



ESPASSO

Signature Collection, 2026

ESPASSO: A Curatorial Legacy

For more than 25 years, ESPASSO has been a defining voice in Brazilian design through research and curatorial precision.

From the very beginning, our vision established an international platform where Brazilian modern and contemporary voices could be experienced with depth and integrity. Today, ESPASSO stands as a trusted reference translating how Brazilian design is understood, collected, and lived with worldwide.

Rooted in trust and institutional expertise, our work extends beyond sourcing exceptional pieces: we cultivate long-term relationships, maintain end-to-end involvement with the craft, bridge cultures and markets, and operate through an integrated approach that creates value at every stage.

Drawn from the core of ESPASSO's mid-century and contemporary collection, these selected works express the essence of Brazilian design through pieces that balance heritage, innovation, and enduring relevance, forming our Signature Collection.

From historic masters to contemporary voices, each choice reflects a belief in design as a living narrative, evolving while grounded in authenticity and timeless relevance.

As our presence expands, our purpose remains constant: to honor Brazil's design legacy while advancing new perspectives through meaningful exchange with the international design community.

Welcome to our world.



AMORFA JUMBO 1 DINING TABLE, 2017 **ARTHUR CASAS**
SERGIO AUGUSTO LIGHTING, 1965 **SERGIO RODRIGUES**



DIZ UPHOLSTERED LOUNGE ARMCHAIR, 2002 **SERGIO RODRIGUES**
DIZ LOUNGE ARMCHAIR, 2002 **SERGIO RODRIGUES**



CANTU LOW DINING CHAIRS, 1958 **SERGIO RODRIGUES**



CANTU LOW DINING CHAIR, 1958 **SERGIO RODRIGUES**



An early piece designed by Sergio Rodrigues, the “Cantu” low dining chair was featured and prized in the IV Furniture Bienal in Italy in 1961. It was also part of the original interior project of Brazil's capital Brasilia.

A classic icon in Brazilian mid-century design, the Cantu is light, and composed of a base frame in cherry wood, wrapped in leather.

MOLECA LOUNGE ARMCHAIR, 1963 **SERGIO RODRIGUES**





BENJAMIN LOUNGE ARMCHAIR, 2014 **SERGIO RODRIGUES**

The “Benjamin” lounge armchair, one of the last pieces Sergio Rodrigues designed and named after his youngest grandson, embodies features of past iconic pieces.

Comfortable, sleek and versatile, the armchair serves as a capsule design representing the trajectory of his oeuvre, as seen through the circular cut outs, plush leather upholstery, wooden rounded construction and joinery.

“It synthesizes everything I have done until today: it brings together various elements I used over the years,” Sergio recalled at the time.

The “Mole” armchair, meaning soft in Portuguese, is considered Sergio Rodrigues’ most iconic piece. It sparked an international design trend that favored comfort, and a new attention to scale. Reminiscent of a hammock, it invites relaxation and coziness.

MOLE LOUNGE ARMCHAIR AND OTTOMAN, 1961 **SERGIO RODRIGUES**
TCHEKO LIGHTING, 1965 **SERGIO RODRIGUES**



KATITA DINING CHAIR, 1997 **SERGIO RODRIGUES**
LIVRE DESK, 2005 **LIA SIQUEIRA**



ALTA METAL LOUNGE CHAIR, 1971 **OSCAR NIEMEYER**



*Left Alta shown in metal,
Right Alta shown in wood.*

ALTA LOUNGE CHAIR AND OTTOMAN, 1971 **OSCAR NIEMEYER**



RIO CHAISE, 1977 **OSCAR NIEMEYER**



RIO CHAISE, 1977 **OSCAR NIEMEYER**

Designed by Oscar Niemeyer and his daughter Anna Maria Niemeyer, the “Rio” rocking chaise is exemplary of Niemeyer’s curves and sinuous forms made famous by his seminal modern architecture.





CUBOS LIBRES COFFEE TABLE, 2005 **CLAUDIA MOREIRA SALLES**



ESFERA LOUNGE ARMCHAIR, 1970 **RICARDO FASANELLO**

In the 1970s, Ricardo Fasanello worked with innovative materials like polyester resin and fiberglass, mixing them with leather, steel and iron. The “Esfera” captures the mood of the space-age in both material and form: a spherical fiberglass structure with an upholstered seat and back. Fasanello’s large-scale, sculptural pieces draw on the influence of pop culture and are marked by a formal, constructive reasoning.

