalism and an intense marsala presence.

Vermelho Xangô quartzite, by Cajugram, reinforces the project's chromatic identity and lends movement to the composition. Executed by Top Mármores, the natural stone becomes part of an atmosphere built from color, objects and sentimental references.

Firm: Léo Shehtman Arquitetura
City: São Paulo, São Paulo
Natural stone: Quartzito Vermelho Xangô, from Cajugram
Fabrication: Top Mármores
Photo: @mca_estudio | Denilson Machado

CASA AREKA'A: BETWEEN FOREST AND STONE

Léo Shehtman, in partnership with Areka'a, for Casacor Mato Grosso 2026: this gathering space celebrates the encounter between Brazilian design and materials of natural origin.

The flooring in Taiga quartzite, by Pedra do Forte, stands out for its green tones and the organic movement of its surface. Executed by Villa Real Mármores, the material plays off the solid Amazonian-wood furniture, creating a composition defined by texture, permanence and a connection to nature.

Firm: Léo Shehtman + Areka'a
City: Cuiabá, Mato Grosso
Natural stone: Taiga quartzite, from Pedra do Forte
Fabrication: Villa Real Mármores
Photo: Gilberto Galdino

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In an increasingly standardized market, exclusivity is what sets truly exceptional projects apart.

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Behind every project lies a production chain committed to innovation, quality and sustainability.

And behind this sector is the **Brazilian Natural Stone Association (Centrorochas)**, promoting knowledge, connections and the appreciation of natural stones among the professionals who transform raw materials into inspiring spaces, architecture and design.

GREAT PROJECTS begin with great material choices.

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A MEMORY OF GATHERING: WHERE MATERIAL MEETS AFFECTION

At Casacor Paraná, Karolinna Venturi merges the living room and kitchen into a space defined by continuity, light and sentimental references. A central table organizes the room and reinforces gathering as an essential part of the architecture.

Supplied by MGA Mármores e Granitos, Belíssimo Cielo marble and Neon granite drive the mineral composition. While the former adds lightness and movement, the latter creates contrast and personality, revealing the diversity of Brazilian stones.

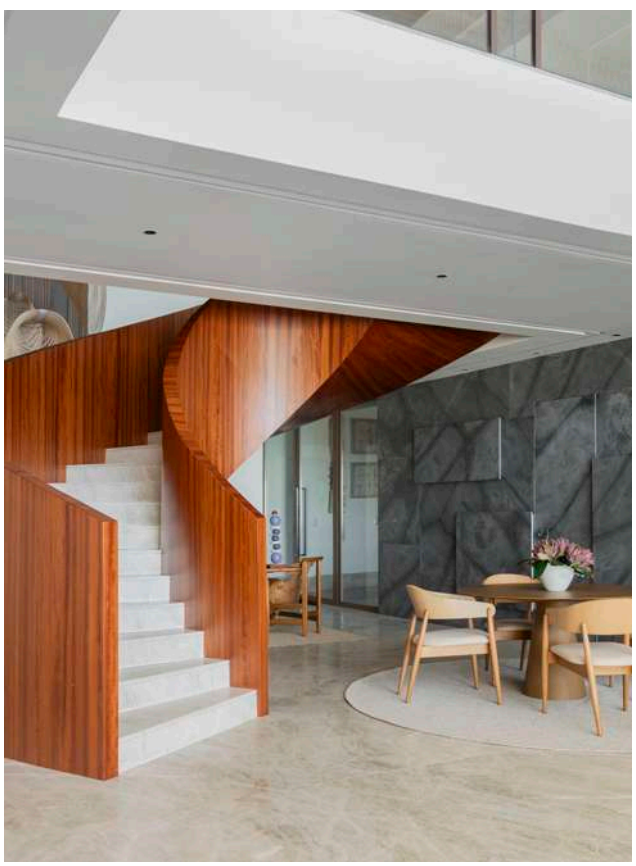
Firm: Karolinna Venturi Arquitetura
Contact: @karolinnaventuri
Fornecedor: MGA Mármores e Granitos
Natural stones: Belíssimo Cielo marble and Neon granite
Photos: @bianauiack

