

Wallpaper*

DECEMBER 2013

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Juergen Teller's
tobacco ice cream



RIGHT, GISELE PEREIRA SCHWARTSBURD WITH PIECES FROM LINBRASIL'S SERGIO RODRIGUES PRODUCT LINE, INCLUDING THE 'DIZ' ARMCHAIR (2002) AND THE 'MOCHO' STOOL (1954)

Soul provider

A former dancer is spreading the word about Sergio Rodrigues



In 1999, former dancer Gisèle Pereira Schwartsburd visited an exhibition about the history of Brazilian furniture and fell in love with an armchair by Sergio Rodrigues. She says, 'At that time we had so much imported furniture dominating the market and I asked myself, "Why are there never any of these Brazilian pieces in the design stores?" Something inside me said, if no one else is doing it, do it yourself.'

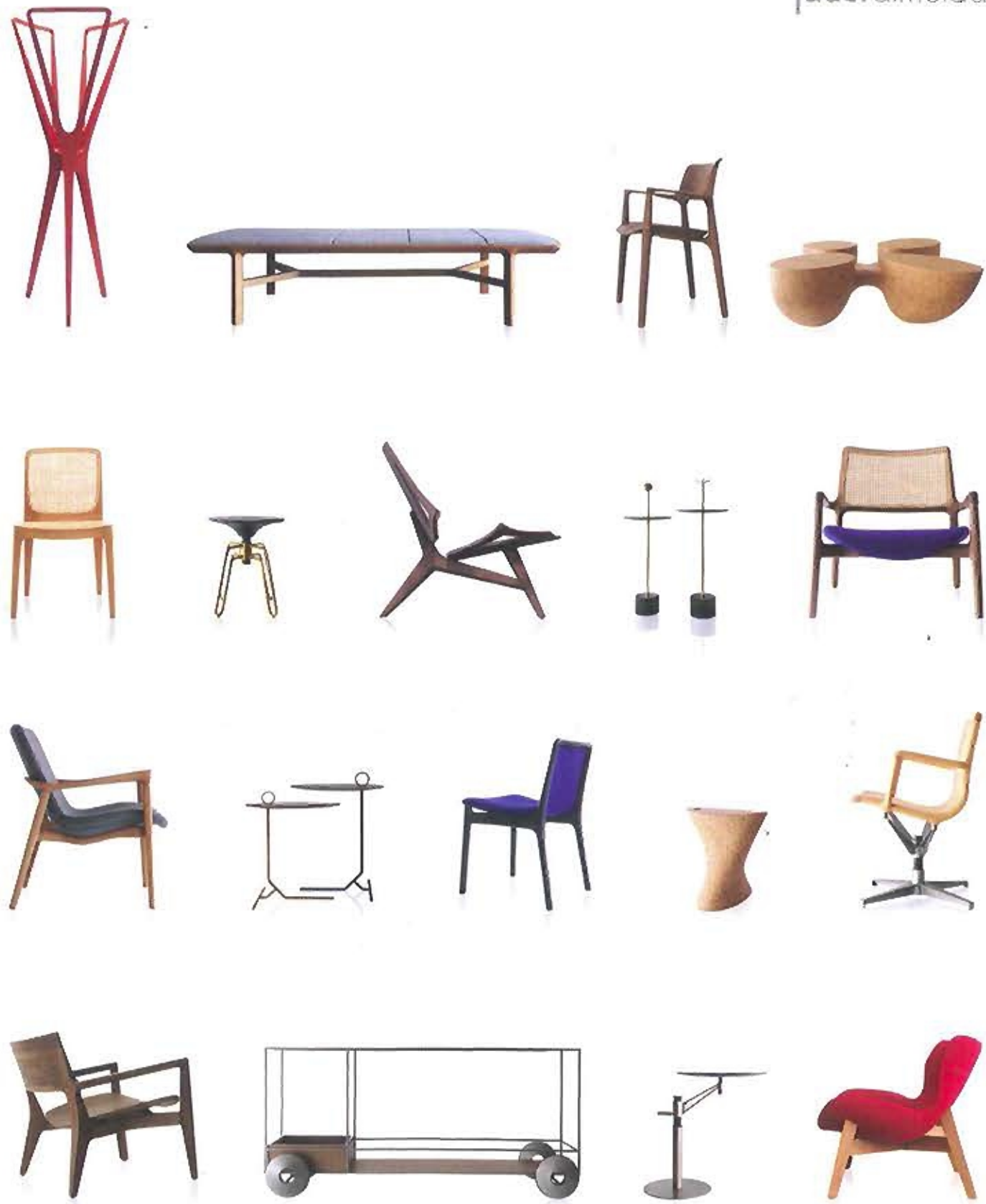
So she secured a licence from Rodrigues and created LinBrasil, a company devoted to the reproduction of his work. 'It is the Brazilian character of his designs that I love so much. The lines, the curves. They are very sensual. We had so much Italian furniture here

that seemed like it was meant for a dentist's waiting room. Rodrigues' designs fit not just with Brazilian homes, but with the Brazilian soul.'

