LE CORBUSIER & OSCAR NIEMEYER **BARCELONA** SIDE GALLERY SEP 14 2018 - JAN 31 2019 SIDE GALLERY

LE CORBUSIER & OSCAR NIEMEYER

Influences and counter influences on modern design (1929-1965)

October 1st – December 29th, 2018. @side.gallery.bcn

BARCELONA – 1 OCTOBER 2018 - Bringing together two of the greatest architects of all times, Side Gallery navigates through time on a dialogue between two masters of modern architecture. *LE CORBUSIER & OSCAR NIEMEYER Influences and counter influences on modern design (1929-1965)* opens this fall at Side Gallery, Barcelona.

"After so many years of purist discipline and loyalty to the right angle, Le Corbusier caught wind of the premise of a new baroque from elsewhere, and he seems to have decided to leave aside the honest right-angle."

(Amedee Ozenfant)

Oscar Niemeyer was born in Rio de Janeiro in 1907. At age 23, he enrolled at the Escola Nacional de Belas Artes in Rio to study architecture, graduating in 1934. Early on, he joined the office of the architect and town planner Lúcio Costa, one of the few modernists practising in Brazil at that time. Costa invited the celebrated Swiss Modernist Le Corbusier to Rio in 1929 and then again in 1936. By the time of the second visit, Costa had promoted Niemeyer to the team formed to design a new ministry of education building. As a result, Niemeyer spent much time with Le Corbusier and was permanently influenced by his vision of a new architecture.

Niemeyer swiftly learned to design according to Le Corbusier's five principles: full-width strip windows; rigid sun shading; roof gardens; pilotis; and most importantly, free-forming plans within a grid of columns. Taking this into account, Oscar added to these advantages a tremendous exploitation of free form, greater perhaps than that deployed by the master himself. As Le Corbusier observed years later: "From the outset Niemeyer knew how to give full freedom to the discoveries of modern architecture."

White concrete, graceful curves, and primary-colour accents are signatures of Oscar Niemeyer. He designed numerous houses that are masterworks of mid-century modernism with a magical combination of lushness and spareness, and some spectacular high-rise housing and museums. He also played a major role in the design of the United Nations' headquarters. His masterpiece though, is the great city of Brasilia, the capital city in the undeveloped center of Brazil whose layout was created by Costa but whose iconic architecture was all designed by Niemeyer. Created between 1956 and 1960, Brasilia is profoundly flawed, profoundly beautiful, and profoundly moving—a testament to an entire nation's belief that the 20th century might truly create a utopian city and that modern architecture could serve as the symbol of Brazil to the world.

Charles-Edouard Jeanneret, worldwide known as Le Corbusier, was born in Switzerland in 1887. Architect, urban planner, painter, writer, designer and theorist, his designs combine the functionalism of the modern movement with a bold, sculptural expressionism. He belonged to the first generation of the so-called International school of architecture and was their ablest propagandist in his numerous writings.

Le Corbusier placed systems of harmony and proportion at the centre of his design philosophy. His faith in the mathematical order of the universe was closely bound to the golden section, which he

explicitly used in his Modulor system for the scale of architectural proportion. After World War II, Le Corbusier sought efficient ways to house large numbers of people in response to the urban housing crisis believing that his new, modern architectural forms would provide an innovative solution that would raise the quality of life for the lower classes.

His visionary books, his startling white houses and his progressive urban plans set him at the head of the modern movement in the 1920s. From the beginning of his career until the very end, he was dedicated equally to thinking space differently. Le Corbusier was one step out of his time: an innovator in several different niches, he has contributed to general development of modern architecture and design greatly. His work ranges through approximately 400 projects to 75 buildings in twelve countries. His most famous architectural works include the Villa Savoye, Unité d'Habitation, the Chapelle Notre Dame du Haut, in Ronchamp and the spectacular city of Chandigarh in India.