OASIS of Ceará

A house guided by stone

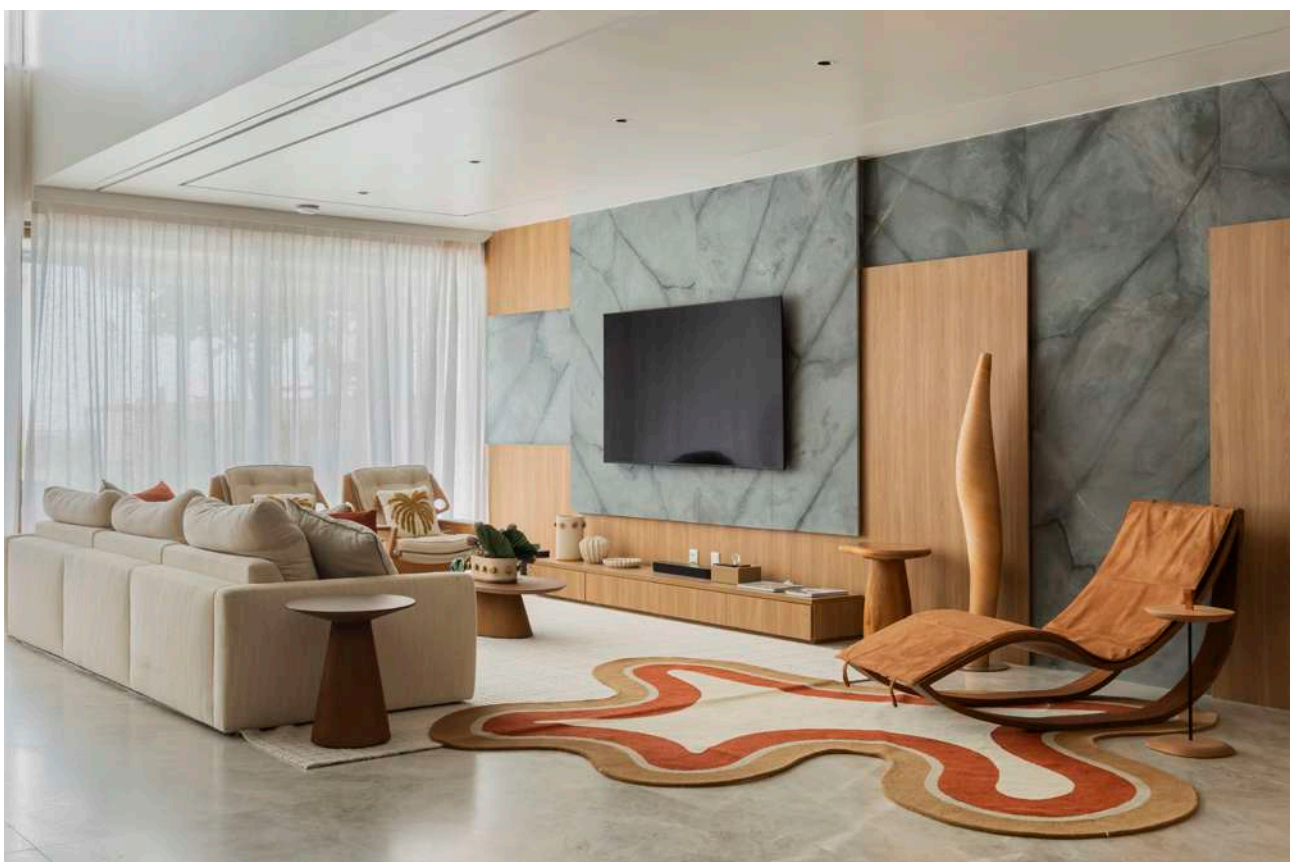
On the coast of Ceará, architect Ana Mello designs a beach house driven by the expressive force of natural stone. Across expansive floor surfaces, compositions of color and texture, and a pool that opens toward the sea, Oásis Vermont turns mineral matter into architecture, landscape and experience.

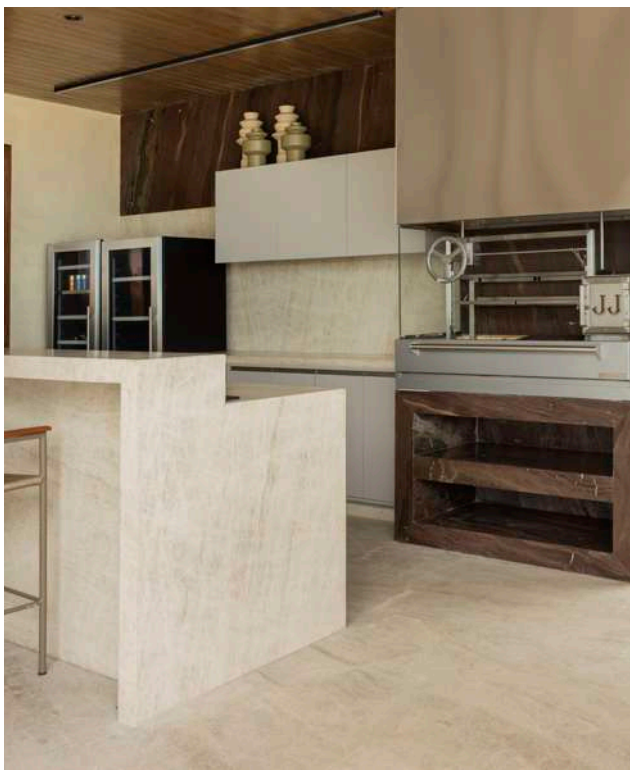
The residence functions as a living catalogue of Vermont Mineração's natural stones. Each space introduces a new formation, tone or pattern, creating a journey that reveals the diversity of the company's portfolio without losing the project's overall unity. It is a house that stirs the wish to spend summer's best days there, or simply to visit it as one would a natural exhibition.



More than 800 m² of Taj Mahal quartzite runs across the floors and continues up the staircase in a single, continuous gesture. Under Ceará's intense light, its pale tones and golden veining amplify the luminosity of the spaces and set a serene atmosphere. The material also appears in the master suite, where morning light accentuates its delicateness and reinforces a sense of warmth.

