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ZANINE, SOCIAL INNOVATION AND WOODEN FURNITURE

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ABSTRACT

José Zanine Caldas (1919-2001), self-taught Brazilian designer and architect, was responsible for not only developing iconic products and houses but also design processes with artisans he worked with. In the design area, his two most important productive moments have significant differences in relation to the technique used, the inclusion of native workers' technical knowledge in the production process, the target audience of the products produced and the concern with the environment. To demonstrate the development of Zanine's thinking, we will compare his work at two different times: the time when he was at the head of Fábrica Móveis Artístico Z, in the 1950s, using imported technology and unspecialized workers in the 1950s. The second is his later "Móveis-Denúncia" series realized in the south of Bahia, designed from building techniques from locals and woodworking non-electrical tools. The purpose of this article is to contribute to the discussion on designer's role on managing the relation between a group of workers responsible for making the products, the design process and their building techniques from the methods applied by Zanine.

KEYWORDS

Methodology. Design history. Design education.



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ZANINE, INOVAÇÃO SOCIAL E MÓVEIS DE MADEIRA

RESUMO

José Zanine Caldas (1919-2001), designer e arquiteto autodidata brasileiro, foi responsável pelo desenvolvimento de produtos e casas icônicas em madeira e também de processos projetuais com artesãos com os quais trabalhava. Na área de design, seus dois momentos produtivos mais importantes apresentam significativas diferenças em relação à técnica utilizada, à inclusão do conhecimento técnico autóctone dos trabalhadores no processo produtivo, ao público-alvo dos produtos realizados e à preocupação com o meio-ambiente. Para demonstrar o desenvolvimento do pensamento de Zanine, compararemos seu trabalho nesses dois momentos diferentes: a época em que esteve à frente da Fábrica Móveis Artísticos Z, década de 1950, usando tecnologia importada e trabalho pouco especializado; e a produção de seus «Móveis-Denúncia», na década de 1970, em que fez móveis no sul da Bahia a partir do conhecimento dos construtores de canoas, de técnicas e ferramentas tradicionais. O artigo visa contribuir com a discussão sobre a função do designer e da produção material em um grupo de trabalhadores responsáveis pela confecção dos produtos a partir de diferentes metodologias projetuais adotadas pelo mesmo autor.

PALAVRAS-CHAVE

Metodologia. História do design. Educação em design.

INTRODUCTION

The socio-environmental impact (developments of new human dynamics and the community/ territory relationship) that the designer can have in a given community through his/her professional practice is an essential topic of discussion for design studies. Theorists in the field, such as Arturo Escobar, Gui Bonsiepe and Maria Cecília Loschiavo dos Santos have made explicit in their recent work the ontological function that design practice can have, especially in the case of countries that have gone through the historical process of colonization, as is case in Latin American countries. The advancement in the discussions that question design as a tool for an industrialization process that perpetuates dependencies between countries both peripheral and central to the world economy, or the colonizing and imposing role that has characterized design at the service of industry throughout history, result in new methodologies or approaches, with consequent new denominations such as *design that promotes innovation* (BONSIEPE, 2011), *design for the pluriverse* (ESCOBAR, 2017) or *relational design* (ALMEIDA, MONTUORI, NICOLETTI and SANTOS, 2019).

Design researcher Gui Bonsiepe, a German radicated in Brazil, discusses in his book *Design, Culture and Society* the influence that design can have in a social context and the potential of its application in the course of the dependence or economic liberalization of a group/country in the industrialization process. When dealing with the design of national identities through symbols and material production, the author includes in his debate the relationship between the designer and an artisan community, analyzing the nature of the exchange relationships between such agents and their consequences. He describes these relationships in categories, being the design with an *innovation-production focus* (2011, p. 64) the one with the greatest positive social impact for the artisan community, which promotes the active participation of all actors and aims at the autonomy of the parties involved. The same autonomy is defended by the *relational design* advocated by Loschiavo, Almeida, Montuori and Nicoletti, design researchers who defend horizontal power distributions and true listening among participants in the design process (2019, p. 20). In our view, these approaches are complemented by the anthropologist Arturo Escobar's *design for the pluriverse* (2018), which in turn also raises the devastation of space/ nature as a strategy for the domination of marginalized groups and proposes that design be autochthonous for both human and non-human communities.

