ESPASSO



Sertaneja Armchair

by Lina Bo Bardi, 1960

The Sertaneja Armchair was designed by Lina Bo Bardi in 1960 for the auditorium of the Museum of Modern Art of Bahia (MAM-BA). At the time, the museum had been temporarily relocated to the foyer of the Castro Alves Theater following a fire that destroyed much of the original complex.

Working closely with local carpenters and leather craftsmen, Lina designed and built a series of armchairs that transformed the access ramp to the audience seating into an intimate and distinctive auditorium. These armchairs remained in use throughout the period in which the museum occupied the theater and were never produced again.

In 1989, Marcenaria Baraúna, under Lina's guidance, produced a prototype for an exhibition at FAU-USP dedicated to her work. The piece, later named Sertaneja, represents an individual version of the original design, which had initially consisted of modules fixed to the floor.

This new edition faithfully preserves the dimensions, materials, and construction techniques of the original 1960s project.

DIMENSIONS
W 26" x D 19" x H 31"

PRODUCT TYPE
Made To Order

LEAD TIME
15–17 weeks

ESPASSO





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Lina Bo Bardi

Roman-born Lina Bo Bardi spent her childhood playing in the shadows of the basilica of St. Peter's. As an adult, she undertook classical architectural training at Rome University and later went to work for the offices of the famed Gio Ponti in Milan. Applying herself to numerous disciplines—including object design, architecture, and urban planning—Bardi gained confidence and experience; in 1941 she was appointed editor of Quaderni di Domus, a post that allowed her to conduct research in the field of industrial design and craftsmanship.

Bardi’s greatest achievements, however, came after World War II and were realized in her adopted homeland, Brazil, where she seems to have been destined to live. Traveling with her husband, Pietro Maria Bardi, she first settled in Rio de Janeiro, attracted by the city’s modernism. Later, the Bardis moved to São Paulo, where Pietro was invited to found a museum. Though São Paulo is and was a vast and bustling city, Lina Bo Bardi left an indelible mark on the city's architectural offerings with her square spiral staircase in the Popular Art Museum, the overall design of São Paulo’s Museum of Modern Art (MASP), and many smaller projects. The MASP project, on which she began work in 1957, suffered numerous interruptions in construction. When it was finally completed in 1962, architect Aldo Van Eyck proclaimed that "it is at the same time both large and small, few and many, near and far, simple and complex, open and closed; it will furthermore always be both part and whole and embrace both unity and diversity."

Bardi left her signature on the wider cultural landscape with her dazzling and somewhat surreal stage designs and her ephemeral exhibition design work. Her concepts were organic, and she strove to create buildings, spaces, and pieces whose unique segments could almost stand alone. Her style and design philosophies...