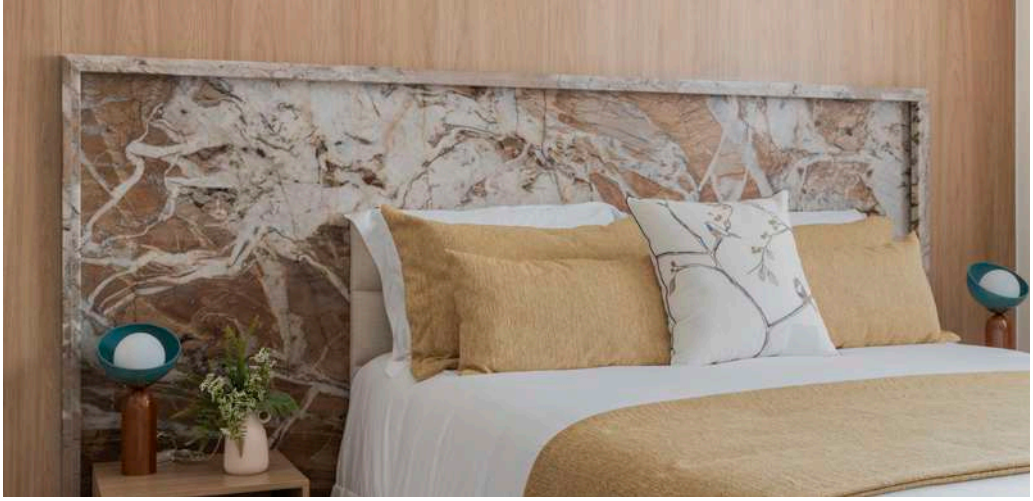
In the living room, an Infinity panel occupies the main wall like a natural work of art. Its scale, movement and presence turn the surface into a focal point, demonstrating the stone's capacity to go beyond cladding and take center stage in the architectural composition.

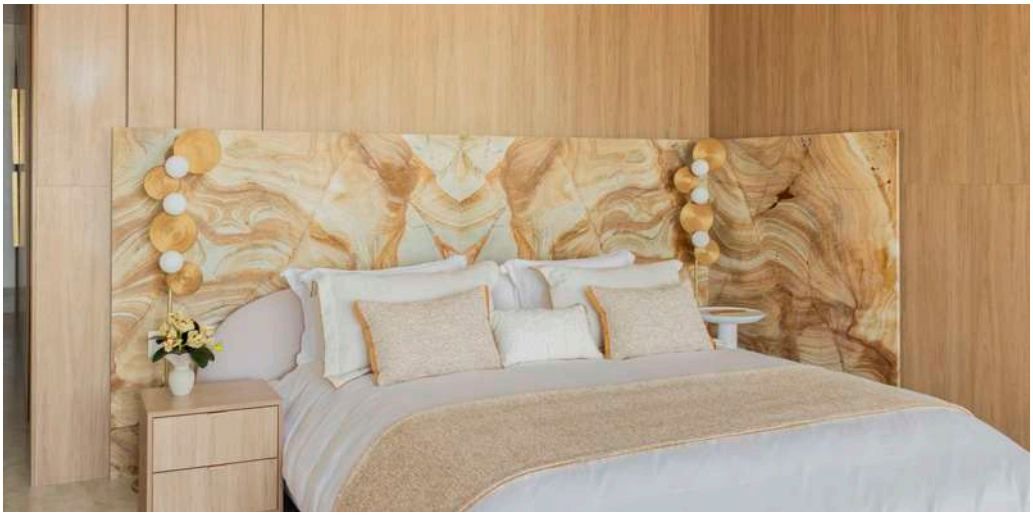




Outside, different natural stones cover volumes of the façade and establish a direct dialogue with the horizon. Their sandy tones visually draw the building closer to the ocean and mark the transition between the interior spaces, the leisure area and the coastal landscape.

