

PRADA

Miami





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The Prada store in the heart of Miami's Design District is a fresh interpretation of the brand's architectural and retail design concepts. The space emulates the domestic sphere, populated by original and unique furnishings by leading Brazilian mid-century practitioners, including Joaquim Tenreiro - widely regarded as the father of modern Brazilian design - Jorge Zalszupin, José Zanine Caldas, Carlo Hauner and Martin Eisler, Sérgio Rodrigues.



Mobiliário brasileiro

A distinct facet of mid-century Modernism, the design of Brazilian furniture (1945-1970) is emblematic of a unique cultural exchange between Europe - specifically Italy - and Latin America, a fusion of the old world and the new. Eschewing the restrictive traditions of North American and European models, Brazilian design focused on softly contoured, organic lines and sensuality of material, combining émigré aesthetics and techniques with indigenous materials, African influences and folk craft. Keyed to the particular demands of Brazil's tropical environment and dominated by the use of native jacaranda (Brazilian rosewood), these designs afford a new viewpoint on classical Modernism, an arresting point of view, an entirely new reinterpretation of the movement's tenets and principles. The resultant designs, unique and defined, are characterised by a lightness of both morphology and ideology - relaxed both physically, and mentally - forms combining a strength and rigour of shape with a sensuality and tactility of material, an intimacy. In their free co-mingling of references and materials, their inherent iconoclasm and anti-orthodox approach, they are composed of contrasts and contradictions, finding harmony in the unconventional. Philosophically, these pieces are fundamentally Prada.



Designers

Joaquim Tenreiro

Widely regarded as the father of modern Brazilian design, Joaquim Tenreiro was pioneer in the use of rediscovered raw materials and in evoking a new formal language in furniture design. Born in Portugal in 1906 to a family of ébénistes, Tenreiro moved permanently to Brazil aged 22. A year later, he enrolled in the Liceu Literario Português in Rio de Janeiro to study graphic design. His career in design began with work at various furniture companies, including Leandro Martins, Francisco Gomes and Laubisch & Hirth, catering to moneyed, conservative Brazilian families with designs heavily influenced by traditional European style. At the same time, he became involved with Nucleo Bernardelli, a group of modernist painters with socialist ideals - which would fundamentally influence his later work, following the establishment of his own furniture studio, Langenbach & Tenreiro Ltda, in 1942. He designed his first modern piece the same year, commissioned by the architect Oscar Niemeyer. Contrasting with his previous bourgeois output, Tenreiro eschewed established styles and advocated a new ideological identity for Brazilian modern furniture, particular in its use of Brazilian materials and a characteristic lightness of both physicality and approach. His opened his first showroom in Rua Barata Ribeiro, a fashionable part of the Copacabana neighbourhood, in 1947; its success allowed a second to open in São Paulo in 1953. In 1967, after an important commission - the furnishings for the banquet hall in the Itamaraty Palace in Brasília - and as his company was flourishing, Tenreiro closed his studio to devote himself to fine arts. Until his death in 1992, he focused on plastic arts, creating sculptural works related to Brazilian Concrete and Optical Art.