Sergio Rodrigues' original 1960s furniture was produced in jacarandá, a wood that is now endangered in Brazil. Instead, LinBrasil began making designs in eucalyptus or tauari, timber that is environmentally sustainable. Now a third of her production is sold overseas and her export pieces are produced using beech from Germany. Her furniture can be found in design stores around the globe, including Espasso, or ordered direct from her website. ★

www.linbrasil.com.br

jaderalmeida



sollos.ind.br | jaderalmeida.com

SOLLOS .

BRAZILIAN SOLE

How a humble rubber flip-flop became a global icon



At Wallpaper*, we're already preparing our footwear for Rio 2014. Perhaps unexpectedly, we're rejecting studs completely. The games we plan on playing aren't in any stadium - they'll be taking place on Arpoador Beach and involve sand between our toes. So Havaianas beats Adidas every time.

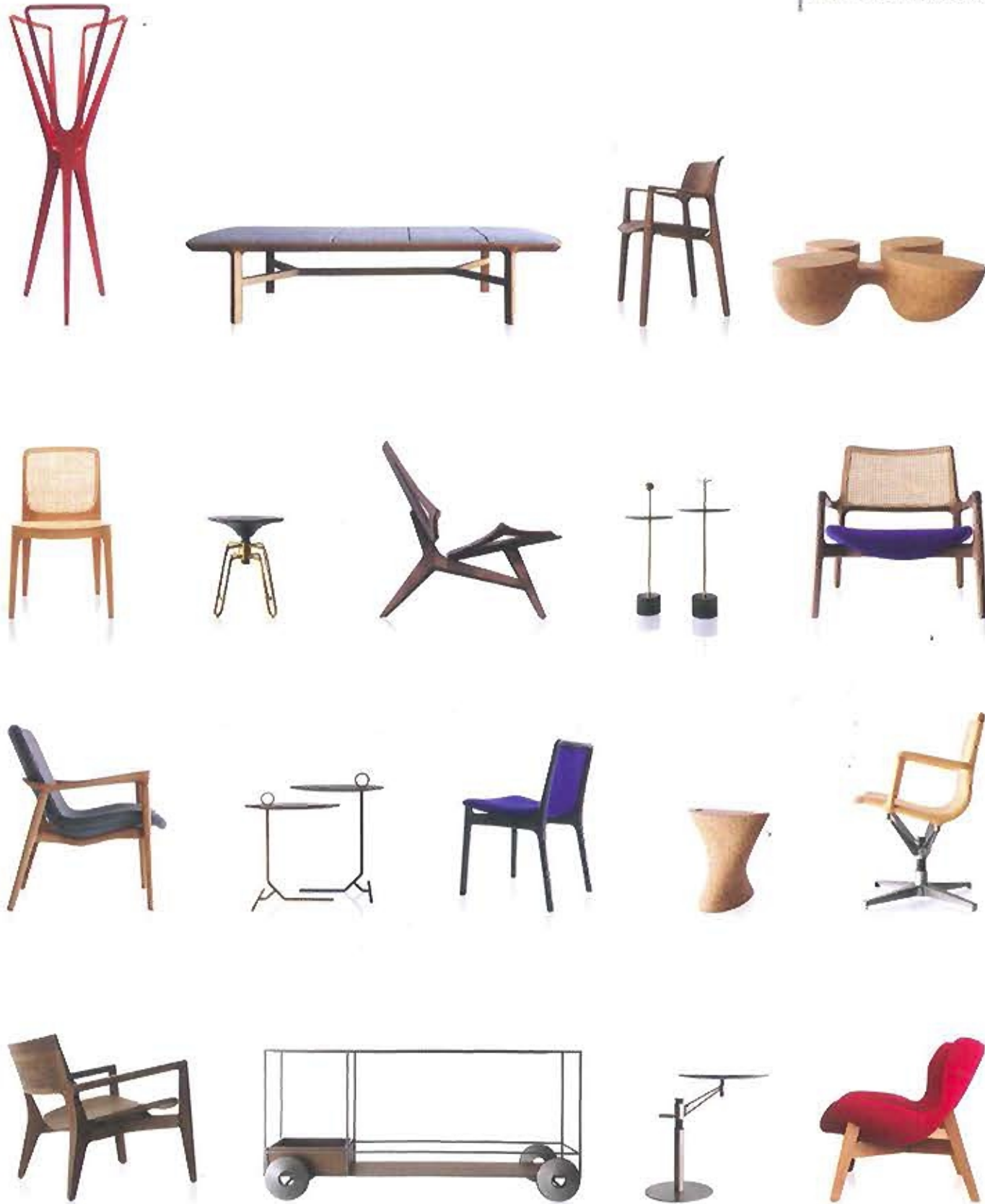
The Brazilian brand of flip-flops - we struggle to call them thongs - lays credible claim to being the country's first and possibly only global brand. In 2011, about 210 million pairs were sold worldwide. Within Brazil, one pair was sold for every man, woman and