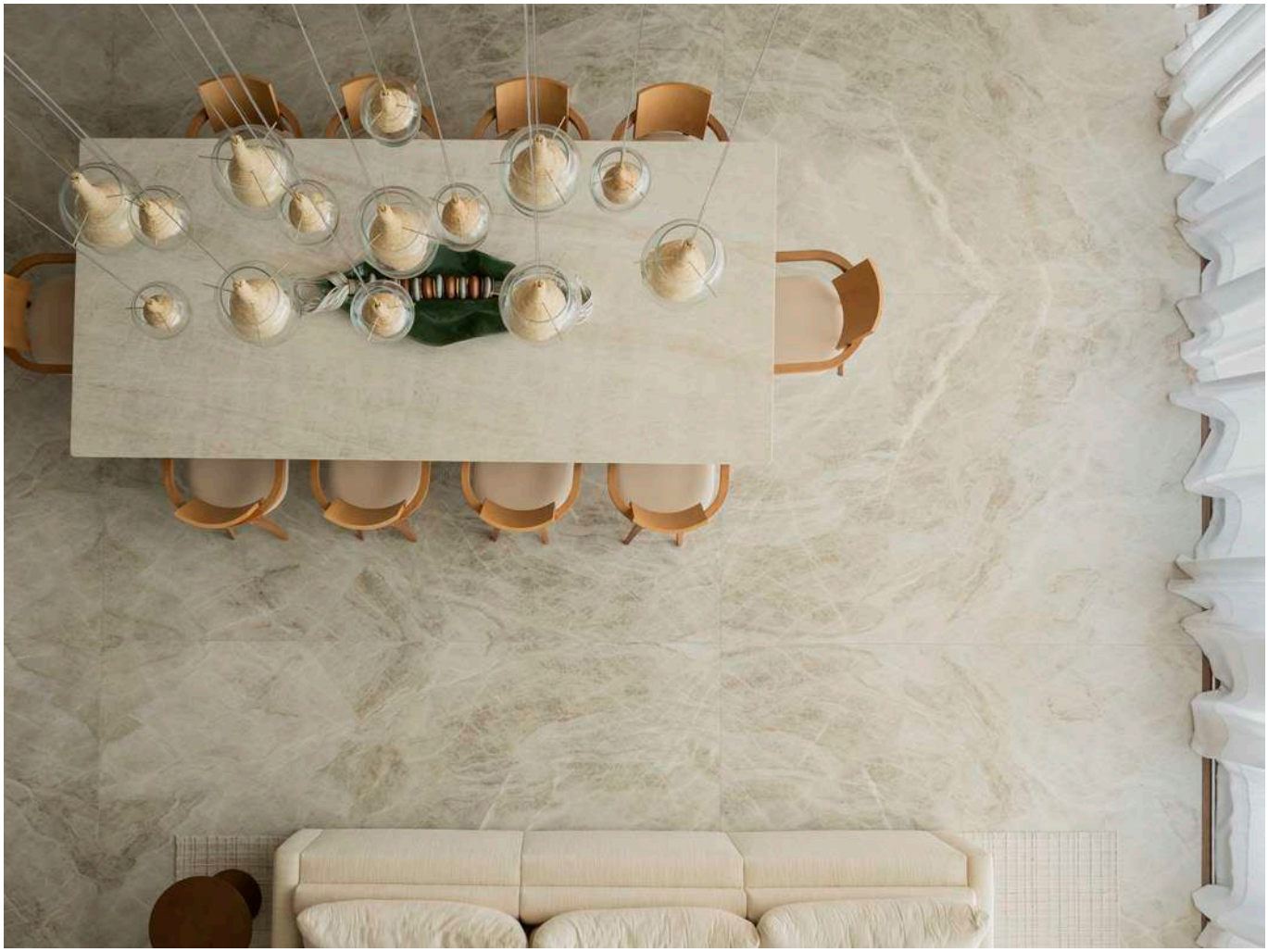
The pool, clad in Arturo, extends toward the sea like a great plane of water. The movement of the surface continually reshapes the perception of the stone, revealing new patterns with every reflection of light. The composition reinforces the residence's contemplative character and dissolves the boundary between architecture and nature.





Throughout the interiors, different stones build distinct atmospheres. In the bedrooms, headboards in different natural stones introduce a soft, welcoming texture, bringing mineral rigidity closer to an almost textile-like feel.

In the bathrooms, natural stone envelops floors, walls, countertops and bathing areas, creating spaces entirely driven by mineral matter. The continuous cladding expands the perception of the spaces and highlights the veining, tones and contrasts of each formation, as though every surface composed its own landscape. The bathrooms take on the atmosphere of private spas, where the stone's all-encompassing presence reinforces a sense of permanence, freshness and connection to nature.



Oasis Vermont celebrates Brazilian natural stones as a central element of contemporary living. Rather than simply showcasing materials, the house demonstrates how different colors, textures and formations can coexist in balance, turning every space into a new reading of the mineral landscape.

Civil construction was carried out by Silvana Fialho Engenharia. Marmoraria Ailec handled the cutting, layout and installation of the stones used throughout the project. ▲

Project: Ana Melo Interior Designer
Construction: Silvana Fialho Engenharia
Fabrication: Ailec Mármores
Location: Ceará
Photo: Felipe Petrovsky

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CASA CELEIRO ALVORADA: MEMORY IN MATERIAL FORM

Designed by Nildo José for Casacor São Paulo 2026, Casa Celeiro Alvorada transforms the architect's memory of his father into a narrative of affection and permanence. Books, photographs, rural references and earthy tones run through the project's 213 m².

Granos, appears in the furniture, the flooring and the bathroom. With a honed finish, the stone reveals its formation of pebbles and mineral fragments, reinforcing the concept of gathering memories and preserving them through architecture.