This paper aims to contribute by understanding that such questions can be strengthened by historical research. José Zanine Caldas' work represents a powerful case study in this context. He said:

“My fight, which continues, was against the cultural colonialism. To this day, I complain against the arrival of foreign architects that D. João VI brought from the temperate Europe at the beginning of the 19th century to civilize our tropical culture... In fact, in my works, be those houses or furniture or mystical objects, there is no other intention than to shelter and reflect the human and non-human nature of Brazil” (testimony in SILVA, 1988).

For him, the elaboration of projects, based on the respect for our culture and popular knowledge, was one of the paths to *non-colonized* development (his words) and that respected the local biodiversity.

José Zanine Caldas is Brazilian, born in in 1919 in Belmonte, located at the south of Bahia, . He became a designer by observing artisans, artists and architects throughout his life. He learned by watching who did it and improved his knowledge through tireless practice. His work constantly involved exploring the emotional and technical use of natural materials (ranging from gardens and plant pots to furniture and houses) and became a reference in the use of wood in the areas of design, architecture and their interrelationships. He has a wide and varied production, starting with more than 700 models made from the 1940s for modern architects in Brazil, around 500 houses designed between the 1960s and 1990s and drawings of at least 150 pieces of furniture and lamps, made in two distinct moments: 1950 and 1970.

Crafting is one of the main pillars of his work, a characteristic that inexorably brings him closer to those who manufactured his projects. By teaching his craft to both his co-workers and university students at the University of São Paulo and the University of Brasilia, where he was a professor, it was through crafting that Zanine started the lessons. The “didactic guided by the hand” is a point also defended by the pedagogue Paulo Freire, who affirms:

“The greater the solidarity between mind and hands came to be, the more the world became a support, and life, existence. The world has become a support and life, existence, in the proportion that the human body becomes a conscious body, a catcher, an apprehender, a transformer, a creator of beauty and not an empty “space” to be filled with content. ” (FREIRE, 2016, p.51).

In Zanine’s trajectory, observation and manual practice lead to the know-how that enables awareness in the use of materials, which, in turn, instigates sustainable thinking and that, ultimately, leads to respect for the forest and local culture. Our work aims to analyze how these values were inserted in his design thinking, to understand the factors that can serve as questions to the current model of design – as an amplifier of efficiency and visual adequacy, of products and services aimed at the satisfaction of the needs of the market and the new forms of performance of the designer, especially in post-colonial societies.

MÓVEIS ARTÍSTICOS Z AND MODERN BRAZILIAN SOCIETY

The 1950s brought a remarkable growth to Brazil and, in the city of São Paulo, population expansion and the replacement of houses and townhouses by vertical buildings renewed the challenges for architects and designers. New housing typologies represented new design challenges while the prosperous economic situation of the population or, more specifically, the growth of the middle class in the city, was configured as an opportunity to explore new production methods that aimed to meet the needs of this market. Zanine, since the previous decade, was in the city of São Paulo working as a model maker for big names in modern Brazilian architecture, such as Oswaldo Bratke and Oscar Niemeyer and, realizing opportunities in the context of the time, embarked on his journey as a furniture designer.

In addition, he used laminated and glued plywood on his models, a new material that would inspire him to set up his first enterprise with pieces of furniture.

¹ CALDAS, José Zanine. "Móveis Artísticos Z: Vida cotidiana e design no Brasil" in: José Zanine Caldas, São Paulo, Editora Olhares, 2019, p. 51.

² Ibidem.

It was at the IPT that engineer Frederico Abranches Brotero started his studies for the production of a national plywood, which went into production in 1940 (CARVALHO, SANTOS, 2019). Light, resistant and aesthetically pleasing, the plywood was already being used by designers in the northern hemisphere, like the Finnish Alvar Aalto (1898-1976) and the Hungarian Marcel Breuer (1902-1981) and quickly became one of the symbols of the time. It allowed, through its properties (the aforementioned resistance and lightness, added to the homogeneity of the plates and their rapid production), to transmit the values of modernity to the pieces of furniture. Zanine, who initially saw the potential of those thin plates in the application for the marquetry, realized that this could be his chance to engage in a new professional adventure: "I started to study furniture making for myself just for myself. And I intended, one day, to develop the industrialized part."¹ With the support of the architect Oswaldo Bratke, he organized means for the undertaking "(...) So Bratke arranged for me, so I could go to work in the furniture business in São José dos Campos²."