ABOVE, MARCELLO SERPA, PARTNER AND CREATIVE DIRECTOR AT AD AGENCY ALMAPBBDO, THE COMPANY RESPONSIBLE FOR HAVAIANAS' CHEEKY AD CAMPAIGNS

child in the country. Which, seeing as the rubber flip-flops have been around since 1962, begs the question: how? Surely everyone has enough Havaianas.

A pair of Havaianas does have some USPs: the wishbone-between-the-toe design, inspired by Japanese zori, the traditional straw-bottomed sandals worn by geisha, makes them comfortable and distinctive; and, while most cheap flip-flops are plastic-soled, Havaianas' aerated rubber versions are high on comfort, low on odour and longlasting. The launch-campaign ads in the 1960s sold the shoes as tough.»

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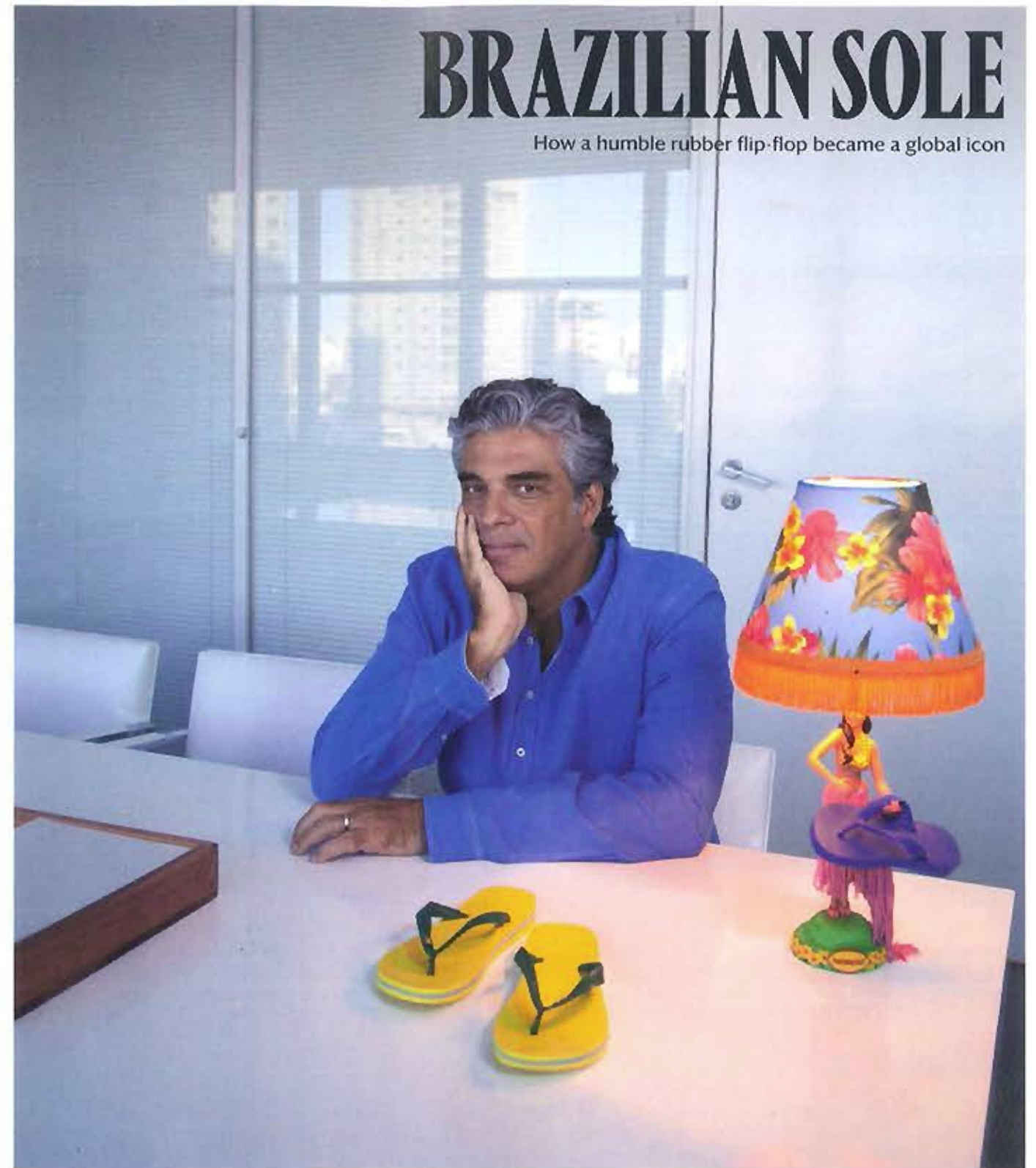