Firm: Nildo José Arquitetos NJ
Contact: @nildojose_arquitetura
City: São Paulo, SP
Supplier: Granos
Natural stone: Breccia Luna, honed finish
Photo: @oarthurduarte | @mca_estudio

Made *In* Brazil Cladding the World

Xisto Matrix at VITKAC

By Nícolas Fonseca, marketing specialist

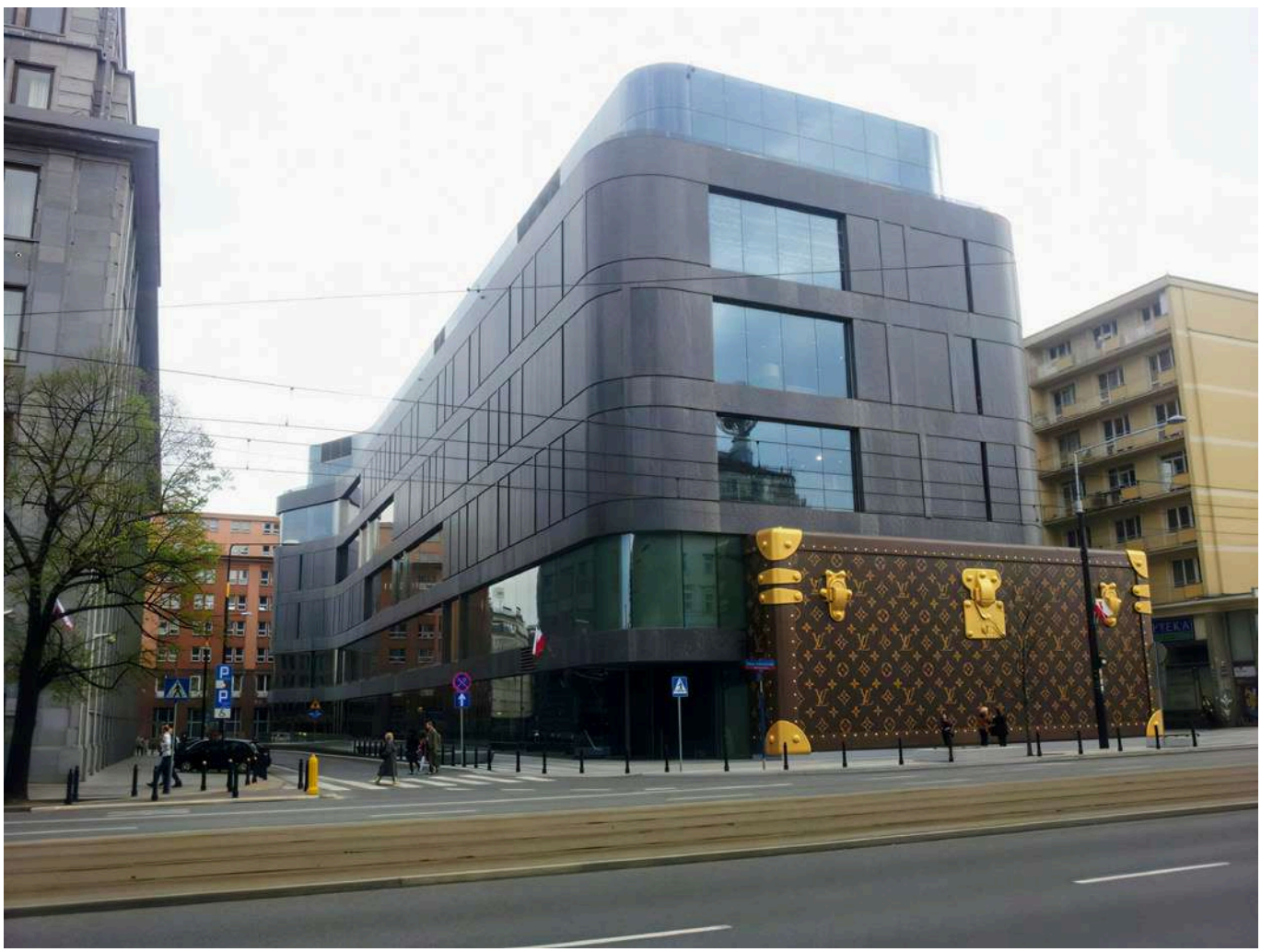
A 15,000 m² façade in the center of Warsaw can say a great deal about the positioning of a brand and of an entire industry

Designed by the Polish firm Kuryłowicz & Associates, VITKAC chose Xisto Matrix, by Santo Antonio Stones, to clad both its exterior and interior areas. Rather than turning to the materials traditionally associated with European luxury, the building adopted a dark-toned Brazilian stone with a uniform pattern and a strong architectural presence.

This specification points to something marketing still needs to learn to communicate better: Brazilian stone doesn't stand out just for beauty or exoticism. It also delivers scale, consistency, technical performance and industrial capacity.

Supplying 15,350 m² required control at every stage, from quarry to installation. Extraction from a proprietary deposit made it possible to maintain visual consistency across the blocks, while processing produced slabs of up to four meters, in different thicknesses and finishes. The operation also involved logistics spanning Cachoeiro de Itapemirim, the Port of Vitória and Poland.

Every stage reinforced the same brand message: mastery over both the product and the supply chain.



PERFORMANCE ALSO COMMUNICATES

In a country where temperatures can drop to 20 degrees below zero, the choice of stone had to go beyond aesthetic criteria.

Tests conducted by Brazil's Institute for Technological Research (IPT) recorded water absorption of 0.26% and apparent porosity of 0.71%. After 25 freeze-thaw cycles, Xisto Matrix retained 89% of its original compressive strength.

These are technical figures, but they are also communication arguments. They demonstrate that Brazilian industry can rise to complex projects, extreme climates and rigorous international specifications.

Fifteen years after opening, the façade still looks current and requires little maintenance. Time has turned the building into a concrete validation of the firm's choice.