The furniture factory was named Móveis Artísticos Z (Artistic Furniture Z), headquartered in São José dos Campos. Zanine worked as a designer and organize production, and had Sebastião Henrique da Cunha Pontes, Hellmuth Schicker and Paulo Melo as partners for economic and administrative management. The strategy involved making furniture at an affordable price, making maximum use of the material through unskilled labor. In a testimony to the researcher Maria Cecília Loschiavo, he reports that his intention was to provide the middle class with access to modern furniture, distancing himself professionally from architects and designers who projected (and still do) their names in designs that served only the elites. The shapes that inspired him were organic, characteristic of the time, with abstract interpretations of letters like L, N and Z. The group of managers invested in advertising and the design won the public, according to the testimony of José Zanine Caldas to Maria Cecília Loschiavo dos Santos (1979): "*It sold much more than the production capacity*".

The space

Architectural researcher Alexandre Penedo carried out studies on the company Móveis Artísticos Z and its history, as well as made an analysis of the records for the functional analysis of its spaces. In his dissertation, he states that, according to reports, in addition to the industrial courtyard, there was an office, a warehouse and a cooperative. The latter had a medical and dental office and offered food products and clothing at a more affordable price to employees. (PENEDO, 2008, p. 75).

THE MATERIAL

In addition to the plywood, synthetic fabrics were applied to the upholstery, which allowed the exploration of new colors, and their installation allowed unusual functions. This was because they were nailed with “thumbtacks”, that is, without the seam, which always made maintenance easier. He told Loschiavo (1979):

“Then, tomorrow or later, if the upholstery had become soiled, you would unscrew it at home, take another fabric, put it over that and nail. Then, you put the plywood board and screw it, and then you had new upholstery without having to go to the upholsterer. (...)”.

The plywood was used in the furniture structures and the use of the plate happened rationally, avoiding the creation of waste³.

³Alexandre Penedo says that the rationalization of production happened after Zanine left the factory. We believe that Zanine’s departure may have led to a greater rationalization of production, but that Zanine already thought about it as part of the production of his pieces, avoiding waste and surplus materials.

THE DESIGN AND PRODUCTION PROCESS

Zanine developed the designs according to the current aesthetics. Inspired by the materials, his lines extracted the maximum structural performance from the pieces. The production was done in series, with rationalized pieces, using machines to carry out simple operations such as cutting and drilling, and manual finishing for assembly.

“The production was as follows. It was all machined. There was not even one specialized carpenter. I created a process to not have specialized labor. In Brazil, this has always been [a difficulty], now it is worse, but in the past it was also complicated. Every specialized labor is very important. The person sells the importance and does not sell his/her work. You pay for what he/she knows, and not for what he/she can actually produce.” (Zanine’s testimony to Maria Cecília Loschiavo dos Santos, 1979).

At no point in our research did any of the authors mention the participation of employees in the development of any design decision.

THE PRODUCT: TARGET AUDIENCE AND CIRCULATION

Móveis Artísticos Z’s pieces were a success in the market, especially at the beginning of the project. The correct reading of the historic moment lived led Zanine to design desirable, useful objects with a quality equal to or even superior to that expected by the price paid. With little, the Brazilian middle

class could furnish its spaces with pieces of modern design, such as armchairs, minibars and coffee tables designed by the Móveis Artísticos Z factory.

THE LEGACY

On January 25, 1961, the Móveis Artísticos Z was hit by a fire caused by a short circuit. Zanine had officially renounced his participation in the factory more than half a decade ago. In a testimony to Maria Cecília Loschiavo dos Santos (1979), Zanine states:

“I left the industrialization in the 1950s or so. I started to plant. As I could not go to agriculture, I started with the garden, reforestation, afforestation. Together with Luís Saia, I started working in the countryside of São Paulo, in the city halls.”

At the time of the fire, Zanine was already in Brasília, involved with the implementation of the Architecture course at the University of Brasília, at the request of Darcy Ribeiro, after making models for Oscar Niemeyer and Lúcio Costa there, who were working on the design and implementation of the new capital of the country.

In São José dos Campos, he leaves nothing: after a disagreement with the partners, he burns his drawings and leaves the project.

“Everything suggests that there was only an interest in embarking on the furniture renovation movement, taking advantage of this “unattended” market, and that for such a purpose, he would have to adapt to the national conditions available, including the abundance of cheap labor”. (PENEDO, 2001, P. 90).

Zanine himself described these employees as unskilled labor (CARVALHO; SANTOS, 2019, p. 53); that it was useful to employ in the developmentalist perspective in which the Móveis Z was inserted: that of giving employment to those who did not have a formal or practical education in exchange for a fair but simple remuneration. This is a vision that aimed to reduce inequality in Brazilian society by offering alternatives to the middle class, but that, however, ironically, perpetuated the socioeconomic and intellectual dependence of its own employees.