Jorge Zalszupin

Born in Warsaw in 1922, Jorge Zalszupin took refuge in Romania aged 18 following the invasion of Poland by Germany. It was there that he studied architecture at the Ecole des Beaux Arts in Bucharest, a city where he remained until 1947. After living for two years in Paris, in 1949 Zalszupin moved to Brazil, inspired by articles on the work of architects Oscar Niemeyer and Roberto Burle Marx. He first found work in the architecture studio of fellow Polish émigré Lucjan Korngold in Rio de Janeiro. Moving to São Paulo, in 1953 Zalszupin founded his own architectural practice alongside José Gugliota, and began to design furniture for outside commissions. With his landmark Dinamarquesa (Danish) armchair of 1959, influenced by pared-back modernist European styles, Zalszupin abandoned commissioned furniture and launched a model intended for mass production. The same year, he founded L'Atelier, a company that brought woodworkers and cabinet makers together to produce furnishings for the home and office, emphasising a high level of craftsmanship and working with Niemeyer on the conception and production of furniture for the new Brazilian federal capital, Brasília. L'Atelier was sold to the financial group Forsa in 1970, with Zalszupin assuming the role of Director of Research and Development. He coordinated a team of designers that included Oswaldo Mellone, Paulo Jorge Pedreira and Lilian Weinberg. The team would remain together until the mid-1980s, when the Forsa group abandoned the furniture industry. From then on Zalszupin increasingly focused on architecture: he designed landmark São Paulo buildings including the Sumitomo building (1970), the Top Center building in Avenida Paulista (1975) and the Ibirapuera Shopping Center (1982).

José Zanine Caldas

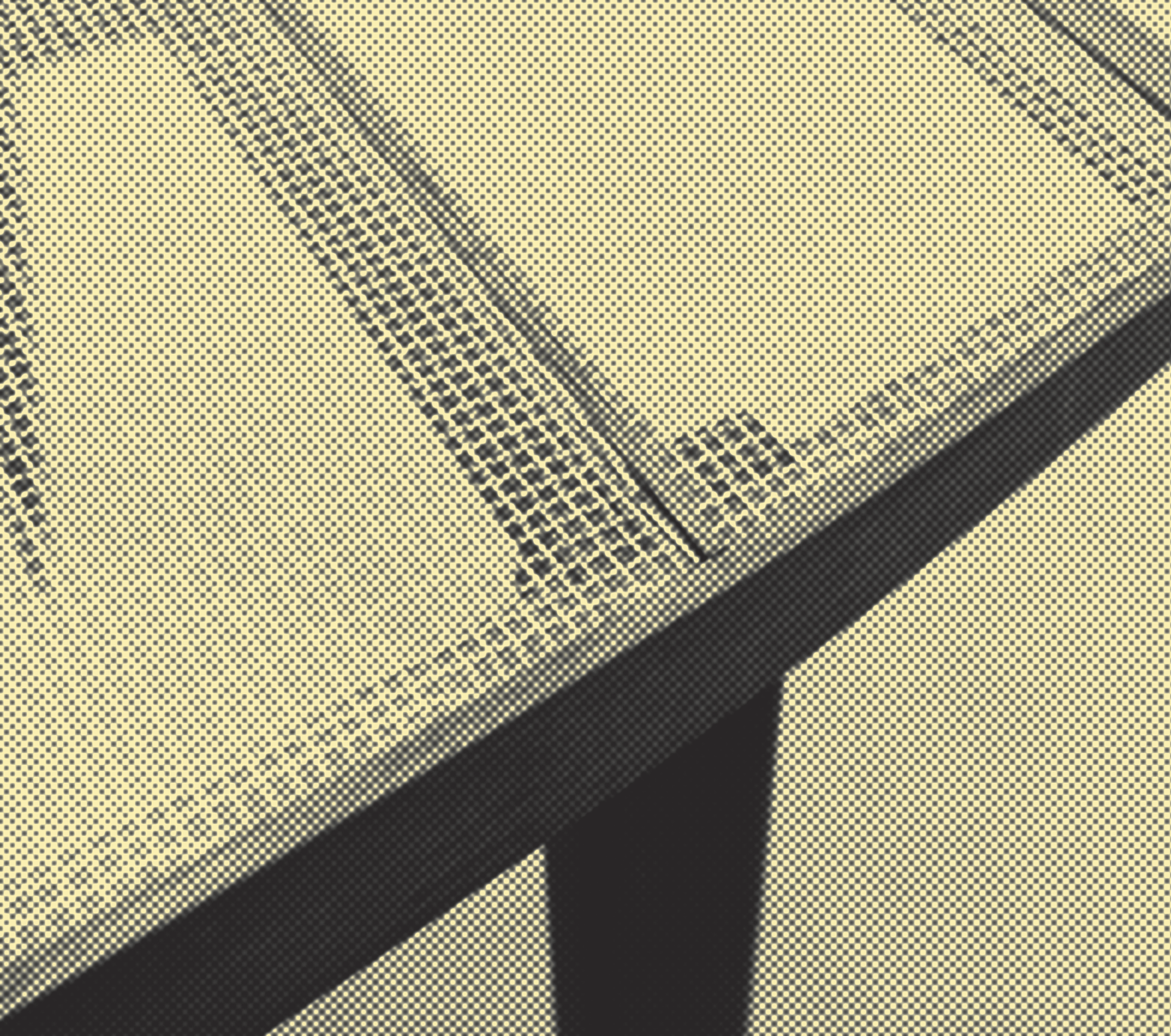