FROM QUARRY TO REPUTATION

Major international projects function as reputation platforms. They build specifiers' confidence, strengthen the supplying brand, and help reposition the image of Brazilian stone worldwide.

VITKAC shows that simply making a material available on the market isn't enough. What's needed is a narrative built on origin, performance, production capacity, logistics and application.

When these attributes are communicated together, the stone stops being presented merely as a product and starts occupying the territory of an architectural solution.

Xisto Matrix crossed the Atlantic to clad one of Warsaw's most recognized buildings. Its greatest legacy, however, lies in the message that endures: Brazil has the material, the technology and the expertise to take part in projects that define architecture worldwide.

Project: Wolf Bracka Department Store VITKAC
Architecture : Kuryłowicz & Associates
Location: Warsaw, Poland
Construction period: 2008 to 2011
Natural stone: Xisto Matrix
Supply and quarry: Santo Antonio Stones
Application : Facade and interiors

Total area: 15.350 m²
Slab dimensions: Up to 4 meters
Thicknesses : 2 to 4 centimeters
Finishes: Polished and brushed
Petrographic classification: Kyanite-biotite-quartz blastomylonitic schist

MARCEL, 40 YEARS IN MOTION

Four decades, spanning stone, industry, architecture and design, mark the trajectory of Marcel Granitos. A story that arrives in 2026 with new materials, new applications and a growing presence in original design projects in Brazil and abroad

Forty years in the natural stone industry means witnessing a great deal of change. Equipment, processes, markets, and the way architects and consumers relate to the material all shift over time. The stone, however, remains at the center of this story.

In 2026, Marcel Granitos celebrates four decades of a journey built around the extraction, processing and sale of Brazilian natural stones. A company that grew alongside the evolution of the industry, and one that now finds, in its own portfolio, a synthesis of that path.

Materials such as Vanilla Blanc, Amazonic and Amazonic Wave offer different readings of Brazilian geology. Pale tones sit alongside deep greens and bold patterns, expanding the possibilities for application in countertops, furniture, large-scale surfaces and design pieces.

FROM STONE TO DESIGN

The reach of these materials also comes through in the choices made by major names in design. Marcel's stones are among those selected by the Italian company CITCO, known for transforming natural stone into large-scale surfaces, furniture and sculptural works, and they also feature in creations by Jader Almeida, one of the leading names in contemporary Brazilian design.

These are encounters that bring industry closer to the creative world and show how Brazilian stones can move across different scales: from slab to furniture, from architecture to an original design piece.

This shift is also reflected in the way the product is presented. Architects, designers, stone fabricators and distributors have come to play a fundamental role in building the value of natural stones. For Marcel, strengthening these connections means bringing those who extract and process the material closer to those who imagine its next uses.

FOUR DECADES, NEW READINGS

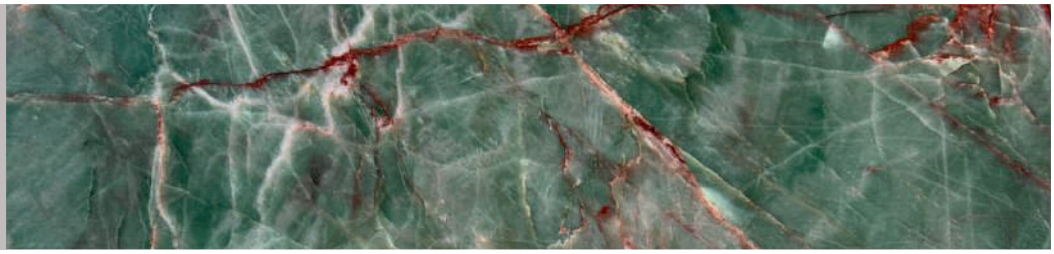
Architecture's repertoire has changed, and stone has moved with it. New layouts, finishes and combinations have opened the door to increasingly unrestricted applications. Full slabs cover entire walls, kitchen islands take on sculptural volumes, and furniture incorporates mineral matter as part of its very design.

It is against this backdrop that Marcel begins a new chapter. Drawing on experience built up over four decades and a portfolio with a presence across industry, architecture and design, the company continues to find new possibilities for Brazilian natural stones.

Forty years on, the stone remains the starting point. What changes are the paths it can take. ▲