Art by Daniel Senise



ANEL 80S DINING CHAIR, 1969 **RICARDO FASANELLO**
ANEL 80S LOUNGE ARMCHAIR, 1969 **RICARDO FASANELLO**





SENIOR WOOD DINING CHAIR, 1950 **JORGE ZALSUPIN**



ANETTE LOUNGE ARMCHAIR, 1960 **JORGE ZALSUPIN**



AMORFA COFFEE TABLE, 2017 **ARTHUR CASAS**
CUBO SOFA, 1970s **JORGE ZALSZUPIN**

Art by Eliseu Cavalcante



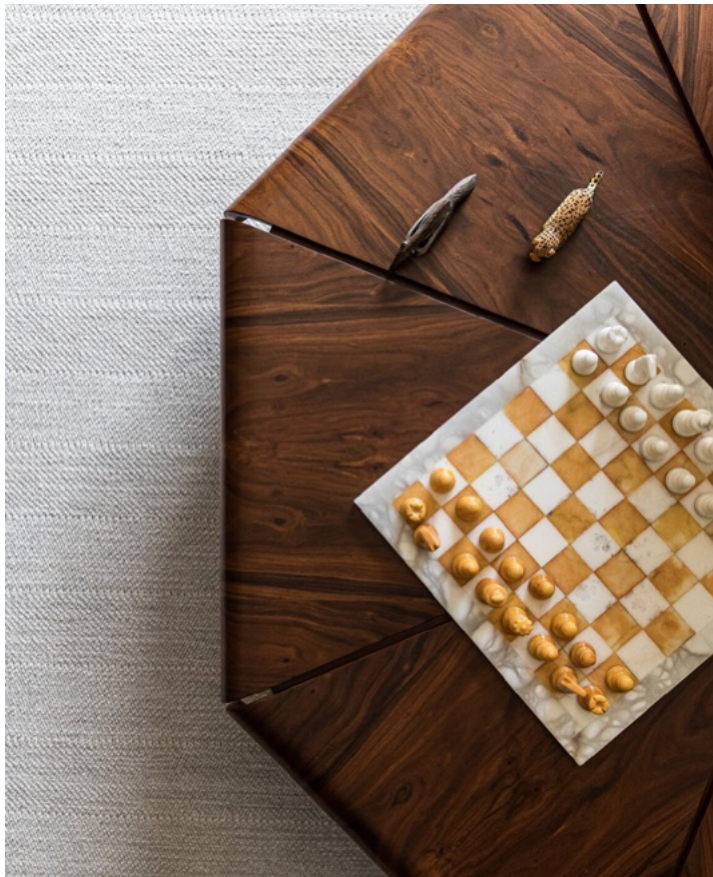
KATI SIDE TABLE, 1988 **SERGIO RODRIGUES**



CUBO COLLECTION, 1970s **JORGE ZALSZUPIN**



PETALAS COFFEE TABLE, 1960 **JORGE ZALSZUPIN**



The octagonal “Petalas” coffee table was inspired by the folded paper structures of origami, and originally reutilized the leftover pieces from another of Zalszupin’s table, the Andorinha, for its fabrication. Elegant, curved wood composes its minimal and striking form.





ONDINE LOUNGE ARMCHAIR, 1980 **JORGE ZALSZUPIN**





PAULISTANA LOUNGE ARMCHAIR, 1960 **JORGE ZALSZUPIN**



SENIOR METAL LOUNGE ARMCHAIR, 1950 **JORGE ZALSZUPIN**



DINAMARQUESA LOUNGE ARMCHAIR, 1959 **JORGE ZALSZUPIN**



ONDAS SIDEBORD, 2009 **ARTHUR CASAS**



VINTAGE ARMCHAIRS **GERALDO DE BARROS**
VINTAGE CANE AND METAL 1950S COFFEE TABLE

CJ1 DINING CHAIRS, 2018 **CARLOS MOTTA**

CJ1 DINING TABLE, 2018 **CARLOS MOTTA**



ASTURIAS LOUNGE CHAIR, 2001 **CARLOS MOTTA**
ASTURIAS SOFA, 2001 **CARLOS MOTTA**



ASTURIAS ROCKING ARMCHAIR, 2001 **CARLOS MOTTA**



ASTURIAS LOUNGE CHAIR, 2001 **CARLOS MOTTA**





ASTURIAS LOUNGE CHAIR, 2001 **CARLOS MOTTA**
ASTURIAS SOFA, 2001 **CARLOS MOTTA**

Simple yet bold, the Asturias collection by Carlos Motta is among the most emblematic expressions of Motta's philosophy. Crafted from reclaimed and post-demolition wood, materials abundant in urban centers like São Paulo, the designs reflect a commitment to responsible sourcing.