The import of this design and production logic had serious long-term implications, such as the persistent economic dependence and the cultural fascination to which Brazil is still subjected in relation to the countries of the global north. The professor and researcher in the field, Dijon de Moraes, talks about the dysfunctional characteristic of the *rational design of Brazilian design* and how it ends up not driving a model with its own local characteristics. For a long time, our market has been flooded with products that, when domestic, are often devalued and, when imported, undergo a “tropicalization”, that is, an adaptation that, in most cases, leads to a drop in quality. (2012, p. 221) In our analysis, Móveis Artísticos Z, despite its peculiarities, fits into this *project*. Zanine believed in the imported model of the industrialization of furniture and the massification of consumption, which, in spite of the fact that a cooperative was established with the objective of assisting employees, did not bring a social innovation.

MÓVEIS-DENÚNCIA

After setting up the Móveis Artísticos Z factory, still in São Paulo, his desire to return to a simpler life, linked to nature, took Zanine to Brasília. This departure from the city of São Paulo represented the beginning of a new creative period for him, who reconnected with old gardening activities (such as the landscaping he had practiced in the 1940s). It was also at this time that he started his activity as an architect. Being in Brasília, he was invited by Darcy Ribeiro to set up the model laboratory and to teach at the newly created University of Brasília (UnB).

However, the late 1950s and early 1960s were troubled: the military regime moved him away from his projects with the UnB, forcing him to move to Rio de Janeiro, where he will eventually design and build the famous Joatinga houses.

In her master's degree, Carvalho (2018) explains that Zanine, wanting to get closer to nature and to contribute to his home state, decides to return to Bahia. Following the recommendation of a friend, he visits the small town of Nova Viçosa, at the south of his hometown, Belmonte. Arriving in the city, he noticed that a large plywood company, Elecunha, deforested a large amount of natural vegetation, leaving huge logs on the floors, in addition to the roots of the trees that, after a short period, were burned. The same company had ample space for work and allowed Zanine to settle on a part of it, using the remains of the lumber company to build furniture.

The shape of these furnishings was completely different from those made at the time of the Móveis Artísticos Z factory. As stated by professor and researcher Lauro Cavalcanti, referring to the pieces made in Nova Viçosa:

"His other foray into furniture was radically different. From the end of the 1960s, instead of using wood in arbitrary ways, he began to chop it, welcoming the texture and shape of the material, providing a fusion between the furniture and its raw material." (CAVALCANTI, 2019, p. 113).

The choice to name these pieces of furniture as *Móvel-denúncia* (*Denunciation-Furniture*) came from Zanine himself, who wished, through them, to make a complaint against the deforestation that was happening on the coast of Bahia (Zanine's interview with Maria Cecília Loschiavo dos Santos, 1979). In addition, Zanine wanted to maintain the natural dimensions, the diameter of the tree stem, immortalizing, for the next generations, the impressive dimensions of the trees that Brazil once had.

As soon as his furniture gained customers in Rio de Janeiro, Zanine decided to officially move to Nova Viçosa, setting up a factory to produce it. Inspired by the amount of material and the wealth of knowledge of workers in the region, he expanded the production and started to develop house structures, which he called "pre-made".

When he started his work in Nova Viçosa, Zanine came across the group of skilled canoe builders who were abandoning their knowledge because they no longer needed to build them, with the change of river transportation to the road, which happened after the construction of the highways in the region.

Seeing great potential in such manual knowledge, this encouraged him to propose to the city artisans a new application of their craft: making furniture and objects useful for the daily life of the population, resuming the professional activities of these artisans. Thus, he encouraged the group's economic and epistemological autonomy, approaching the concept approached in this work of the designer with an *innovation-production focus* by Bonsiepe, considering that, in his role as designer and entrepreneur, he sought to involve the other agents of the enterprise in design decisions, respecting their environment and local culture. It is interesting to note that this positioning is radically different from what happened at the time of the MÓVEIS Artísticos Z factory, in which workers were not specialized and the work was *anti-creative* (placing thumbtacks and tightening screws). In Nova Viçosa, the workers realized that, in addition to applying their techniques for the construction of boats or furniture to be sold, they could apply their knowledge to build their own furniture and everyday objects.