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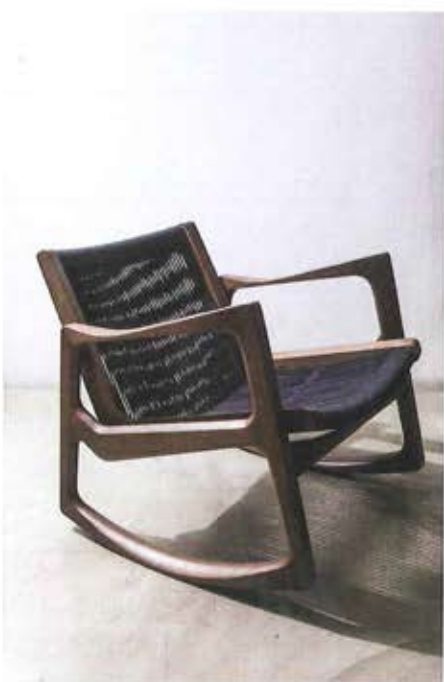
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CLOCKWISE FROM BOTTOM LEFT, 'EUVIRA' ROCKING CHAIR, BY JADER ALMEIDA, FOR SOLLOS; 'PHILLIPS' STOOL, BY JADER ALMEIDA, FOR SOLLOS; JADER ALMEIDA SEATED IN HIS 'EASY' CHAIR



Local hero

The Florianópolis-based designer enjoying global acclaim

Jader Almeida has been working in the furniture industry since he was 16, which may explain why the Brazilian designer already has a cluster of awards. His 'Euvira' rocking chair – which the 32-year-old designed for innovative Brazilian brand Sollos and a version of which, in dark oak, has subsequently been picked up by ClassiCon – has been particularly lauded, winning an IF product design award in 2012. It also illustrates Almeida's design heritage. 'Some Brazilian architects from the 1950s and the 1960s have been a reference to me,' he says. 'I also like the rationality and geometry of Scandinavian designers.'

In some of his wooden chairs, particularly the 'Euvira', you can see the tapering, tactile influence of Brazilian designer Sergio Rodrigues and it is no surprise to learn that Almeida did his apprenticeship at LinBrasil,

the company that curates a collection of Rodrigues' furniture (see page 149). 'Working at LinBrasil was an experience that gave me a great understanding of design and production techniques,' he says. He also shares Rodrigues' approach to materials. 'I like wood, leather and subtle details in metal. This combination, when in balance, gives me a certain kind of calm.' Some have also seen the influence of John Pawson in some of his minimalist lines.

Almeida opened his own studio in 2004 in the island city of Florianópolis, 700km down the coast from São Paulo. With his designs regularly accompanying Brazil's furniture stars to Milan and other international exhibitions, the lure of São Paulo or Rio must be tempting. But instead Almeida is putting down roots, building his own house and showroom in Florianópolis. ★
www.jaderalmeida.com, www.sollos.ind.br

Brazil

I believe you are born with a vocation and it is up to you to become aware of what it is and let it take over,' says Brazilian designer and furniture maker Etel Carmona. She found hers in a garage in the countryside outside São Paulo.