Born in Belmont in northern Brazil in 1918, José Zanine Caldas was the son of a doctor. In 1937, he moved to São Paulo to work for a construction company: he inaugurated his first studio, devoted to the creation of study models for architecture and urban planning, in Rio de Janeiro in 1941, resulting in his working with master Brazilian architects Lucio Costa and Oscar Niemeyer. Self-taught in his craft, in 1949 he founded Z Móveis in São José dos Campos alongside two partners, which he managed until 1953 (the studio remained active until 1960). Specialising in the production of distinctive furniture in curved plywood, the pieces were elegant and simple, organically-shaped and accessibly priced. After leaving the company, Zanine returned to his home state and began to create sculptural works, influenced by local craft techniques, which proved the focus of his later career. From 1962-64, Zanine completed a series of landscape design projects at the University of Brasilia, leaving following the 1964 military coup. He returned to Rio de Janeiro, working as an architect more intensely - he designed projects including almost a hundred single family houses built on the city's panoramic Joatinga hill, developing a new pavilion-style home design utilising recycled materials, including richly-coloured hewn logs. Zanine was a vocal proponent of environmental protection, writing extensively on his connection to Brazil's forests. In 1983 he created the Fundação Centro de Desenvolvimento das Aplicações das Madeiras do Brasil (DAM) for the research of the use of Brazilian timber in construction, and prevent the growing destruction of forests. In 1989 the Museè des Arts Dècoratifs in Paris dedicated the exhibit 'L'Architecte et la Foret' to him, and in 1991 the Order of Architects awarded him an honorary title. Zanine died in 2001.

