**BRAZILIAN CONTEMPORARY DESIGNER PAULO ALVES EXHBITS HIS WOODWORK IN USA**

*For the first time, Paulo Alves shows his creations in New York and reveals his woodwork through the most iconic and awarded pieces*

*The childhood in the countryside and the legacy of Lina Bo Bardi, the foundations of joinery craft and inspiration in concretist art mingle in the work of Paulo, whose carrer now celebrates 21 years. The result is a legitimate expression of Brazilian design.*

"For me, broader than constructive thinking is the desire to reveal the essence and the potential of wood. Shed light on this wealth that is so great and unexplored in Brazil" said Paulo Alves in his book.

Prior to his role as designer, Paulo worked as an architect in the office of Lina Bo Bardi and also in Bardi Institute, integrating the first research team to gather the inventory that the architect left, files for the production of books and exhibition on the Italian master shortly after her death in the 1990s "Lina knew how anyone, with a watchful eye, combined popular knowledge with its large baggage of knowledge. The freedom with which she drew inspired me a lot. The first designs seemed impossible to build, but you saw the developments of the projects she was going, going, going, and arrived where she wanted. It became a great school for me," says Paulo over the period.

These experiences consolidated the central influence that the work and the thought of Lina played on Paulo, who saw in her reflections on culture and popular knowledge a direct link with the childhood that he had inside, and a chance to rescue her in her own work.

Straight lines, which mark the first time the production of Paulo Alves, keep references of architectural education in the School of Engineering at USP in São Carlos and first impressions of the designer when he was living in Sao Paulo. In the Paulista line, the name itself exposes this dialogue. The use of clean shapes, with an apparent and clear design, is opposed to the desire to involve the viewer, explicit structures on the balance sheet and the proportion of variations. Subsequently, these principles reappear in new parts, combining with other creative and conceptual aspects of his production.

In another line of furniture, the intimacy with wood leads Paulo by several paths of formal investigation. In a moment, the timber takes the form of a stone; its layers generate geometric volumes, its veins suggest contours. The polished wood, sculptural. The unveiling of this potential is a central concern in the work of designer and demonstrates his approach to the organic matter.

The shapes inspired by nature, especially in tree branches structures, are also an important source in the aesthetic research of Paulo, and also a way to talk about sustainability through elements of the collective affection. Inaugurated as a concretist allusion on the shelf Forest, this aspect of his work follows several significant paths in lines like Guaimbê, Reserva and many others.

The Atibaia chair, winner of the most important design awards in Brazil, Paulo leads to extreme stress decoding of organic designs, nature engineering lessons, seeking minimum support to structure the mobile. The result is a row of thin, lightweight parts, with a remarkable aesthetic.

This is going to be the first time of Paulo in the U.S. and he will show his most important pieces, a *pout-pourri* of his carrer.

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