They were not exactly contemporary, but the two architects delivered, within the space of less than a decade, two of the world's architectural jewels. Le Corbusier and Oscar Niemeyer had a point of intersection in their careers that make them unique, they both designed an entire city from a drawing table: Le Corbusier bequeathed to humanity in 1951, the Indian Chandigarh; and Niemeyer, raised alongside Lúcio Costa, the capital of Brazil in 1960.

It is well known these enormous personalities had contributed greatly to modern architecture. Both in their own and unique way: one by using the curve line; the other by employing the straight angle. Whether one agrees or not with their principles or fume at them, their influence on contemporary architecture cannot be overemphasized.

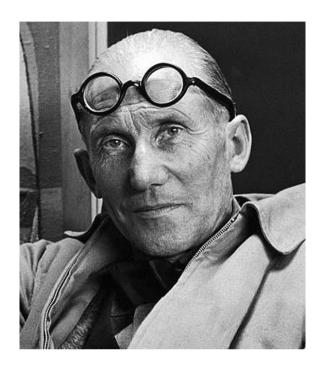
Niemeyer was among the last of a long line of Modernist true believers who stretch from Le Corbusier and Mies van der Rohe to the architects who defined the post-war architecture of the late 1940s, '50s and '60s. Le Corbusier on the other hand, is well known as the founder of modern architecture and his important contributions cannot be overlooked. Working alongside each other, they have both influenced one an other facing the world with unique, unprecedented interchange of human values and a remarkable debate of ideas on a worldwide scale on the development of the Modern Movement. They revolutionized architecture by pioneering on the invention of a new architectural language.

SIDE GALLERY

Side Gallery, established in Barcelona, works with international design of the twentieth century as well as contemporary design. The gallery focuses on Latin American historical design from countries such as Brasil, Mexico, or Venezuela, primarily concentrating on the work of Oscar Niemeyer, Lina Bo Bardi, Luis Barragán, Clara Porset, Antonio Bonet, Gonzalo Córdoba, Miguel Arroyo and Joaquim Tenreiro, but also with a special sensibility for Spanish design of the past century and rare pieces by relevant architects worldwide; a criterion of diversity pursuing a transversal proposal in the design market. For its contemporary design projects, the gallery invites international designers to re-think design and handcraft traditions, proposing a dialogue between two centuries to develop limited-editions works, commissioned and produced exclusively.

When

October 1st – December 29th, 2018. **Where**Enric Granados, 80
08008, Barcelona.



LE CORBUSIER (1887-1965)

Charles-Edouard Jeanneret was born in Switzerland in 1887. Architect, urban planner, painter, writer, designer and theorist, his designs combine the functionalism of the modern movement with a bold, sculptural expressionism.

He belonged to the first generation of the so-called International school of architecture and was their ablest propagandist in his numerous writings.

In 1922, Le Corbusier and his cousin Pierre Jeanneret opened an architectural studio in Paris establishing a partnership that would last until 1940. After inviting architect Charlotte Perriand to join the studio in 1928, they began experimenting with furniture design.

Le Corbusier placed systems of harmony and proportion at the centre of his design philosophy. His faith in the mathematical order of the universe was closely bound to the golden section, which he explicitly used in his Modulor system for the scale of architectural proportion. He saw this system as a continuation of the long tradition of the works of Vitruvius, Leonardo da Vinci and Leon Battista Alberti, and others who used the proportions of the human body to improve the appearance and function of architecture.

After World War II, Le Corbusier sought efficient ways to house large numbers of people in response to the urban housing crisis. He believed that his new, modern

architectural forms would provide an innovative solution that would raise the quality of life for the lower classes. Le Corbusier was at his most influential in the sphere of urban planning, and was a founding member of the Congrès International d'Architecture Moderne (CIAM), an organization that codified the standards of modern architecture and urban planning.

He introduced the five points of architecture in his books, and followed them closely to create wonderful pieces of architecture that are still revered as masterpieces today. Beginning his colourful career in his father's footsteps as a watchmaker, this artist cum architect travelled far and wide to learn the various dimensions of art and architecture. His masterpieces adorn every corner of the globe including India, America and Europe.