In 1980, Carmona moved to Louveira, 70km outside São Paulo, with her first husband and three children. She had grown up on a farm and wanted to be closer to nature. She now had the time and seclusion to indulge in some of her personal passions. She had always been interested in art and craft and began restoring second-hand furniture she bought from antiques dealers, in a garage she describes as 'more like an experimental laboratory than a carpenter's workshop'. She would sand and peel off the layers of lacquer and Formica to reveal the exquisite woodwork beneath and slowly taught herself the finer points of carpentry and furniture restoration.

'I am not an architect or a designer. I didn't go to university. I'm self-taught,' she says. 'I told a friend I had a workshop and she asked me to make her a bar. So I did. When I delivered it she told me that it looked divine but that it felt terrible and that touch was a very important part of the business. I learned to touch things with the back of my hand and refined traditional techniques, which I have passed on to my team.'

The team of craftsmen and artisans Carmona has gathered around her has been fundamental to her success. But pulling it together wasn't easy. She started with a carpenter who had done work on her house. He asked her to lend him some money and, knowing he was in no position to pay her»

Studio space

Studio SC in São Paulo, the photography studio where our shoot took place, was designed by Marcio Kogan's Studio MK27. On the first floor, two wood-clad hubs containing the offices, kitchen and services flank the studio area and are linked by an internal concrete bridge suspended from the ceiling. The top floor houses a conference room, events space and a large wood-decked terrace that overlooks the garden. The studio was co-designed by Suzana Glogowski, with interior design by Diana Radomysler. The architects aimed to highlight Brazil's ongoing cultural relationship with Japan and the building subtly references Japanese architecture in its simplicity, shapes and materials. **Ellie Stathaki**
www.marciokogan.com.br
www.studiosc.com.br

Enchanting wood

Furniture pioneer Etel Carmona has brought traditional craftsmanship back to Brazil

PHOTOGRAPHY: MANOLO MORAN WRITER: CAMILA BELCHIOR

CLOCKWISE FROM LEFT: 'VILA RICA' SIDEBORD, BY ETEL CARMONA; 'CANTANTE' LAMP, BY CLAUDIA MOREIRA SALLES; 'RIO' ROCKING CHAIR, BY OSCAR NIEMEYER; 'ROMANA' COFFEE TABLE, BY JORGE ZALSZUPIN; 'BRASILIANA' ARMCHAIR BY JORGE ZALSZUPIN; 'MFA' ARMCHAIR BY BRANCO & PRETO; 'CUBO LIVRE' COFFEE TABLE, BY CLAUDIA MOREIRA SALLES; 'ADRIANA' ARMCHAIR, BY JORGE ZALSZUPIN. ALL FOR ETEL INTERIORES. PHOTOGRAPHED AT STUDIO SC. SEE LEFT.

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However, she knew that to take the business to the next level and to start producing her own

designs, she would need master craftsmen. But she was afraid those skills were dying out in Brazil. 'I kept hearing that the people who knew the techniques I loved and admired had all died and, with them, their trade. Until I came across some exquisitely made furniture in an upholsterer's workshop.' The furniture was made by Moacir Tozzo and Carmona asked him to join her, which he did in 1986.

That same year she met the designer Fulvio Nanni. That was the turning point for her business. Not only was Nanni the first in a long line of designers to ask Carmona to provide them with high-quality craftsmen and materials, he also encouraged her to push forward with her own designs.

By 1988, Carmona's business was doing well enough that she could move production out of her garage and into her first factory. It also left her more time for her own designs. She began developing a signature style; her designs were made without nails and relied on the traditional art of wood joining. The intricate details and sophisticated fittings of her 'Vila Rica' sideboard and the undulating, organic form of her 'Esteira' screen show her growing confidence as a designer with an intimate understanding of Brazilian wood and quality manufacturing.

In 1990, Nanni, who, much like Carmona, had a sharp eye for up-and-coming designers, introduced her to a young Rio-born, São Paulo-based designer, Claudia Moreira Salles. It was the start of another key partnership for Carmona.