Thus, Nova Viçosa, for Zanine, was much more than the place where he installed his new factory. It was a time when he changed his way of designing furniture and houses, rejecting modernist functionalism and industrialism for a new type of democratization: recognizing the priceless value and importance of the population's knowledge in an expanded project to revitalize the city in step with the development of the business model. This led him, later, to plan a school of craft in Nova Viçosa, a workshop in which the inhabitants could develop their constructive skills, encouraging the exchange of popular wisdom in an experimentation environment, in which fantasy, invention and creativity in productions would be encouraged. In this studio, raw materials found in the region would be used: straw, shell and wood.

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THE PRODUCTION SPACE

The production space was described by the carpenters who worked with him at the time in interviews with Amanda Beatriz Palma de Carvalho (2017). They reported that there were two sheds and an office, both build in wooden structures. In one of the sheds they made the furniture and sharpened the tools. In the other, they made the structures for the houses. Both were made of earthen floors, with wooden structure and clay tiles. The office had a wooden structure, clay tiles and a burnt cement floor.

The space was quite simple and the workers did not wear uniforms, they wore their usual and typical clothes from a hot region like Bahia: flip-flops, shorts and, often, they did not wear T-shirts.

THE MATERIAL

As for the materials, Zanine and the carpenters used the "residues" from the deforestation of the forest, remains of logs and roots. The tools were the same used in the construction of the canoes, mainly the saw and the adze.

THE DESIGN AND PRODUCTION PROCESS

The design of the pieces was based on the available material found. The film *Zanine L'Architecte du Nouveau Monde*, by Claude Gallot (1978), shows us Zanine walking through his furniture factory and choosing a piece of wood, which had the heartwood separating from the branch. He asks the carpenter to lower the heartwood in relation to the branch, creating a table with a central lowering. This table is unique because, having the design that starts from the material found, it maintains its own dimensions and unique characteristics. This scene helps us to understand the design process of the pieces that were manufactured in Nova Viçosa.

The piece of wood was watched carefully. Zanine and the artisans had eyes and hands trained to recognize the potential in each piece of woody material, be it a trunk, a branch or a root.

There was furniture made only once, from a root that was maintained and transformed, for example, into the feet of a table, and those that could be reproduced. Among the latter, according to the report by Tancredo Barros (2017), artisan from Nova Viçosa, once it was decided what work would be done on a given piece, Zanine made drawings and a 1:10 scale model, which the artisans felt with the hands and imitated on the final scale. The work was to transform the “mini-measures” into the real dimensions as best they could. It is important to highlight that the design of these pieces were based on how canoe builders traditionally used their tools.

The handled tool, together with the movement of the artisan's body, gave the shape of the piece. The main tool used was the adze, responsible for the material removal operation to generate the concave and rounded (the same shape observed inside the canoes) . Such shapes are a consequence of the movement that artisans make with the arm, when handling the tool, with the elbow as the point of rotation. This concave shape of the canoes was used to make armchairs, sofas and decorative sculptures. Thus, the final shape of the furniture was linked to the way canoe builders already worked, but applied for a new use.

The application of a technique already known in the production of objects, which were not the traditional canoes, expands the design horizon of the canoe builders, allowing them to use their technique in the construction of different types of furniture.

THE PRODUCT: TARGET AUDIENCE AND CIRCULATION

The furniture made at that time was large and heavy, despite the light appearance. Therefore, they contained a lot of material and were very expensive. According to Zanine's interview with the researcher Maria Cecília Loschiavo dos Santos (Rio de Janeiro, 1979):

In Nova Viçosa, what distressed me was that the huge woods were burned and thrown away. So, it's a denunciation. A denunciation to leave a witness, to give a witness that I have to take a large piece of wood and turn it into a

piece of furniture, without cutting it. However, I kept it and showed that the wood was quite a meter long, and it became a furniture with just one piece. Then I also sin because only those who have money can have a piece like that. However, my goal was a denunciation-witness. It is not a revolutionary process, but it is a revolt of mine, of being human.

Through the Móveis-Denúncia, Zanine registered his revolt, his denunciation of the deforestation that was happening on the Brazilian coast and, at the same time, he was a catalyst for a process of renewal of artisanal traditions.

THE LEGACY

In an interview with Amanda Beatriz Palma de Carvalho (2017), artisan Benedito Batista said that he started working at the Nova Viçosa factory cleaning the shed area. Zanine, realizing how much Benedito observed the construction of the furniture, invites him to use the tool and try to make a piece for himself, teaching him the most basic techniques. Benedito learns to work with Zanine and joins the group of furniture manufacturers. Currently, Benedito has his own carpentry and works making various pieces of furniture.