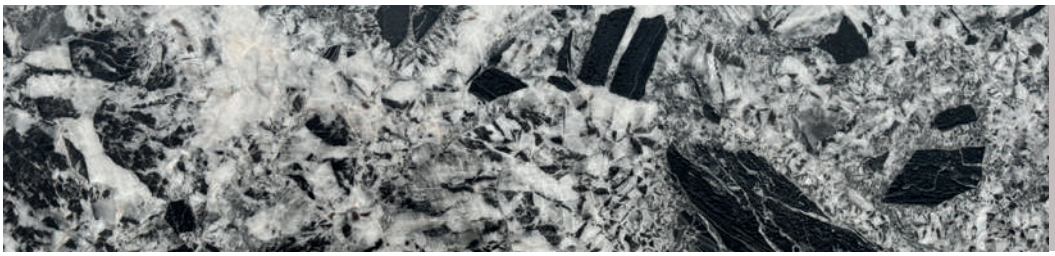
VANILLA
BLANC
QUARTZITE

AMAZONIC
GREEN
QUARTZITE



AMAZONIC
WAVE
QUARTZITE

COLD
SPRING
FELDSPAR

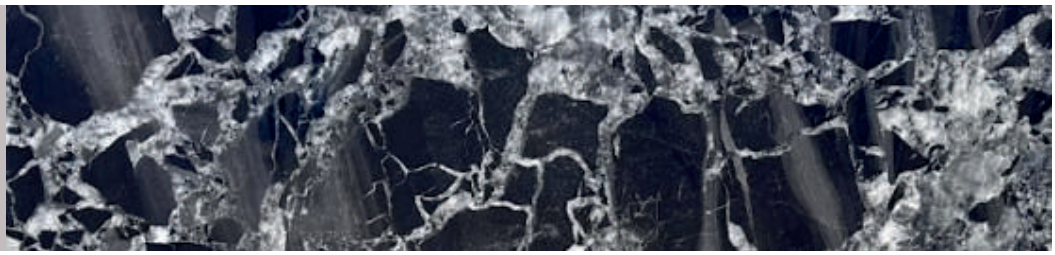


CRISTALLINO
GLACIER
MARBLE

ARABESCATO
DARK
MARBLE

ARAGONITE
NUANCE
MARBLE

GRAND CONSTANTINE MARBLE

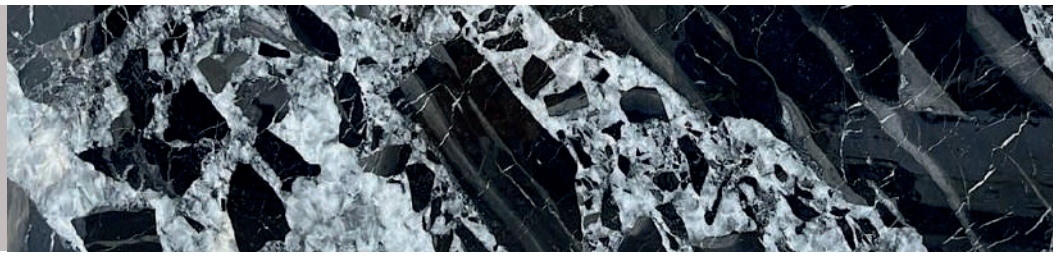


CRISTALLO ONYX MARBLE

OAK CRYSTAL QUARTZITE

SPRING FELDSPAR

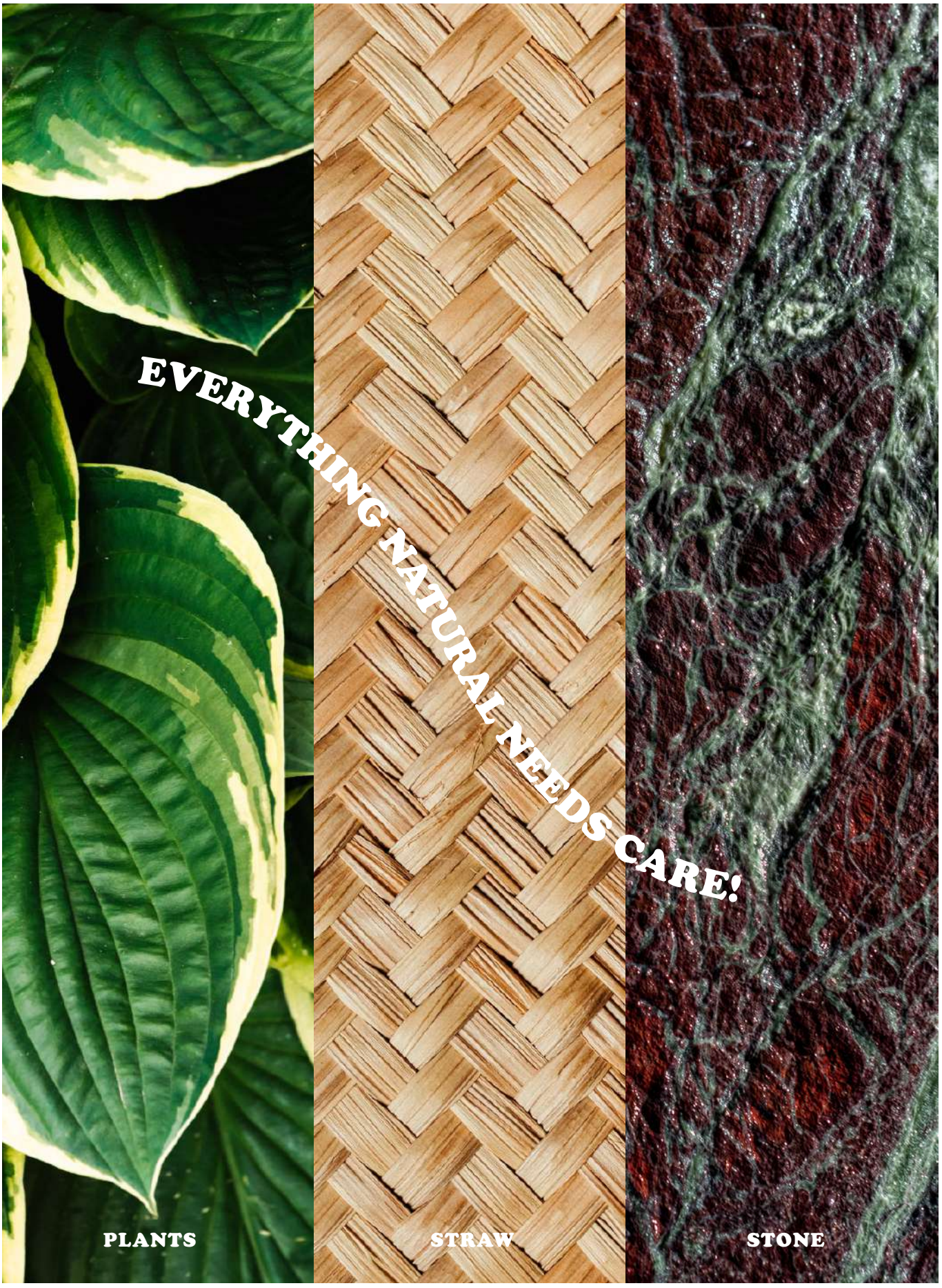
BLACK PATAGONIA MARBLE



CARBON VIOLA MARBLE

MARCEL

Rua Nilson Leal, 10 - Aeroporto, Cachoeiro de Itapemirim - ES | **Contato:** +55 28 3515-3700


EVERYTHING NATURAL NEEDS CARE!
PLANTS
STRAW
STONE

CARE BEGINS AT SPECIFICATION

Understanding how marble, granite and quartzite respond to use helps preserve natural stone and also supports more precise decisions as early as the design stag

Choosing a natural stone involves color, pattern, texture and finish, but it also requires understanding its behavior. Marble, granite and quartzite each have distinct mineralogical compositions, and as a result, they don't necessarily call for the same care.

In marble, composed mainly of carbonate minerals, the main concern is contact with acidic substances. Lemon, vinegar, wine and certain cleaning products can react with the surface and cause a loss of shine or a change in finish. In countertops and heavily used areas, periodic application of sealers or water repellents is also recommended; these penetrate the stone's pores and reduce its absorption capacity, protecting against deep staining. Depending on the product and conditions of use, this protection may need to be renewed every six months, always following the manufacturer's guidance.

Quartzite has a high concentration of quartz and generally offers good mechanical and chemical resistance. Even so, absorption, the presence of microfissures and other minerals vary from stone to stone. Depending on the application and finish, water and oil repellent treatments can help protect against water, oils and staining agents.

Granite, meanwhile, tends to show high wear resistance and good performance in frequently used areas. Its absorption also varies by material, meaning the need for protection should be assessed on a case-by-case basis. Depending on surface conditions and application, specific treatments may be used, such as sealers, revitalizers or stone cleaners, always compatible with the particular type of granite and its finish.

Tenax develops specific technologies for this process, with solutions for protecting, cleaning and maintaining different types of natural stone. Products such as Proseal and Skudo protect surfaces, while neutral cleaning solutions such as Briotop are recommended for everyday maintenance.