His visionary books, his startling white houses and his progressive urban plans set him at the head of the modern movement in the 1920s, while in the 1930s he became more of a complex and skeptical explorer of cultural and architectural possibilities. Le Corbusier frequently shifted position, serving as 'Old Master' of the establishment of modern architecture and as unpredictable and charismatic leader for the young.

From the beginning of his career until the very end, he was dedicated equally to thinking space differently and, most importantly, in accordance with a human body. Regardless of their commercial success, his seemingly simple and modest, yet sophisticated pieces were always suffocated with elaborate social and political thought. Le Corbusier was one step out of his time and his progressive and visionary ideas were not always welcomed. An innovator in several different niches, he has contributed to general development of modern art and design greatly.

Before his death in 1965, he established the Fondation Le Corbusier in Paris containing his library, architectural drawings, sketches and paintings.

Le Corbusier & Oscar Niemeyer: Influences and counter influences on modern design (1929-1965)

When: September 14, 2018

Where: SIDE GALLERY, Enric Granados 80, 08008, Barcelona



OSCAR NIEMEYER (1907 - 2012)

Oscar Niemeyer was born in 1907, in Rio de Janeiro, Brazil.

After graduating from Barnabitas College in 1923, Niemeyer wed a woman named Annita Baldo, to whom he would remain married until her death in 2004.

As a young man, Niemeyer worked for his father at a typography house for a short while before entering the Escola Nacional de Belas Artes, from which he graduated in 1934. Shortly before graduation, he joined the offices of Lúcio Costa, an architect from the Modernist school. Niemeyer worked with Costa on many major buildings between 1936 and 1943, including the design for Brazil's Ministry of Education and Health building, which was part of a collaboration with Swiss-French architect Le Corbusier. Costa and Niemeyer also worked together on Brazil's iconic pavilion in the 1939 New York World's Fair; legendary Mayor Fiorello La Guardia was so impressed with Niemeyer's design that he declared him an honorary citizen of New York.

In 1941, Niemeyer launched his solo career by designing a series of buildings called the Pampulha Architectural Complex in the city of Belo Horizonte. Here, Niemeyer started developing some of his design trademarks, including the heavy use of concrete and a propensity toward curves. "I consciously ignored the highly praised right angle and the rational architecture of T-squares and triangles," he said, "in order to wholeheartedly enter the world of curves and new shapes made possible by the introduction of concrete into the building process."

Niemeyer's status as a rising star in the architectural world was confirmed when he was chosen to represent Brazil as part of the team to design the new headquarters of the United Nations in New York City; the final building was based primarily on Niemeyer's design, with significant elements also taken from his old collaborator, Corbusier. Following the completion of the United Nations building in 1953,

Niemeyer won an appointment as dean of Harvard University's Graduate School of Design, but he was refused an American work visa by the United States government due to his membership in Brazil's Communist Party.

In 1956, Juscelino Kubitschek, the president of Brazil and a close friend of Niemeyer, came to the architect with a proposal, asking Niemeyer to become the new chief architect of public buildings in the country's new capital, Brasilia, a Modernist civic metropolis being built from scratch in the interior of the country. Niemeyer eagerly accepted, designing buildings that went along with his utopian vision of government.

Niemeyer designed several buildings in Brasilia, including the presidential palace, the Brasília Palace Hotel, the Ministry of Justice building, the presidential chapel and the cathedral. After the inauguration of the new capital city in 1960, Niemeyer resigned from his position as the government's chief architect and returned to private practice.

Niemeyer, a member of the Communist party, was harassed after Brazilian military overthrew the government in a coup. He left the country and did not return until democracy was restored, in 1985. Resettled in France, he began collaborating on furniture designs with his daughter, Anna Maria Niemeyer, which also included his trademark use of sinuous curves. Their best known pieces, the Alta lounge chair and ottoman and the Rio rocking chaise, have flowing bases made of sheets of lacquered wood or stainless steel, share the aesthetics of Niemeyer's architecture.

