

SIDE GALLERY

JORGE ZALSZUPIN



Coffee Table Model “Andorinha”
Manufactured by L'Atelier Móveis
Brazil, 1960s
Wood, metal and leather

Measurements
115 × 59 × 29h cm
45,3 × 23,2 × 11,4h in

Provenance
Private Collection, Brazil

Literature
Maria Cecília Loschiavo dos Santos, Jorge Zalszupin:
Modern Design in Brazil, p. 154.
Marcelo Vasconcellos and Maria Lúcia Braga, Móvel
Brasileiro Moderno, p. 263.

About

Designed during the 1960s, the Andorinha Coffee Table exemplifies Jorge Zalszupin's sophisticated approach to Brazilian modern furniture, combining sculptural form with an expressive use of contrasting materials. Manufactured by L'Atelier Móveis, the table belongs to a period in which Zalszupin developed some of his most distinctive designs, bringing together European modernist principles and the material richness of Brazilian craftsmanship.

The table combines wood, metal, and leather within a low, elongated composition. Its carefully articulated structure creates a sense of visual lightness, while the interplay between the warmth of the timber, the precision of the metal elements, and the tactile quality of leather reflects Zalszupin's characteristic sensitivity to material contrast.

The name “Andorinha”—Portuguese for swallow—evokes the lightness and dynamic character of the design. Rather than treating the table as a simple horizontal surface, Zalszupin conceived it as a sculptural object whose structural elements contribute to its overall expressive identity.

Biography

Jorge Zalszupin (b. Warsaw, Poland 1922 - d. São Paulo, Brasil 2020) graduated as an architect in Romania in 1945. His importance in Brazilian design is not yet fully documented. Besides owning the L'Atelier furniture factory, dedicated to modern furniture design, Zalszupin led a unique initiative: he coordinated a team of designers who worked for four different factories owned by the same business group, the Forsa group.

Zalszupin immigrated to Brazil in 1949 and, after a brief stay in the capital of the Republic, settled in São Paulo, a city beginning to commence a grand cycle of industrial growth and significant cultural transformations. In the early 1950s, he opened an architecture firm in partnership with José Gugliotta. After some time, he tired of design pieces exclusively for the homes of elite clients and decided to join a group of joiners and produce small series, leading to the formulation of the L'Atelier factory, which soon began to manufacture office furniture and went from being a joinery of handmade production to an industry of mass production. The first piece of the series was made in 1959; it was an armchair, nicknamed 'Danish' by the staff. Composed of rosewood and upholstery, it features toothpick legs, and the arms and front feet resemble the columns designed by Niemeyer for the Palace of Dawn.