Walking through the city of Nova Viçosa, one discovers a series of small joineries, all making furniture in the style of those made by Zanine. The inhabitants of the city learned the technique and even today they survive through this technique. Another interesting example is Peu. He learned to make canoes with his uncle and was invited, by Zanine, to join the group that built houses (2017). Then, Peu learned to make wooden house structures and, to this day, he works building them .

FINAL CONSIDERATIONS

When asked about his formal education, the designer-architect himself claimed that he had learned by observing the builders of his hometown making their houses and objects necessary for their daily lives (Zanine in: SILVA, 1956). This basic way of learning, complemented by manual practice, brings the designer closer to the technique and material and encourages the survival of a culture. According to Finnish architect and thinker Juhani Palassmaa, (2013, p. 14): *“The knowledge and practical skills of traditional societies reside directly in the senses and muscles, in wise and intelligent hands, and are directly incorporated and codified in the contexts and situations of life”*. Zanine, with his informal education, understood, like few Brazilian designers, the value of the know-how and militated for much of his life.

It is interesting to note, however, the evolution of his positioning as a designer and his relationship with who produced the designed objects, as well as the final shape of the pieces. Initially, he made furniture with affordable prices for the middle class, but using unskilled labor, whose work consisted of simple operations such as tightening screws, an anti-creative activity that provided important economic comfort for society, but he did not intend to create a situation that propelled autonomy or a better relationship between society and

the environment in which they lived. The logic of democratizing access to consumption reigned.

We hypothesized that, when contemplating the failure of industrialization in the 1960s to build a more independent and egalitarian Brazil, he sought new professional positions. Thus, his later work, in the mature phase of his work, involved, in the production of the pieces, labor specialized in the traditional knowledge of working with wood. The higher-priced furniture was not accessible to the majority, but they financed an operation to revitalize a physical and social space that had been destroyed by the wood market.

He taught the inhabitants of Nova Viçosa how to apply a known technique for new uses and how to market the products made, expanding the possibilities of these people. They would not be able to buy Zanine furniture, but they would not need to, as they could make all the furniture in their homes and undertake in their own joinery. Additionally, Zanine designs schools and a new urban plan for the city.

It is interesting to align the development of his production logic with the informal teaching activities carried out by the designer-architect also after the Nova Viçosa period, thus realizing that this was not an isolated initiative. Among these activities, we highlight those carried out by the Center for the Development of Wood Applications in Brazil (DAM Foundation), between 1984 and 1990. The Foundation's proposal was to create a research center on the use and application of wood in Brazil. In this center, he developed two important handouts: *Taipa in Modulated Panels*, 1988; and *Ten Technological Alternatives for Housing*, 1989, both teach people marginalized by the economic system to build their own homes with traditional techniques accessible and appropriate to the local nature. This second publication was encouraged by the United Nations Development Program (UNDP) in Brazil, after a great flood that happened in 1985, leaving many people in the northeast of Brazil without their homes.

CONCLUSION

The analysis of José Zanine Caldas' two projects for the construction of furniture took place in a radically different way in relation to space, material used, design process and in the relationship between the designer and the producers of the objects. His first experience was extremely successful in the market, but he did not generate, in addition to the various industrialization initiatives in southeastern Brazil, the social changes that the designer-architect expected. In a second experience, he proposed a systemic alternative for revitalizing the city of Nova Viçosa, with an urban plan, schools and a furniture factory that recovered the discarded material of a large wood processing company and the know-how of the canoe builders. In Bahia, he taught the craft to workers and proposed the permanence of traditional local construction techniques, resulting in an expertise that is still used by the inhabitants of the city that produce furniture.

At the time of the Móveis Artísticos Z factory, the project's value proposition was that more people could furnish their homes, considering that the furniture was cheaper. At the time of the Móveis-Denúncia, the value was in using the remains of wood and the know-how of the canoe builders, encouraging their autonomy. It was proposed that more people could make their own furniture. Thus, one proposal aims to democratize having and the other aims to democratize doing.

In this case study, which contributes to the discussion of new positions of the designer in the design processes, we found that the valorization of know-how, material and local nature is essential for a commercial initiative to have a positive impact on its other agents. According to Zanine's experience, the real change in the life of the artisans in Nova Viçosa occurred when they stopped being just *producers*, engaging more actively in the creative process, and achieving the technical autonomy that would accompany them beyond the Móveis-Denúncia project. In addition, the enterprise's action plan was not only related to the production of the pieces (the work), but also to the physical, social and environmental structure of the city's inhabitants (the living).

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