In 1993 the first Etel shop opened in São Paulo. Carmona worked with the designer Alberto Camareiro and the artist Roberto Micoli to make the simple warehouse space the perfect showcase for her and Moreira Salles' designs. She developed a reputation as a pioneer of environmentally»



FROM LEFT, ETEL CARMONA, 92-YEAR-OLD DESIGNER AND CRAFTSMAN JORGE ZALSZUPIN (SEE BELOW) IN HIS 'VERONICA' ARMCHAIR, FOR ETEL INTERIORES; AND ETEL'S DAUGHTER, LISSA CARMONA, CEO OF ETEL INTERIORES

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A master craftsman

'My life has been a succession of miracles and you are one of them,' Jorge Zalszupin (pictured above) once told Carmona. Polish-born Zalszupin moved to Brazil after the Second World War, to a country where he could develop his interest in wood and craftsmanship. In 1955 he founded L'Atelier, a collective of architects, designers, engineers and craftsmen whose products filled the modernist buildings in the country's new capital, Brasilia. But when Carmona came to meet him in 2005, the then 85-year-old Zalszupin had largely been forgotten. Carmona is now reissuing many of his designs. Now 92, he is one of the iconic designers in her Etel Collection, which celebrates its 20th birthday this year.

the perfect showcase for her and Moreira Salles' designs. She developed a reputation as a pioneer of environmentally friendly production and the use of certified wood, and as a supporter of sustainable forestry.

Today, her company, Etel Interiores, produces furniture created by some of Brazil's best-known contemporary designers as well as pieces by Brazil's finest 20th-century masters. A visit to the store on Alameda Gabriel Monteiro da Silva in São Paulo is like stepping into a small, well-curated gallery. The pieces on display date from the 1920s to the present day, but all are classics. The Etel Collection is a remarkable roll call of local design talent, past and present, that includes Russian-Brazilian architect Gregori Warchavchik, muralist Paulo Werneck, modernist architect Oscar Niemeyer, new tropical modernists Isay Weinfeld and Arthur Casas, Polish-born architect and designer Jorge Zalszupin (see left), and artist and designer Carlos Motta.

Carmona hand-picks every piece she adds to the collection and only selects the best pieces produced by the designers she represents. Her philosophy is to choose pieces that are beautiful and functional, but also have something extra, such as the use of a unique technique or aesthetic. This careful curatorial approach is what makes the collection a singular grouping of 'the best of the best in Brazilian design'. ✱

www.etelinteriores.com.br

Side effects

We've got tasty bits on the sideboard this month

Photography Tobias Harvey Interiors Benjamin Kempton Entertaining Director Melina Keays



Godfather cocktail

(Marlon Brando's favourite cocktail, apparently)
45ml blended Scotch whisky
20ml Amaretto
Pour ingredients over ice in an old-fashioned glass.

From left, 'JZ' tea trolley, £6,300, by **Jorge Zalsupin**, for **Etel**, from **Espasso**. On trolley, top, from left, 'Moulin' jug, £2,613, by **Gabriele De Vecchi**, for **De Vecchi**, from **Langfords**. 'Platinum' bowl, £54, by **Dibbern**. Black Bottle Blended Scotch, £19, from **The Whisky Shop**. Disaronno Amaretto, £17, from **The Whisky Exchange**. 'Trafalgar' large tumbler, £95, by **Linley**. Bottom, from left, 'Bar Set' silver tray, €1,260, by **Tomás Alonso**; 'Bar Set' glass, €136; 'Bar Set' glass ice bowl, €224, both by

J & L Lobmeyr, all for **Wiener Silber**. 'Neon Blue' tumbler, £115 for two, by **Waterford**, from **Harrods**. 'Celeste' martini glass, £115, by **Ralph Lauren Home**. Ceylon Arrack, £27.50, from **Harvey Nichols**. Chartreuse, £48, from **Hedonism Wines**. Martini Rosso, £12, from **Waitrose**. Grey Goose Vodka, £34; Signet Glenmorangle Highland Single Malt Scotch, £125, both from **The Whisky Exchange**. 1950s wall light, £1,584, by **Richard Taylor Designs**. 'Clarke' coffee table,

£3,069, by **Flexform**, from **Harrods**. 'Amber' ashtray, £845, by **Studio Glass**, from **Thomas Goode**. Lecompte 12-Year-Old Calvados, £60, from **Harrods**. 'Trafalgar' whisky tumbler, £85, by **Linley**. 'Samuel Johnson' chair, £1,900, by **Fleming & Howland**. 1880s walking cane, £1,500, by **Brigg of London**, from **Michael German Antiques**. 'Feathers' rug, £14,040, by **Alexander McQueen**, for **The Rug Company**. 'Ajiro Chevron' wallpaper, from \$140 per yard, by **Maya Romanoff**, from **Pierre Frey**