Niemeyer received the Pritzker Architecture Prize in 1988, the highest award in the profession, for his Cathedral of Brasilia.

He is considered to be one of the key figures in the development of modern architecture. His exceptional architectural work has been unanimously hailed, and his influence on how the world looks like today has been reminded.

Niemeyer passed away a week before his 105th birthday and Ana Maria dies in 2012, a few months before his father.

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LE CORBUSIER (1887 – 1965) Charles Édouard Jeanneret-Gris

Bookcase, model "type1" Manufactured by Le Corbusier France, 1955 Oak veneered wood, oak, painted wood

Measurements 190 cm x 45 cm x 79h cm. 74,8 in x 17,71 in x 31,1h in.

Literature

Allen Brooks,ed. The Corbusier Archive, New York/Paris, 1982 – 1984

Provenance

Unite d'Habitation. Marseille, 1946 – 1952.

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CHARLES EDOUARD JEANNERET DIT "LE CORBUSIER" (1887-1965) & CHARLOTTE PERRIAND (1903-1999)

Cabinet

Manufactured by Ateliers Le Corbusier Created for Ville Radieuse France, 1952 Wood, oak

Measurements

104 cm x 53 cm x 155h cm 40.94 in x 61.02 in x 61h in

Literature

Arthur Rüegg, La cellule Le Corbusier -L'unité d'habitation de Marseille, Imbernon, 2013, planche 29.

Jacques Barsac, Charlotte Perriand un art d'habiter, Norma, 2005, p. 297. Arthur Rüegg, Le Corbusier Meubles et intérieurs 1905-1965, Fondation Le Corbusier, 2012, p. 326.

Marc Hotermans, Meubles d'architectes et d'artistes, M.M.H, 2016, p. 102.

Provenance

Cité Radieuse, Marseille, France.

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LE CORBUSIER (1887 – 1965) Charles Édouard Jeanneret-Gris

Bookcase

Manufactured by Le Corbusier Oak veneered wood, oak, painted wood

Provenance

Unite d'Habitation. Marseille, 1946 – 1952.

Measurements 25 cm x 210 cm x 90h cm

9,84 in x 82,67 in x 35,42h in.

Literature

Allen Brooks, ed. The Corbusier Archive, New York/Paris, 1982 – 1984, vol. 17, p. 60

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CHARLES EDOUARD JEANNERET DIT "LE CORBUSIER" (1887-1965)

Cabinet-Room divider Manufactured by Ateliers Le Corbusier Created for the Cité Radieuse of Firmeny France, 1965 Oak, formica, painted wood

Measurements 140 cm x 140 cm x 183h cm 55 in x 55 in x 72h in

Literature

Roger Aujame, et al., Le Corbusier et la Bretagne, Finistère, 1196, p. 42 Allen Brooks, ed., The Le Corbusier Archive, New York/Paris, 1982-1984, vol. 17, p. 60, plan no. 26.426

Provenance Cité Radieuse of Firmeny

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CHARLES EDOUARD JEANNERET DIT "LE CORBUSIER" (1887-1965) & CHARLOTTE PERRIAND (1903-1999)

Book cabinet Manufactured by Ateliers Le Corbusier Created for Ville Radieuse France, 1952 Painted wood

Measurements 68.5 cm x 208h cm 26.97 in x 81.89h in

Literature

Jacques Sbriglio, Le Corbusier L'unité d'habitation de Marseille, Parenthèses, 1992, p. 82, p. 83.

Arthur Rüegg, La cellule Le Corbusier -L'unité d'habitation de Marseille, Imbernon, 2013, planche 29.

Provenance

Cité Radieuse, Marseille, France.

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OSCAR NIEMEYER (1907-2012)

Armchair model "Alta"
"ON1" Serie
Manufactured by Tendo Brasileira
Brasil, 1978
Leather, painted and molded plywood, steel.

