ESPASSO



Frei Egidio Dining Chair

by Lina Bo Bardi, 1987

The Frei Egídio Chair was developed by Lina Bo Bardi, Marcelo Ferraz, and Marcelo Suzuki to furnish the Gregório de Mattos Theater in Salvador, Bahia. The chair was conceived to be lightweight and easily transportable. To achieve this, the designers took inspiration from the folding chairs of the Italian Renaissance, which the team regularly used while working at the Glass House (Casa de Vidro).

Seeking to modernize the traditional design, the multiple slats of the classical model were distilled into three rows of wooden boards. The selection of wood, joinery, and hardware was entrusted to Ferraz and Suzuki, who developed the design and fabrication process simultaneously, ultimately arriving at the chair as we know it today.

The chair's name was chosen by Lina Bo Bardi as a tribute to Friar Egídio, who had invited her to design the Church of the Holy Spirit of the Cerrado (Igreja do Espírito Santo do Cerrado) in Uberlândia during the previous decade.

DIMENSIONS
W 14" x D 19" x H 33"

PRODUCT TYPE
Made To Order

LEAD TIME
15–17 weeks

ESPASSO







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...