The choice should always take into account the nature of the stone, its finish and how it will be used.

A glossary of stone care

WATER AND OIL REPELLENT TREATMENT

A protective treatment that reduces the absorption of water, oils and grease. It penetrates the stone's pores and helps prevent deep staining, making it suitable for countertops, kitchens and gourmet areas.

WATER REPELLENT

Reduces the absorption of water and moisture, encouraging water to bead on the surface. It is mainly recommended for areas exposed to rain and weathering.

SEALER / IMPREGNATOR

Protects porous stones against the penetration of liquids and staining agents. Depending on the formulation, it guards against water, oil, grease and dirt.

REVITALIZER

Restores and enhances the stone's appearance, bringing out colors and veining. Some formulations also produce what's known as a "wet look".

RESIN

Used in stone processing and restoration. It can fill pores, fissures and small imperfections, while also improving surface finish and stability.

ADHESIVES FOR STONE

The choice of adhesive depends on the type of stone, the shape of the piece, the substrate, the environment, and the stress the cladding will be subjected to.

- **Polyester filler**
  Suitable for bonding, joining and small repairs in marble, granite and other stones. It cures quickly and is widely used in stone fabrication work.
- **Two-component epoxy adhesive**
  Offers high adhesion and mechanical strength. Used for structural bonding, filling, and situations requiring higher performance, including applications exposed to moisture, provided it is specified for that purpose.
- **Mortar for natural stone**
  Used to set flooring and cladding. Specification should take into account the stone's absorption, dimensions, weight and tone, as well as the application site. For light-colored stones, large formats and façades, the choice of setting system is especially important to prevent staining, movement and future defects.

ONE RULE FOR ALL?

There isn't one. The choice of treatment should be based on the stone's mineralogy, porosity, finish and intended use. Marble, granite and quartzite may call for different solutions even when installed within the same project.

Knowing the product matters.

Knowing the stone that will receive it is what defines the specification. ▲

For more information, contact **Tenax Brazil:**

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tenaxbr@tenaxbr.com.br