Measurements 104,1 cm x 68,6 cm x 56,5 cm 41 in x 27 in x 22,25 in

Provenance Private collection, Paris

Literature

Alan Hess, Oscar Niemeyer Houses, New York, 2006, pp. 132-33 for a similar example of the chair, pp. 222, 225 for the ottoman

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OSCAR NIEMEYER (1907-2012)

Ottoman model "Alta"
"ON1" Series
Created in collaboration with Anna Maria Niemeyer
Manufactured by Tendo Brasileira
Brazil, 1971
Black plywood, steel details and leather upholstery

Measurements 80 cm x 80 cm x 24 h cm. 31,5 in x 31,5 in x 9,44 in.

Literature

Gilles de Bure, Intérieurs: Le Mobilier Français 1965-1979, Paris, 1983, p. 101 Marc Emery, Furniture by Architects, New York, 1983, p. 224

Oscar Niemeyer, Sao Paulo, 1985, pp. 188-190

David Underwood, Oscar Niemeyer and the Architecture of Brazil, New York, 1994, pp. 150-151

Jean Petit, Niemeyer, Poète d'Architecture, Lugano, 1995, p. 383

David A. Hanks and Anne Hoy, Design For Living: Furniture and Lighting, 1950-2000, Paris, 2000, p. 121

Charlotte and Peter Fiell, eds., Domus Vol. VIII 1975-1979, Cologne, 2006, p. 92; Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance Private collection, Paris

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OSCAR NIEMEYER (1907-2012)

Low armchair and ottoman model "Alta" Designed in collaboration with Ana María Niemeyer France, 1971

Manufactured by Mobilier international France, 1972 Steel structure, upholstery and plastic details.

Measurements 104,1 cm x 68,6 cm x 56,5 cm 41 in x 27 in x 22,25 in

Provenance Private collection, France

Literature

Gilles de Bure, Intérieurs: Le Mobilier Français 1965-1979, Paris, 1983, p. 101 Marc Emery, Furniture by Architects, New York, 1983, p. 224 Oscar Niemeyer, Sao Paulo, 1985, pp. 188-190; David Underwood, Oscar Niemeyer and the Architecture of Brazil, New York, 1994, pp. 150-151 Jean Petit, Niemeyer, Poète d'Architecture, Lugano, 1995, p. 383; David A. Hanks and Anne Hoy, Design For Living: Furniture and Lighting, 1950-2000, Paris, 2000, p. 121 Charlotte and Peter Fiell, eds., Domus Vol. VIII 1975-1979, Cologne, 2006, p. 92 Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Details Certificate by Owner's family.

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OSCAR NIEMEYER (1907-2012)

Side table Manufactured by Tendo Brasileira Brazil, 1960 Black lacquered steel structure and glass top.

Measurements 34.9 cm × 33 cm × 49.5 cm. 13 3/4 in × 13 in × 19 1/2 in.

Provenance Manuel Guedes family, Sao Paulo

Details Certificate by Oscar Niemeyer Foundation.

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OSCAR NIEMEYER (1907-2012)

Table madel "Tavolo" Manufactured by Móveis Teperman Ltda. Brasil, 1990 Glass, stainless steel-covered wood

Measurements 224,8 cm x 104,1 cm x 75,6 (h) cm. 88,5 in x 41 in x 29,75 (h) in.

Literature

Juli Capella and Quim Larrea, Designed by Architects in the 1980s, New York, 1988, p. 122 for a similar example; Jean Petit, Niemeyer, Poète d' Architecture, Lugano, 1995, pp. 364 and 384;

Aric Chen, Brazil Modern, The Monacelli Press, New York 2016, p. 272

Expertise

Together with a certificate of authenticity from the Oscar Niemeyer Foundation.

Provenance

Oscar Niemeyer Foundation, Rio de Janeiro

Exhibited

Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil

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OSCAR NIEMEYER (1907-2012)

Dinning table model "Mesa redonda"

Designed in 1971 for Casa das Canoas, Rio de Janeiro

Manufactured by Office Brasil

Prototype

Brazil, 2007

Black lacquered plywood

Measurements 180 Ø cm x 70 h cm. 70,86 Ø in x 27,55 h in.