With minimal industrial inputs, using only glue and screws, both pieces emphasize timelessness, simplicity, and refined craftsmanship. The result is furniture that brings together quality, ergonomics, durability, and a distinctly Brazilian identity.

ASTURIAS RECLINING CHAISE, 2001 **CARLOS MOTTA**





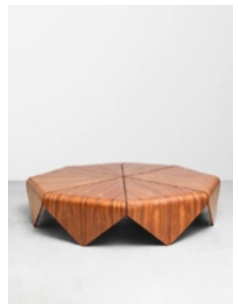
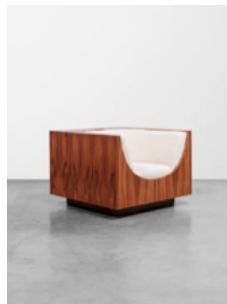
RIO MANSO LOUNGE CHAIR, 2008 **CARLOS MOTTA**

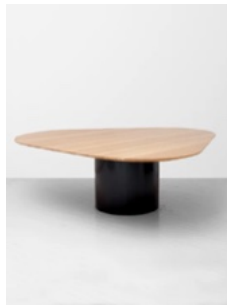
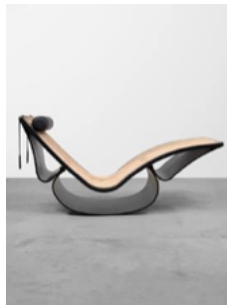
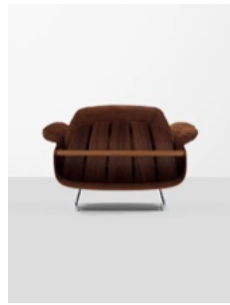
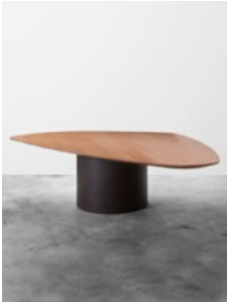
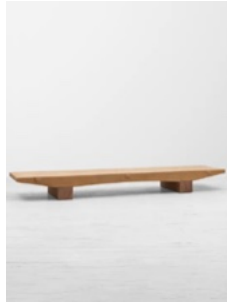
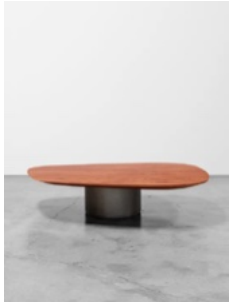


FLEXA DINING CHAIRS, 1985 CARLOS MOTTA



Our Signature Collection







Our Signature Collection

The ESPASSO Signature Collection is conceived as an introduction: a first encounter with the spirit and sensibility that define our universe. Rather than an exhaustive archive, this selection offers a focused perspective on the pieces that continue to ignite conversations around Brazilian design today. From Sergio Rodrigues' Mole Armchair to the Amorfa table by Arthur Casas, and other defining works, the Signature Collection reveals how different generations of designers speak to one another through form, material, and intention. Each piece reflects a dialogue between past and present, familiar yet constantly rediscovered.

Our principle is guided by permanence: works chosen for their design ingenuity, craftsmanship, and material integrity, capable of moving across architectural languages and cultural contexts while maintaining a strong emotional and cultural presence. These are objects designed not only to inhabit spaces, but to stand the test of time within them.

Consider this material an invitation. A glimpse into a broader world.

We hope it sparks curiosity, inspires new projects, and encourages you to experience these works in person.

Our showrooms in New York, Miami, Los Angeles, and London welcome you to explore the collection up close, engage with our team, and discover the history behind each piece.

To inquire about availability or begin a conversation, please contact our team at espasso@espasso.com. We are here to guide you through the possibilities.

CARLOS JUNQUEIRA

Founder

Discover our world



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