Carlo Hauner | Martin Eisler

Carlo Hauner (1927-1997) and Martin Eisler (1913-1977) were the primary designers for the influential Brazilian furniture company Forma, established in São Paulo in the 1950s. Born in Brescia, Italy, Hauner studied design at the Brera Academy, Milan, immigrating to Brazil after World War II. Alongside his brother Ernesto, he established a furniture production company, purchasing a factory in Curitiba, South Brazil, and renaming it Móveis Artesanal Paranaense. In 1952, he met Eisler, who had studied architecture in his native Austria before moving to Latin America in 1938 - first to Argentina, then to Brazil. Looking for help to produce furniture for the home of his brother-in-law, Ernesto Wolf, Eisler turned to Hauner and with Wolf's financial backing they opened a joint venture, Galeria Artesanal (connected to Móveis Artesenal) in São Paulo. Hauner and Eisler founded Forma to sell their own designs as well as pieces licensed from Knoll International (from 1960); in 1959, Eisler also opened Interieur Forma in Buenos Aires in partnership with Arnold Hakel and Susi Aczel, as an architectural, industrial and interior design firm. With their focus on organic forms and a respect for and affinity with materials, both Hauner and Eisler's own designs, and their selection of the work of others, exemplifies Modernism at its purest.

Sérgio Rodrigues

Sérgio Rodrigues was born in Rio de Janeiro in 1927 to a prominent family of intellectuals and artists. Originally enamoured with aeronautics, he first began studying architecture in 1947, graduating from the Faculdade Nacional de Arquitetura in 1952. The same year, he helped establish the Móveis Artesanal Paranaense together with the Hauner brothers; he briefly collaborated with them on their company Forma in São Paulo in 1954. In 1955, after a break with the Hauners and their associate Martin Esiler, Rodrigues returned to Rio de Janeiro and founded Oca, one of the most influential modern furniture companies in Brazil which Rodrigues dubbed 'a laboratory for Brazilian furniture and handicrafts'. Located in the Ipanema area, it was a hybrid of art gallery and studio, selling Rodrigues' distinctive furniture comprised of materials like leather and native Brazilian jacaranda wood. In 1956 he opened a factory in Rio, La Taba, and after considerable success he inaugurated a 10,000 sq. m. furniture factory in Jacarei, São Paulo in 1965. Rodrigues made his mark on the international design scene as the creator of the Poltrona Mole lounge chair, designed in 1957 and awarded first prize at the Biennale del Mobile in Cantù, Italy in 1961. In 1958, Rodrigues created designs for various Brazilian ministries, including the Brazilian Embassy in Rome, the UNB (Brasília University) and the Teatro Nacional, Brasília. The Instituto Sérgio Rodrigues has been in operation since 2012 for the study of his work and the promotion of design in Brazil. Rodrigues died in 2014 - but in many ways, his work continues to represents Brazil - both in its use of distinctive indigenous materials, and its attitude of sensuality, relaxed comfort, and subtle humour.



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Joaquim Tenreiro

Room divider, 4 panels
Brazil, 1950s
Jacaranda wood





Joaquim Tenreiro

Room divider, 6 panels
Brazil, 1950s
Unique example, designed for a private residence, São Paulo
Jacaranda wood

Joaquim Tenreiro

Room divider, 4 panels
Brazil, 1950s
Jacarandá wood painted in white and black





Joaquim Tenreiro

Room divider, 4 panels
Brazil, circa 1953
Jacaranda and white lacquered wood panels



Joaquim Tenreiro
Table
Brazil, 1960
Jacaranda wood, painted glass top



Joaquim Tenreiro

Triangular table, 9 seats
Brazil, 1960
Jacaranda wood, painted glass top







Joaquim Tenreiro

Table
Brazil, early 1950s
Manufactured by Tenreiro Móveis e Decorações
Jacaranda wood, painted glass top



Joaquim Tenreiro

Dining table
Brasil, 1950
Manufactured by Tenreiro Moveis e Decorações
Manufacture signed
Jacaranda wood, painted glass top





Joaquim Tenreiro

Single day bed
Brazil, 1950s
Caviona wood



Joaquim Tenreiro

Curva sofa and lounge armchair
Brazil, 1954
Manufactured by Tenreiro Móveis e Decorações
Jacaranda wood, fabric upholstery







Jorge Zalszupin

Presidencial sofa and armchairs
Brazil, 1970
Manufactured by L'Atelier
Jacaranda marine plywood, chrome-plated metal







José Zanine Caldas

Armchair
Brazil, 1960
Solid wood, velvet upholstery

José Zanine Caldas

Chair
Brasil, 1949
Manufactured by Móveis Artísticos Z
Marine plywood, velvet upholstery







José Zanine Caldas

2-21 armchair
Brazil, 1949
Manufactured by Móveis Artísticos Z
Marine plywood, velvet upholstery



Martin Eisler | Carlo Hauner

Dining table
Brazil, 1950s
Caviuna wood, Vienna straw, glass top



Martin Eisler | Carlo Hauner

Dining table
Brazil, 1950s
Caviuna wood, Vienna straw, glass top





Sérgio Rodrigues

Mucki bench
Brazil, 1958
Manufactured by Oca
Jacaranda wood



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152 NE 41st Street, Miami, FL