Literature

Móvel moderno Brasileiro, Alberto Vicente, Marcelo Vaconcellos. Edicio- nes Olhaeres, Sao Paulo, 2017. page 418, 419 (Pictures of this table); Aric Chen, Brazil Modern, Brazil, 2016. Page 272, 273.

Provenance Marcelo Vasconcellos, Rio de Janeiro

Exhibitions

Inside the wall: architects design. Friedman Benda, NY, 2018

Details

Expertise from Office Brasil.

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OSCAR NIEMEYER (1907-2012)

Coffee table Manufactured by Tepperman Brazil, 1991 Ebonized wood legs, glass top.

Measurements 130 Ø cm x 20,3 cm 47,2 Ø in x 8 in

Literature

Aric Chen, Brazil Modern. The monacelli Press, Brazil, 2016. Page 271.

Provenance

Private collection, Rio de Janeiro.

Literature

David Underwood, Oscar Niemeyer and the Architecture of Brazil, New York, 1994, p. 150

Details

Certificate by Oscar Niemeyer Fundation.

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OSCAR NIEMEYER (1907-2012)

Pair of a low easy chairS and ottoman Created in collaboration with Anna Maria Niemeyer Brazil, 1978

Manufactured by Tendo Brasileira Brazil, 1978 Plywood, black leather upholstery.

Measurements Low chair 114 cm x 70 cm x 46 h cm. 45 in x 273/4 in x 18 h in.

Ottoman

70 cm x 72.1 cm x 22.9 h cm. 27 1/2 in x 28 3/8 in x 9 h in.

Literature

Furniture By Architects, Emery, ppg. 220, 224; Maria Cecilia Loschiavo Dossantos, Modern furniture in Brazil, Olhares, Sao Paulo, 2015. Page 94;

Provenance

Ana Elisa Niemeyer Attademo, Brazil.

Exhibitions

Exhibited in 1978 at Galeria Ana Maria Niemeyer, Leblon (Rio de Janeiro) Exhibited in 2018 at Inside the wall: architects design. Friedman Benda, NY.

Details

Certicate by the owner, Anna Elisa Niemeyer.

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OSCAR NIEMEYER (1907-2012)

"Modulo" low table Manufactured by Tendo Brasileira Brazil/Japan, 1980 Lacquered molded plywood, rubber

Measurements 192.4 cm x 50.2 cm x 24,1 (h) cm. 45,6 in x 19,76 in x 9,5 (h) in.

Literature

Jean Petit, Niemeyer: Poète d'Architecture, Lugano, 1995, p. 362 for a drawing, pp. 367, 383

Roberto Civita, Pedro Ariel Santana, Design Brasil: 101 anos de história, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59 for a drawing

Furniture By Architects, Emery, ppg. 220, 224; Marc Emery, "Furniture by Architects: International Masterpieces of Twentieth-Century Design and Where to Buy Them, Expanded Edition", Harry N. Abrams. 1988, modèle reproduit pages 220 et 224

Provenance

Private collection, France

Details

Signed with applied manufacturer's label to underside: [Tendo Brasileira Industria e Comercio de Moveis Ltda]´

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OSCAR NIEMEYER (1907-2012)

Chaise longue model "Rio"
Designed in 1978
Manufactured by Moveis Tepperman
Brazil, 2003
Lacquered wood, cane, leather cushion.

Measurements 173 cm x 60 cm x 85 h cm. 68 in x 23 3/4 in x 33 1/2 h in.

Literature

Mark Emery, Furniture by Architects, New York, 1983, p. 224
Pierre Kjellberg, Le Mobilier du XXe Siècle, Dictionnaire desi Créateurs, Paris, 1994, p. 453 Furniture by Architects, Emery, pg. 224; Ruy Teixeira Jayme Vargas, Desenho da utopia. Olhares Edicioes Page 83.

Provenance

Maria Alice de Matos Casas, Sao Paulo

Exhibitions

Inside the wall: architects design. Friedman Benda, NY, 2018

Details

Expertise from Oscar Niemeyer Fundation.